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MUSICAL ASSOCIATION, 27, Harley Street, W. Fifth Session, 1878-79.—THIRD MEETING, MONDAY, January 6, 1879, at five o'clock, a Paper will be read by EBENEZER PROUT, Esq., B.A., "On the Growth of the Modern Orchestra during the past Century."

JAMES HIGGS, Hon. Sec.

9, Torrington Square, W.C.

LONDON GREGORIAN CHORAL ASSOCIATION.—The first number of THE GREGORIAN QUARTERLY MAGAZINE, published by the Association, will appear on January 1, 1879. Price 3d. Communications to be addressed to Rev. H. W. Miller, Richmond, Surrey. Applications for Advertisement space to be made to Hollings and Brock, 22, Paternoster Row.

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PROFESSOR OF SINGING AT THE ROYAL ACADEMY OF MUSIC.

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PREFACE.

On inquiring into the causes of the generally admitted and deplored fact that the art of singing has for a long time past shown signs of deterioration, the following questions suggest themselves:—

Are good voices less numerous now than in former years?

Is there any dearth of scientific and practical treatises on the production and training of the voice?

Is there any lack of competent teachers?

I answer that there is no scarcity either of good voices, of excellent printed methods, or of thoroughly capable teachers.

Nevertheless, a highly cultivated and artistic singer is nowadays but rarely found.

What is the cause of this?

I affirm that the principal cause is found in a disposition to *curtail the labour and lessen the time which perfected study absolutely demands.*

While instrumental performers take it as a matter of course that they must laboriously practise for years in order to gain a complete command over the mechanical difficulties of their respective instruments, would-be singers seldom realise the fact that they must endure a training at least as long, careful, and patient in order that the human voice may be used with skill, judgment, and artistic effect.

To attain this result it is necessary that both professor and student should make up their minds to *begin at the beginning*, and *thoroughly to master each of the difficulties which successively present themselves in a systematic course of study.*

The simple, fundamental principles of the only true art of emitting and fixing the voice in singing are most difficult both to teach and to acquire; but they are vitally important, because to neglect them at the outset is necessarily to impair the beauty, purity, and resonance of the vocal tones.

These primary rules I shall endeavour to explain in concise and intelligible language, purposely avoiding the use of diagrams and of technical expressions which would require special scientific knowledge on the part of the reader, and be, moreover, incompatible with the modest aims and proportions of a primer.

All who are competent to teach the art of producing the voice must necessarily have an exact knowledge of the anatomy and physiology of the vocal organs; but such knowledge is not indispensable to the vocalist. To those who may desire to study the scientific side of the subject more profoundly, I recommend a careful perusal of the "*Anatomical Description of the Vocal Organs*," by Dr. Louis Mandl, of Paris, a translation of which, by his courteous permission, will be found in the Appendix.

Here my object is simply to lay down a clearly defined system of practice, such as will help to overcome the mechanical difficulties of voice-production and management.

I shall address the student in the plain and practical style which long experience has taught me to adopt with my pupils, and I trust that the title of this little book will be sufficient to absolve me from the need of offering an apology for the simplicity of its language.

At the same time it must be distinctly understood that no written theories on singing can presume to take the place of oral tuition.

ALBERTO RANDEGGER.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JANUARY 1, 1879.

BEETHOVEN'S TENTH SYMPHONY.

By LUDWIG NOHL.

I.—THE TWIN-CHARACTER OF BEETHOVEN'S SYMPHONIES.

THE fable of the "fable" of a Tenth Symphony by Beethoven, as told in the *Musikalisches Wochenblatt* of 1875, has found its way beyond the immediate circle of readers of that journal. In attempting, therefore, to state the real facts of the case in a connected form, and founded upon authentic sources, I am animated not merely by a desire to expose the ignorance of such would-be biographical authorities, but, above all, by the conviction that, beyond the purely historical interest attaching to it, the subject itself is one of the greatest importance concerning the artistic and æsthetic development of Beethoven, and thus of artistic and intellectual life in general.

The first intimation of the existence of a Tenth Symphony by Beethoven was given by Schindler, his well-tried companion. It was about the time when, reduced to a condition of absolute material want by his last wearisome illness, the master, upon repeated application, had received the sum of a hundred pounds sterling from the London Philharmonic Society "on account of the forthcoming concert." In a letter dated March 24, 1827, and addressed to Moscheles, who was the chief promoter of the concert in question, undertaken in aid of the composer, Schindler writes: "During three days after the receipt of your letter he was greatly excited, and wanted again to see the sketches of the Tenth Symphony, about the design of which he spoke to me a good deal. He has now quite made up his mind to give it to the Philharmonic Society." This letter I discovered in 1864 at Mannheim amongst Schindler's valuable Beethoven papers (now in Bohemia). It was published by me in the following year, and I have subsequently given it a place in my "Musikalisches Skizzenbuch" (Munich, 1866; p. 282). In the same place may also be found a passage from Beethoven's letter to Moscheles, intended to accompany that of Schindler, and which runs thus: "Tell these worthy men that when God will once more have restored me to health I will endeavour to realise my feeling of gratitude also in works, and that therefore I leave to the Society the choice of what I am to write for them. *An entirely sketched-out Symphony* lies now in my desk" (Eine ganze skizzirte Symphonie liegt in meinem Pulte). These words, although forming part of the original manuscript as dictated by Beethoven, have afterwards been crossed out by Schindler, and are consequently not to be found in the letter actually sent. Nevertheless, their substantial accuracy is confirmed by the above-quoted remark on the part of Schindler, even though the words "entirely sketched out" should not, perhaps, be applied in too literal a sense. And here I insert the statement made by Karl Holz, who was for some years the confidential friend and companion at table of the composer, and who expressly declares that he is citing "Beethoven's own words," viz.: "I shall in future, after the manner of my grand-master Handel, content myself by writing one oratorio and one concerto only every year—provided I have completed my *Tenth Symphony* and my 'Requiem.'" This conversation dates from the year 1826, and we shall hear anon that Holz had moreover obtained some actual knowledge of the work itself. Here also I will quote a conversation, carried on in the well-known manner with the deaf composer on his sick bed by the friend of his youth, Gerhard von Breuning, in January or February, 1827, and published in the "Berliner Conversationshefte:" "I am better pleased with you to-day than ever before.—Are there then vocal parts in the Symphony?—An entirely new idea!" It is, in fact, a work conceived and matured many years previously, according to his decisive plan, with which we are here dealing, and which, indeed, embodied "an entirely new idea." The suppressed passage from the letter above referred to has, I should add, already been published in 1865 in my "Beethoven's Briefe" (Stuttgart: Cotta; p. 341). Thus the fact of an intended Tenth Symphony after the gigantic Ninth—which appears to us to-day as the keystone of Beethoven's monumental creations, being regarded by some indeed as the last of all symphonies, after which further development can only be hoped for in new forms—may be considered as historically established. It will be my endeavour now to show this idea of yet another symphony to have been the natural outgrowth of the composer's strivings, forming part, in fact, of his entire artistic development.

The publication in *sets*, of songs, motetts, or cantatas, was a time-honoured custom which doubtless originated with the exigencies of the music-cultivating public itself. Thus we find Philipp Emanuel Bach writing six symphonies at a stretch; while Dittersdorf produced in 1786 at Vienna, on one and the same occasion, no less than twelve; and if in the latter instance the composer's avowed object was "to illustrate a few of Ovid's 'Metamorphoses' in characteristic symphonies," we have, on the other hand, the example of Father Haydn, the true originator of the species, whose world-famed "Twelve London Symphonies" form again a complete series. Mozart, whose genius infused a deeply poetic and almost psychological element into the hitherto comparatively trifling Sonata form, highly susceptible as it was to further spiritual development, had already restricted himself, especially in his symphonies, as regards the mere numerical grouping, by concentrating his efforts into but few of such works. Nevertheless his three still universally admired Symphonies in E flat, G minor, and C, were all written in the year 1788 within the space of six weeks, and form, therefore, like his six quartetts, a separate set, albeit a set of three stars forming a most brilliant constellation.

A similarly traditional practice, and perhaps also an undefined artistic want, it was which led Beethoven to observe, even in his symphonic creations, the grouping of at least two and two, as though the soul of the creative artist, whilst under the influence of the inspirations of genius, required an equilibrium for its powerfully stimulated activity in the successive production of two works entirely dissimilar both in character and technical construction. Between the first and second of Beethoven's Symphonies indeed no such relationship can be traced; neither are they works grown, as it were, from out of the depth of the composer's individuality, the first especially being merely a confident trial of skill in an existing groove. Already, however, in his "Eroica" he produces the untraditional in this monumental art-form; and this work, as is well known, owes its origin to very concrete historical suggestions, being intended as a memorial to Napoleon I. Notwithstanding this fact, however, we are justified in looking upon the symphony which followed the "Eroica" as forming its pendant. Born as it were out of the latter, it supplies the *ethos* to the *pathos* of the supposed underlying poem. It may be urged that, as a matter of fact, this Fourth Symphony was only completed in 1806, or three years after the production of the "Eroica;" but who shall say at what period is to be placed the origin of its fundamental germs, or

the mental disposition and ideal contemplation which called them into existence? On the other hand, it may with certainty be assumed that the mind of the composer, touched to the innermost and strained to an unusual degree by the giant effort which produced a great heroic poem, had been kept in a state of tension until it could find relief in the contemplation of the serene pictures of the Fourth Symphony—a result which indeed none of the numerous intermediate compositions of a different class could have brought forward. For it is the *Symphony* which, to a symphonic poet *par excellence*, such as Beethoven was, conveys the "juice which speedily inebriates." Thus he himself writes in the year 1810 to Bettina Brentano: "It (the symphony) is a wine which inspires us to new creations, and I am the Bacchus who for mortal men produces this glorious wine which intoxicates their minds. When, by and by, they have become sober again, they have fished up something here and there which they carry away with them on the dry land;" and we all know how the most concentrated of all music, the instrumental and, most of all, the symphonic, would (again using the master's own expression) "elicit sparks from his soul."

It is a fact worthy of notice that the principal "motive" in the C minor Symphony dates its origin from the time when indeed "fate was knocking at the door," when he would "seize fate in the jaws"—the period of his approaching deafness, between 1798-1800. The "motive" referred to, as well as the melody of the Adagio of the same symphony, appear previously amongst the sketches for the Six Quartetts (Op. 18) dating from the end of last century. The symphony of which they now form part was, however, not commenced until 1805, by which time the final elaboration of the Fourth no longer engaged his serious attention, while its actual completion was in the year 1807. Simultaneously with the latter the sixth or so-called "Pastoral Symphony" grew into existence; indeed it was originally intended to be the fifth in order, a circumstance which would seem to point to an anterior conception of the work. However that may be, it is at least certain that it was completed long before the actual elaboration of the C minor Symphony—namely, in the year 1802, a period in which the composer, tortured by illness and, above all, by the dawning consciousness of his being incurably deaf, had been subjected to the most terrible inward struggles and revolutions, in which, for the first time, he had to seek support outside himself. The message conveyed in the Pastoral Symphony is that of regained peace, the comforter of whose advent Beethoven, during that hard summer of 1802, had well-nigh despaired, thinking he should perish in this conflict with himself, and prevented from laying hands on himself only by his beloved art and the consciousness of the high mission he had yet to fulfil in it. It was in those days the master penned that touching document which, with reference to the death-contemplating period from which it emanated, has been called the "Heiligenstadt Testament," and the concluding words of which form the "programme" to the Pastoral Symphony. "Only once again, O Providence, vouchsafe me a pure day of joy; so long, alas! have I been a stranger to the intense emotions of a true happiness. When, oh, when, O Deity, *in the temple of nature* and of mankind, shall I again experience it?" he exclaims at the conclusion of these pathetic utterances. And if with painful emotion he adds "Never?—no, it would be too cruel!" we also gather from those "Reminiscences of Rural Life," which the above symphony was intended to illustrate, that at last Nature had become to him not merely the dumb witness of his anguish, but the ministering mother, the soothing comforter; and thus he himself expressly defines the character of the work in the words, "rather the expression of emotion than mere painting." The terrible battle with fate, during which, like Faust, he was ready to "lay the world in ruins," had been fought, and it had found its powerful representative in the Fifth Symphony, during the completion of which Beethoven indeed contemplated the composition of Goethe's immortal drama. (It will be sufficient to allude to the scene in "Faust," headed "In forest and cave," and commencing "Erhabner Geist, du gabst mir, gabst mir alles, warum ich bat," to point out the striking analogy with the then prevailing state of mind of the composer.) But after this all but self-consuming combat, and the consequent almost superhuman exultation, as expressed in the Finale, reaction claims its own, and the composer finds his individual self again in the contemplation of the infinity of creation. Thus, we have once more the *ethos* after the *pathos*, the repose after a powerful effort, the slackening of wings after a heavenward flight, and a descent upon the serene enjoyment of this world, where, in contiguity with his fellow-beings, he could see his own individuality reflected, where "the mysterious wonders of his own breast" could once more reveal themselves. The religious character imparted to the hymn-like finale of the Pastoral Symphony was the natural outcome of this sinking of the composer's individuality in the universal existence.

We now arrive at Op. 92 and 93, marked like the fifth (Op. 67) and sixth (Op. 68) as a twin pair, even to judge merely from outward appearances. And though the seventh be baptised "May 13, 1812," and the eighth "in the month of October, 1812," the hour of birth of the two offsprings is nevertheless the same; the interval of six months counts but as an hour, and not the conception and maturing, but the accident of their final elaboration it is which has determined the interval between their material existence. Their numerical order had, however, evidently been fixed from the first, seeing that in the original sketch-book (now in the possession of Russia) it is already clearly indicated.

The intimate relationship and mutually balancing character of the two works is too evident to require to be specially pointed out after the foregoing observations. May it suffice to invite a comparison of the Symphony in A with the "Eroica." Here, as there, it was the impetus given by outward experiences and events to which they owe their existence. The Symphony in A presents a picture of the manifold nationalities of Austria bestirring themselves to shake off the French yoke in the first German war of liberation of 1809, being indeed, as Richard Wagner, with the instinct of congeniality, aptly remarks, an "apotheosis of the dance," from the depiction of bodily movement and gesture, as a result of the inner emotions, to the march and the martial play of war. In the same manner the peculiar similarity and the almost parallel character of the Fourth and the Eighth Symphonies in rhythm and colouring will be easily discerned.

With these facts before us, it can hardly be a matter of wonder if in the summer of 1822 Beethoven made the following remark to the musical *savant*, Friedrich Rochlitz, ("Für Freunde der Tonkunst," vol. iii., p. 358): "I have for some time already been occupied with the conception of three other great works. These I must get rid of first; *two great symphonies*, each peculiar in itself, and both differing from the rest of my symphonies." The third work alluded to was the Oratorio "The Victory of the Cross," which was fated to remain for ever unwritten, although we shall be able to indicate at least its

embryonic idea as retained by Beethoven. The symphonies were, of course, the ninth and the tenth, the former of which was completed in the following year. The commission for a new composition, presented by Rochlitz and declined by the master, pending the completion of these works, was the setting to music of Goethe's "Faust;" and we shall be able to trace anon the inner relationship existing between this, the greatest tragic poem of Germany, and the Ninth Symphony, while entering now upon the history of the origin of the last gigantic twin pair of Beethoven's symphonic creations.

(*To be continued.*)

THE LITERATURE OF NATIONAL MUSIC.

By Carl Engel.

(*Continued from page* 657.)

Instruments.

An acquaintance with the musical instruments of different nations is of great assistance in the study of national music, since the peculiar construction of the instruments enables us in many instances to ascertain with accuracy the characteristic order of intervals, modulations, embellishments, and other such distinctive features prevailing in the music of a nation.

A reliable and really instructive work, intended to give a survey of all the musical instruments in use in different parts of the world, has hitherto not been published. F. J. Fétis evidently appreciated the importance of such an investigation, to conjecture from the attention he has given to the subject in his "Résumé philosophique de l'Histoire de la Musique," which prefaces the first edition of his "Biographie universelle des Musiciens" (Paris, 1837), and which he has afterwards incorporated, with additions, in his "Histoire générale de la Musique" (Paris, 1869). Fétis is an intelligent and pleasant writer, and the facility with which he has compiled comprehensive dissertations is as admirable as is his industry. Considering the diversity of the subjects which he has discussed, it is not surprising that some of them should be treated by him rather superficially. At any rate this is the case with national music, which requires more persevering attention than his manifold pursuits permitted him to bestow upon it. His shortcomings are sometimes rather aggravating, since he is apt to express his opinion in a dictatorial manner on questions which have not been positively ascertained by more careful inquirers. To note an instance. In his "Résumé philosophique" he is quite sure that the fiddle-bow originated in Europe; and in his "Recherches historiques," prefacing his treatise on Antonius Stradiuarius, he is quite sure that it originated in Hindustan. There is nothing reprehensible in a searcher after truth exchanging one theory for another; but opinions which are merely conjectural should be expressed with diffidence: bold assertions which cannot be proved as being indisputable are not likely to satisfy earnest students.

The musical instruments of certain ancient nations have been more carefully investigated than those of most races which are our contemporaries; nor is this surprising, considering how important a part those nations played in the history of the world. The description and illustrations of the musical instruments of the ancient Egyptians, in the works by Lepsius, Rossellini, and Sir Gardner Wilkinson, have proved of much use in the study of musical history; for, although these Egyptologists possessed no musical knowledge, the carefulness with which they have sketched and described their discoveries renders their communications reliable and valuable to musicians.

No doubt, the taste of a writer who draws attention to a literary work of his own is questionable. There may, however, be instances in which this proceeding is justifiable. Thus "The Music of the Most Ancient Nations, particularly of the Assyrians, Egyptians, and Hebrews, with special reference to recent discoveries in Western Asia and Egypt" (London: J. Murray, 1864; 8vo) claims a passing notice, because it was the first work which contained a circumstantial account, with illustrations, of the interesting Assyrian musical instruments represented on the sculptures which were exhumed, about the middle of the present century, in Western Asia; and also because almost all subsequent writers on Assyrian music have drawn from that book, though not all have had the honesty to point out the source from which they copied their statements. The Assyrian instruments are particularly interesting, since they afford us a hint as to the construction of the Hebrew instruments, of which so much has been written by the commentators on the Bible, but of which, in truth, very little is known. If the exploring expeditions which are engaged in exhuming Hebrew relics in Palestine should succeed in bringing to light sculptures or paintings of musical instruments like those of the Assyrians and ancient Egyptians, our old treatises on Hebrew music will probably experience some curious rectifications.

As regards the musical instruments of the ancient Greeks and Romans, almost all our standard histories of the art of music contain reliable drawings of them copied from the original illustrations. Nevertheless, extravagant notions as to the characteristics of the Greek instruments are occasionally maintained by some of the numerous writers, dilettanti as well as professional musicians, who have occupied themselves with the subject. To notice an instance—the opinions of Friedrich von Drieberg, in his "Wörterbuch der griechischen Musik" (Berlin, 1835; 4to). This book, which deserves a place in any collection of curiosities in musical literature, contains illustrations of about forty ancient instruments, with explanations more startling than well-founded. The author, who was a chamberlain of the King of Prussia, does not trouble himself to prove his assertions; but he introduces his dictionary with the statement that the subject which he is going to treat has never been properly understood by musical historians, and that all who differ from him are dunces. He is quite sure that the Greeks had a tonal system and scales similar to our own, only more perfect; that they employed harmony as we do; and that their musical instruments were constructed in a high degree of perfection. The circumstance that we do not find any such ingeniously constructed instruments represented on the Greek monuments, he accounts for by the surmise that it was not the custom with the Greek artists to depict other of their instruments than the most primitive and simple ones, the invention of which was assigned to their gods. He gives a detailed description of the hydraulic and pneumatic organs, with diagrams showing their mechanism; and he is quite sure that the hydraulic organ had several stops as well as a keyboard. Nay, the Greeks had, he says, even stringed instruments with a keyboard; for, he argues, it is recorded that they had instruments mounted with forty strings, and how could they play upon any such instrument with so many strings if it was not provided with a keyboard? This example of reasoning of a prejudiced musical historian requires no comment, especially as the unfoundedness of his assertions must be evident to any one acquainted with the descriptions of the Greek instruments given in our standard works on the history of music by Martini, Burney, Forkel, Fétis, Ambros, &c.

As regards the musical instruments of our ancestors during the Middle Ages, representations of them, showing their construction and capabilities, have been published by the Abbot Gerbert ("De Cantu et Music sacra") and by M. de Coussemaker ("Annales archéologiques"), which are taken from paintings and sculptures, and may be relied upon. It must be borne in mind that the mediæval artists, in depicting a musical instrument in the hands of an angel or some figure of their imagination, not unfrequently adhered as little to nature as do artists in our time. However, with some slight experience, the musical historian has generally no difficulty in discerning the fanciful conceptions.

Turning to the literature on musical instruments of the post-mediæval centuries, we meet with a considerable number of works. The most important ones shall briefly be noticed. Only one of the earliest publications shall be described somewhat more circumstantially, since it may interest the reader to ascertain the plan and form of such an early production.

The book alluded to is written in German, and is entitled "Musica getutscht und ausgezogen durch Sebastianum Virdung" (Basel, 1511; 4to). S. Virdung, who was a priest living in Amberg, Bavaria, states in his dedication of the book to Bishop Wilhelm, in Strasburg, that the publication consists of extracts from a larger work, the printing of which he has been obliged to postpone on account of the great expense it involves. The larger work appears to have remained in manuscript, as nothing further is known about it. The present abridgment is written in the form of a dialogue. After the Dedication, and a Preface which consists chiefly of quotations from the Bible, referring to the employment of sacred music, the author gives a wood-engraving showing the meeting of two old friends, whose names are Sebastian and Andreas Silvanus. Now follows the instruction, given in dialogue, and commencing as follows:—

"*Andreas.* My dear Herr Bastian! Be thou welcome a thousand times.

"*Sebastian.* Be thanked, my dear friend.

"*Andreas.* And how art thou, my dear Bastian?

"*Sebastian.* Bless thee for the inquiry; I am still pretty well through the mercy of Heaven.

"*Andreas.* Tell me, dear friend, where hast thou been all the time?

"*Sebastian.* I have sought, experienced, and found that for a long time I went a wrong way.

"*Andreas.* What dost thou mean?

"*Sebastian.* I mean, as regards the beautiful, practical, and instrumental Musica.

"*Andreas.* I have been told that thou hast for a long while contemplated to produce something new and singular, but I do not know in what it consists. Therefore, if thou canst spare a little time, I pray thee to show and explain it to me.

"*Sebastian.* I am quite willing to oblige in this, and even in matters of much greater import, in as far as I can do it without disadvantage to myself.

"*Andreas.* Dear friend! I assure thee, in good faith, thou shalt not come to harm by this. Let me see.

"*Sebastian.* It requires much labour and examination; besides, thou dost not understand the German explanations so well as thou understandest Latin poetry. If thou likest to look over the pictures of the instruments, thou art welcome; but to read the whole, this would take thee too long a time.

"*Andreas.* My dear friend, allow then that I survey it briefly.

"*Sebastian.* Very well, take it and inspect it carefully.

"*Andreas.* My good man, thou hast many nice pictures in the book! What is thy object with them?"

After a few more of such introductory sentences, which, no doubt, the author thought flowing and elegant, Sebastian explains the woodcuts. They represent the following instruments:—

Clavicordium. The clavichord. Virdung says, "I believe that the *clavicordium* is the same instrument which Guido Aretinus called *monocordum*, on account of its having had originally but a single string. For a long time it had not more than thirty keys."

Uirginal. An oblong-square spinet; the English *virginal*.

Lyra. The hurdy-gurdy, also called *lyra mendicorum*.

Clavicymbalum. The harpsichord.

Clavicitherium. Of this instrument Virdung remarks: "It is just like the *uirginal*, except that its strings are made of sheep's gut; they are twanged by means of nails and quills. It has only been recently invented, and I have seen only one specimen."

Lauten. Lutes. He mentions four different kinds, mounted with nine, eleven, thirteen, and fourteen strings; and he describes the different parts of the lute, and its tablature.

Grosse Geige. The antiquated large fiddle.

Quintern. The antiquated *quinterna*, twanged with a quill.

Harpffen. Harps. He mentions three kinds, and says that they are usually made in a triangular shape; that the new ones have a greater number of strings than the old ones.

Psalterium. Two kinds, viz.: the triangular and the quadrangular.

Hackbrett. The dulcimer.

Kleine Geige. The antiquated small fiddle.

Trumscheit. The marine trumpet.

Schalmey (shalm), *Bombardt*, *Schwegel*, *Zwergpfeiff*, *Flöten*, *Russpfeiff*, *Krummhorn*, *Sensenhorn*, *Zinken*, *Platerspiel*, *Sackpfeiff* (bagpipe), *Busaun* (trombone), *Feldtrummet* (military trumpet), *Clareta* (small trumpet), *Thurnerhorn*, *Orgel*, *Positive*, *Regale*, *Cymbals*, *Glocken* (bells), *Baucken* (*i.e.*, *Pauken*, or kettle-drums), *Ampos vnd Hemmer* (*i.e.*, anvil and hammers). As regards the last-named instrument, the musical reader will probably remember that the sound of the anvil beaten by a blacksmith is said to have suggested to Pythagoras important discoveries in acoustics. However this may be, the anvil has certainly been employed as a musical instrument in several modern operas; for instance, in "Alcidor," by Spontini, and in "Rheingold," by Wagner. Nay, at the American "International Peace Jubilee" at Boston, in the year 1872, an "Anvil Chorus" was performed, with the rhythmical accompaniment of a hundred anvils, which were struck by a hundred Boston firemen.

Ottomarus Luscinius, a German priest, whose proper name was Nachtigall, published in the year 1536, at Strasburg, a little book in Latin, with illustrations of musical instruments, entitled "Musurgia seu Praxis Musicæ." A considerable portion of this work is merely a translation of passages from Virdung's "Musica getutscht und ausgezogen." Sir John Hawkins, in his "General History of Music" (London, 1776; vol. ii., p. 442), gives illustrations of musical instruments copied from the "Musurgia" of Luscinius.

Other noteworthy publications containing descriptions and illustrations of the musical instruments of our forefathers are:—

"Musica instrumentalis," by Martin Agricola (Wittemberg, 1529; sm. 8vo); "De Organographia," by Michael Prætorius (Wolfenbüttel, 1619; 4to);

"Harmonie universelle," by F. Marin Mersenne (Paris, 1636; folio); "Musurgia universalis," by Athanasius Kircher (Rome, 1650; folio, two vols.); "Gabinetto armonico pieno d'istromenti sonori," by Filippo Bonanni (Rome, 1722: 4to; second edition, with a French translation, in 1776); "Essai sur la Musique," by Laborde (Paris, 1780; 4to, four vols.); "Musica Mechanica Organoedi," by Jakob Adlung (Berlin, 1768; 4to). The last-named is one of the most instructive works on the subject in question; those by Bonanni and Laborde are the least useful.

The more modern treatises on musical instruments may be noticed here with but few words, as they are easily accessible. A treatise by Wilhelm Schneider, entitled "Historisch-technische Beschreibung der musikalischen Instrumente" (Neisse and Leipzig, 1834; 8vo), contains descriptions of instruments without illustrations. On the other hand, a compilation by Welcker von Gontershausen, entitled "Neu-eröffnetes Magazin musikalischer Tonwerkzeuge" (Frankfort, 1855; 8vo), contains many illustrations; however, the explanations are often unsatisfactory. In France, Le Dulcet, Comte de Pontécoulant, published in the year 1861, in Paris, a work in two volumes entitled "Organographie; essai sur la facture instrumentale," which is an enlarged edition of a former publication by the same author (Paris, 1857). It is well spoken of by F. J. Fétis; but it is already out of print. It hardly deserves the praise bestowed on it by Fétis. The chapter which most inquirers will probably find interesting is that which gives an account of the various inventions of sound-producing means for musical performances which have been patented in France down to the year 1861. The names of German inventors are often vexatiously misspelt, and the names originally given by the inventors to their productions are translated into French, which renders it almost impossible to ascertain the real names. The fine engravings of musical instruments in the *planches* belonging to the French encyclopædias of the eighteenth century ought to be known to the student.

Attention must also be drawn to the treatises on instrumentation, especially the work by Hector Berlioz, of which an English translation by Mary Cowden Clarke (London: Novello, Ewer and Co., 1856; royal 8vo) deserves to be noticed; likewise "Instrumentation," by Ebenezer Prout (London: Novello, Ewer and Co., 1878). The "Manuel général de Musique militaire," by Georges Kastner (Paris, 1848), contains numerous drawings of military instruments. There are other modern dissertations of this kind which it is unnecessary to point out. Friedrich Zamminer has written a useful work on musical instruments considered in their relations to the laws of acoustics, the German title of which is "Die Musik und die musikalischen Instrumente in ihrer Berziehung zu den Gesetzer der Akustik" (Giessen, 1855; 8vo). The book is illustrated with above a hundred woodcuts. The celebrated work on acoustics by H. Helmholtz, "Die Lehre von den Tonempfindungen," should of course not be unknown to the student. An English translation of this work, by A. J. Ellis, has been published in London.

Treatises on the history and manufacture of certain musical instruments in common use with European nations, and books of instruction for playing the instruments, are likewise noteworthy; however, it will suffice here to mention the fact, since the reader may be supposed to be acquainted with the most important books of this kind. Even a short account of all our own instruments in use at the present day would fill a volume. Hector Berlioz, in his "Treatise on Modern Instrumentation and Orchestration," notices about sixty, and this is not the half of the number extant, if we include the various instruments which have no place in the orchestra, not to speak of the innumerable new inventions employed in military bands. As regards the Hindus, Chinese, and several other Asiatic nations, at least fifty instruments can be assigned to each of them. On the other hand, there are nations which evidently possess not more than half a dozen. If ten only be taken as the average number of instruments for each nation or tribe, and 150 as the number of the nations or tribes which, as has been ascertained, possess instruments of their own, it will be seen that about 1,500 would require to be described in a survey of the musical instruments of all nations.

Fine illustrations of the instruments of the Arabs and the Chinese are given in the treatises by Villoteau and Amiot, which will presently come under notice; and illustrations of Japanese instruments are to be found in Siebold's celebrated work on Japan; but the work does not contain any explanations respecting the instruments. Moreover, the student of national music would do well to consult the published catalogues of the collections of musical instruments deposited in public museums. The latest edition of the "Descriptive Catalogue of the Musical Instruments in the South Kensington Museum" (London, 1874), describes 353 instruments, and is illustrated with 143 wood-engravings and six photographs. This edition, which is the second, is preceded by an essay on the history of musical instruments. The first edition appeared in the year 1870. In France an interesting descriptive catalogue of the instruments in the Musée du Conservatoire National de Musique has been compiled by Gustave Chouquet (Paris, 1875). This book unfortunately does not possess any illustrations, which is a drawback to those students who have not the opportunity of visiting the Museum and of inspecting the objects described in the book. Fine photographs of a selection of thirty-five specimens from the instruments belonging to the Liceo Comunale di Musica, in Bologna, were made about the year 1872, under the direction of Gaetano Gaspari, the curator of the Museum, and contain some literary explanation printed with them. There seems to be now a prospect that also in this branch of musical art, which has been so long neglected, some progress will be made; at all events, if report may be relied upon, there are now antiquarians in different European countries who have taken it earnestly in hand. G. Nottebohm is said to be occupied with the compilation of a descriptive catalogue of the instruments belonging to the Gesellschaft der Musikfreunde (Society of Lovers of Music), in Vienna; Victor Mahillon is engaged in preparing a similar work for the Museum of the Belgian Conservatoire Royal de Musique at Brussels; Max Freiherr von Branca has made about 500 drawings of instruments deposited in the different Museums at Munich, which he intends to publish as illustrative of the history of instrumental music, with special regard to military bands; C. Södling, in Westervik, Sweden, has been for years occupied in writing a history of Scandinavian music, in which he purposes to give an account, with illustrations, of scarce Swedish and Norwegian instruments, which are sure to be unknown to most musicians; Alexander Krauss, of Florence, has recently formed a comprehensive collection of antiquated and scarce instruments, including Italian specimens of the violin family, obtained by him during his search in Italian towns, and he is engaged in preparing a descriptive catalogue of his acquisitions, which, no doubt, will prove a valuable guide to musical antiquarians. If I venture here to add that I have nearly finished the manuscript of a

comprehensive work in which I have endeavoured to give an account of all the musical instruments in the world, as far as I have been able to become acquainted with them, and that the work is illustrated with about 800 drawings of instruments, most of which have hitherto not been mentioned in any musical publication, I run the risk of incurring the censure of some musicians as being actuated by a selfish motive. Reasonable readers will however understand that such a work, the accomplishment of which has required long-continued perseverance, must have been a labour of love and of disinterestedness, as far as personal advantage comes into question; and for such readers only the statement is intended.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. V.—SCHUMANN.

FOR the first time in the course of these papers I meet with a composer who was also a contributor to musical literature, and it may be expected that, dealing with Schumann, I shall not overlook his writings. But there is a difference, and, for my purpose, a whole world of difference, between what a man intends for the public eye and a private communication to a friend. I do not undervalue the musical criticisms, &c., of Schumann, nor do I pretend to say they are not, one and all, faithful expressions of genuine sentiments. But the letters are above suspicion. There we have the real man, not as he poses before the world, but as he wishes to appear in the eyes of his intimates. I shall therefore confine my remarks and quotations to the master's correspondence as I find it in a recently issued English edition of Wasielwski's biography.*

The series of letters published by Wasielwski is admittedly incomplete, owing in part to circumstances such as must always necessitate the keeping back of confidential communications while persons whom they concern are yet living; in other part to the fact that some of the master's friends, among them Stephen Heller, Henselt, and Liszt, did not trouble to preserve the epistles they received; and in other to the refusal of all co-operation with the biographer by Madame Clara Schumann. The volume, nevertheless, contains sufficient for the purpose now in view, which is not the indulgence of curiosity so much as the determining of character. The first letter was written from Leipzig, in 1828, when Schumann was eighteen years old. It is addressed to Gisbert Rosen, a young law-student, who had accompanied the future master, then also destined for the law, on a tour in Bavaria. Even here, on the threshold of inquiry, we get a clear view of Schumann's sentimentalism, fostered by reading Jean Paul, and his tendency to rhapsody and melancholy. One cannot with much ease fancy a boy of eighteen saying, "Perhaps even now you are sitting among the ruins of the old mountain castle (Heidelberg) smiling gaily and happily at the blossoms of June, while I stand amid the ruins of my blasted air-castles, and gaze, weeping, out into the black horizon of present and future." An English boy writing thus, and having nothing really to trouble his mind, would probably be presented with a box of liver pills. But this is not all. In the same letter Schumann mentions a visit of a few hours only to his native place, and adds: "I . . . seated myself . . . in the corner of the stage-coach and—wept bitterly, and thought of all that had been torn from my heart, and even now lay crushed before me, and mused on the lazy, Utopian life which I had led for weeks, and alas! still lead." Further on he speaks of a visit to Jean Paul's widow, at Bayreuth, and says: "If the whole world read Jean Paul, it would be decidedly better, but more unhappy. He has often reduced me to the verge of despair, but the rainbow of peace always floats softly above the tears, and the heart is wonderfully exalted and transfigured." High-flown language of this sort came naturally to this specimen of young morbid humanity. He even takes leave of his friend with a gush at which the boys of eighteen among my readers will be disposed to laugh outright: "May you be happy. Every angel be with you; and may *the genius of joyful tears* ever accompany you." But let it be said here, once for all, that this excessive sentimentalism was due to the influence upon Schumann's mind of a peculiar physical constitution. The fact has been vouched for by his medical attendant, who, after pointing out certain features disclosed by a *post-mortem* examination, stated: "These four points stand in close connection with his physical condition for many years. As a whole they indicate serious disease, which first took root in early youth, gradually increasing with the growth of the man, and not resulting in madness for a long time. . . . His organisation was such that his mental infirmity was stamped by intense melancholy, such as is rarely witnessed in similar cases. Instead of the strange gaiety, idle self-satisfaction, and shallow optimism which usually bless and delude the patients in such diseases, the innate fervour, peculiar reserve, and contemplative nature, which were his in health, became the key-note of his mental discord, changing to melancholy, depression, sad forebodings, secret delusions, depreciation of his claims and merits, refusal of the homage due to him, and final infection of his whole frame." In the light of these remarks, though we may be amused at Schumann's youthful outpourings, we cannot think of their predisposing cause without pity for one so early doomed to misery.

In a second letter to Rosen more of the young man's strange and most unyouthful views of life are found. Referring to his pursuits at Leipzig, Schumann said: "I have not yet become intimate in any family, and fly, I know not why, from miserable mankind; go out seldom, and am sometimes heartsick at the pettinesses and miseries of this selfish world. Ah! what would a world without men be? A boundless churchyard; a dreamless sleep of death; a flowerless, springless nature; a lifeless peep-show without a puppet. And yet what is this world of men? A vast cemetery, filled with faded dreams; a garden of cypresses and weeping willows; a dull peep-show with sobbing dolls. O God, that is it! Yes. Whether we shall meet again the gods alone know; but the world is not so large that men can be parted for ever, especially friends. The meeting is never so remote as the parting, and we will not weep. For Fate's giant fists may silence men's tongues, but not their hearts, which love the warmer and esteem the dearer for distance, because they regard each other as invisible, dead, or superterrestrial." After this rhapsody of disease the letter closes: "Farewell, beloved friend. May your life have no more clouds than are necessary for a fine sunset, and no more rain than is needed for a lunar rainbow. When you sit at evening among the castle ruins, and gaze enchantedly at the blossoming vale and starry heavens, forget me not, your absent friend, who is crushed and unhappy, and wish me all that I wish you from afar." A remarkable feature in these letters is the evidence they supply as to the

* Life and Letters of Robert Schumann, with List of his Published Works. By Von Wasielwski. Translated by A. L. Alger. London: William Reeves.

ease with which Schumann passed from one extreme of feeling to another. His first impressions of Italy were, like Mendelssohn's, all bright and joyous, and he could write charmingly sportive letters to his family. But a reaction soon came. Addressing Rosen from Milan, after a short trip to Venice, he said: "For several weeks I have been (and am ever more and more so) so poor and so rich, so weak and so strong, so decrepit and so full of life, that I . . . To-day too I can hardly hold my pen; so in all brevity this. I was ill in Venice; it was a kind of sea-sickness, with vomiting, headache, &c.—a living death. I could not get rid of the cursed memory of the cypress-trees in Milan. . . . After short consideration I resolved to return to Milan. Alas! I repeat, I ought not to have travelled without you." By way of change from this prevailing despondency came a time when Schumann went to the other extreme. He had looked forward to a student residence in Heidelberg as to "a life of flowers," and his earlier letters from that place still exhale a paradisaic fragrance. To his guardian, Mr. Rudel, the young man rarely "gushed," but now he could write to him and say, "My life has lost none of the charms which fill every letter to you." We may not therefore set down as mere make-believe for a purpose the opening lines of the important epistle in which he first asked his mother's leave to abandon law and adopt music: "Good morning, mamma!" he begins, and proceeds as follows: "How can I describe to you my bliss at this moment? The alcohol burns and bubbles in the coffee-urn; the heaven is pure and golden enough to kiss; and the very spirit of dawn, clear and cool, breathes around. Besides all this your letter lies before me, in which is disclosed a treasure of sensibility, intellect, and virtue; my cigar is capital; . . . in short, the world is beautiful at times,—that is man, if he would always rise early. Sunshine and blue skies abound in my life here. . . ." Nothing is more characteristic of such an organisation as Schumann's than its tendency to rebound from the depths of distress to the height of happiness; and in the almost hysterical exordium just quoted we see the future master at the moment when reaction has become most intense. Another example of keen, even more than feminine, susceptibility is found in a letter to his friend Henrietta Voigt, written when studying music at Leipzig under Wieck. It may be premised that Schumann, upon whom female charms were not thrown away, had got his affections entangled with a Miss Ernestine von Fricken, and that Madame Voigt acted the friendly part of a go-between. In the letter referred to he says: "I was completely exhausted yesterday, and your note came. It soothed me like an angel's hand, that is, for a day and night; and this morning . . . every nerve is a tear. I wept like a child over Ernestine's words to . . . but when I read the other paper to you my strength gave way. Is it a weakness to confess it? 'Tis my Ernestine whom I love beyond measure; 'tis you, Henrietta, my beloved friend. You glorious creatures, what can I offer in return for your supreme favour? 'Tis said that those who love each other shall meet again in some other star, where they shall live and rule alone. Let us hold this lovely saying to be true. When I wander out at night I will choose a very mild one, and show it to you if I have an opportunity—perhaps to a fourth also." It would appear from this that Schumann's excited fancy anticipated a Mahommedan paradise, with houris and all complete. How deeply he was smitten by Ernestine's charms, and touched by Henrietta's friendship, is shown in another extract. Writing to the latter he exclaimed: "I turn poet when I think of you, as all my relations know; for you stand before me like a vision, now musing, now advising, seldom sulky, sometimes gloomy, oftener merry, ever loving and kind. Then Ernestine appears with her Madonna face, her childlike devotion, soft and bright as a heavenly eye, blue, piercing the clouds; then Ludwig embraces you, gentle in aspect, anguish and noble scorn in his face—the group is complete. I draw the veil." But Schumann's highest rhapsody, tinged nevertheless with melancholy, is found in a letter through which he announced to Madame Voigt the consent of Ernestine's parents. One can see a good deal of the man, after making allowance for the lover, in these lines: "The state of my mind is as ever fearful, I have a masterly gift for getting hold of unlucky ideas; it's the evil spirit which opposes my happiness, and divides it. I often carry this self-torture so far as to be a sin against my nature, for I am never content; I would fain be in another body or pass over long eternities . . . Ernestine wrote to me most blissfully. She asked her father, through her mother, and he gives her to me . . . Henrietta, he gives her to me. . . . Do you understand me? And yet this fearful state! as if I dreaded to accept this jewel because I knew my hands to be unworthy. Would you bid me name my anguish? Alas! I cannot. *I think it is just anguish:* I cannot express it otherwise. Alas! perhaps it is love and longing for Ernestine. I can bear it no longer, and have written, bidding her hope for a speedy meeting. But if you would feel true delight, think of two souls who have bestowed upon your soul their holiest emotions, and whose future bliss is inseparable from yours . . . I just looked up to heaven. The clock has struck five. White, fleecy clouds float above me. There is no light in your room, but in the background I discern a slender form, her head on her hand. I gaze at her with melancholy eyes, as she wonders whether she shall still retain what are generally considered most sacred—friendship and love. Gladly would I venture nearer, and humbly kiss her hand, but she turns away. Well, be ever mine, dear friend."

It is strange to find the sadness which here casts a shadow upon otherwise perfect bliss associated with so many of Schumann's happy moments. The young musician could not even acknowledge a Christmas gift from a relative without wandering into a minor key. He thus thanks a sister for remembering him at the festive season: "What have I done to deserve such love, my Theresa? I danced round the Christmas-tree like a child as I saw one thing after another. . . . How much this year may bring! I often feel anxious. To stand upon the heights of time and vision, to assist others, to struggle, to be independent—not to mention all the mental and secret relations—it often makes me feel faint and sick. Yet I receive so much love from mankind, that I can never hope to repay it. From you, too; ah! remain my friend. In the torturing headache which sometimes attacks me, I have none but you to shelter and support me." There is nothing more pitiful in the biography than these earliest symptoms of the disease which was eventually to strike him down, nor can one trace the working of the morbid fancies resulting therefrom without infinite compassion. I would fain attribute to this cause Schumann's behaviour at a particular crisis in his courtship of the lady (Clara Wieck) with whom he fell in love after separating from Ernestine. In March, 1836, as Wasielwski points out, "his relations with his future wife, at first constrained, were for some time interrupted. . . . Added to this Clara Wieck and her father made a concert-tour, which rendered their meeting even more difficult than before." Yet

Schumann appears to have created for himself a state of things very different, and actually wrote to a Mr. Kahlert, whom he had never seen, asking him to act as a sort of intermediary between two engaged and devoted lovers. Wasielwski is disposed to explain the circumstance as the result of a poet's imagination or as a lover's stratagem. But Schumann, although stratagem in love is regarded as venial, if not praiseworthy, would never have stooped to deliberate misrepresentation; and I doubt not that when he wrote the subjoined lines he believed the truth to be spoken: "Clara Wieck loves and is loved. You might easily discover it by her gentle, almost heavenly, look and mien. Pardon me if I omit for the present her lover's name. The happy pair met, saw, spoke, and became engaged without her father's knowledge. He has discovered it, would cut it down, forbids all intercourse on pain of death; but they have braved him a thousand times. The worst of it is that he has taken her on a journey. The last news came from Dresden. I do not know certainly, but think, and am almost sure, that they will spend a short time in Breslau. Wieck will of course visit you and invite you to come and hear Clara play. Now comes my most heartfelt prayer, that you will let me know all you can learn concerning Clara, her feelings and her life, and that you will guard what I confide to you as my most precious secret as such, and not mention this letter to the old man, to Clara, nor indeed to any one. . . . Now mark, it will be an easy thing to get into Clara's good graces and confidence, since she has heard of you before now from me (for I told my love everything), and that I corresponded with you. She will be glad to see you on this account." The reader will form his own opinion of this singular transaction; but it may be pointed out that at the very time Schumann was living upon an imaginary state of things he could write to his sister-in-law when awake to reality: "In the mortal anguish which often seizes me, I have no one but you. You seem to hold and protect me in your arms." From the date of the master's marriage (1840) the published letters contain but few outpourings of his inmost thought and feeling. Happy in his home-life and satisfied with the artistic progress he was able to make, Schumann seems to have been for a long time at peace. Now and then, however, we meet with indications of the old trouble. What a revelation of secret dread and most miserable foreboding do we see in the subjoined extract from a note addressed to Ferdinand Hiller (1849): "Your letter and all that you wrote increased my desire to go to Dusseldorf. . . One thing more; I looked in an old geography recently for remarks on Dusseldorf, and found mentioned, among other buildings there, three nunneries and a lunatic asylum. The first are all well enough, but the last is most disagreeable. I will tell you my feeling in regard to it. Several years ago, you may remember, we lived at Maxen. I discovered that the chief thing to be seen from my window was Sonnenstein (a refuge for the insane). The prospect became horrible to me; indeed it spoiled all my pleasure. So I thought the case may be the same in Dusseldorf. However, perhaps the book was wrong, and the establishment may be merely an ordinary hospital. I have to guard against all such melancholy impressions. You know very well that, if we musicians live on sunny heights, the misfortunes of life cut all the deeper when they rise before us in all their bare outlines; at least, it's so with me, having so lively an imagination." But the reason contained in this last sentence was not all. Not merely a general feeling for misfortune created this dread of seeing a lunatic asylum. The chief cause lay far deeper, and the words of the master enable us to see the dreadful spectre that haunted him through life. In 1851 the shadow on Schumann's path grew darker, and he wrote: "We are all tolerably well, except that I am the victim of occasional nervous attacks, which sometimes alarm me, especially a few days ago, when I fainted on hearing Radecke play the organ." Next the morbid and diseased mind conceived a violent sympathy for the doctrines of spiritualism as then illustrated by "table-rapping." Writing to Hiller (April, 1853) he said, "We *tipped the table* yesterday for the first time. Wonderful power! Just think! I asked for the first two measures of the C minor Symphony. It delayed longer than usual with the answer; at last it began, but rather slowly at first. When I said, 'But the time is faster, dear table,' it hastened to beat the true time. When I asked if it could give the number *which I was thinking of*, it gave it correctly as *three*. We are all filled with wonder." Again, he said: "We have repeated our experiments in magnetism; we seem surrounded with wonders." From this time, with but now and then a break, the clouds grew darker and darker, till in 1856 death hushed the perturbed spirit to rest in the lunatic asylum of Edenich.

How important it is to bear the full nature of this gifted but unhappy man in mind when striving to understand his music, none will need to be told. But the influence of the one upon the other cannot be traced now. It will appear in a clearer light when all the characteristics which these letters reveal have been set forth.

(To be continued.)

A MUSICAL UTOPIA.

By HENRY C. LUNN.

WHEN a man is universally known as a "dreamer" it is not supposed that anybody accuses him of sleeping away an undue portion of his time; the term is merely used to indicate that society regards him as an over-enthusiastic and unpractical person. Custom allows us to slumber for a certain number of hours out of every twenty-four, and during this temporary visionary existence we of course think and do strange things; but then it must be remembered that sleeping men are not responsible for their thoughts or actions; and nobody would ever think of lowering his opinion of a person because he made a great fool of himself in his dreams. But when positive sleep does not close our eyelids we must mind what we are about, for we are then ruled by our intellect; and if the exercise of that intellect impel us to conjure up visions which appear absurd to a large majority of our fellow-creatures, it is ten to one if we are not speedily brought to our better—or at least to our more worldly—senses by the admonitions of those prudent persons who have our best interests at heart. And yet, on behalf of these waking-dreamers, may it not be urged that human progress has mainly been effected by those who, instead of invoking blessings upon the happy present, have dared to look forward to a still happier future? Have not the "dreamers," in fact, set the "workers" in action? and is it not a truth that the "blissful" conditions under which men in one age lived are those very conditions to which in another age men look back with horror?

Having then, I hope satisfactorily, made out my case, I come forward on the present occasion avowedly as a "dreamer;" and if my "Musical Utopia" should embody the wishes of some of my fellow-visionaries, it must be acknowledged that—to reverse the usual axiom—"fiction" is stranger than "fact."

With the new year, methinks I read an announcement of the opening of two Opera-houses, one for the performance of lyrical works written by composers in the English language, and the other for the representation of foreign Operas, sung in the language to which the music was originally composed. In both these establishments—which are built in accordance with the best-known acoustical principles and perfectly ventilated—private boxes will be entirely abolished; but all the seats will be arm-chairs, handsomely cushioned and commodious. A scale of charges for these seats will be drawn up according to their position in the house, but every place will command a good view of the stage. As there will be no longer exclusive little nooks for the accommodation of those ladies and gentlemen who have been so long accustomed to hold an evening *conversazione* with their friends, silence during the music will be tacitly enforced by the rules of good taste; but, if necessary, an appeal to regularly appointed officials will be quite sufficient to ensure the comfort of the general audience. Presuming that all persons will come in suitable attire, there will be no restriction as to dress; it being now thoroughly understood that good music can be truly enjoyed by many people who care not to put on a white necktie or even a dress-coat. The matter will, however, be left entirely to the discretion of every member of the audience, and no person who comes in evening dress will therefore be turned away. The time elapsing between the acts of the Opera will be strictly limited to a period sufficient for resting the vocalists and setting the scenery; so that those persons who reside at a distance may not be compelled to leave during the latter part of the performance, to oblige others who can roll away in their carriages at any hour they please. In carrying out the design of the foreign Opera-house it is not proposed to give a death-blow to Italian Opera, but merely to the tyranny it has hitherto exercised in this country. No longer then will German, French, and even English Operas be translated into bad Italian, with vapid recitatives to connect the principal pieces, but the language to which the composer set his music will be held sacred; and if dialogue be a portion of the work, it will be delivered by those who can give the meaning and spirit of the words. For the first time music-lovers may rely upon hearing a genuine instead of a spurious work; and vocalists may in future safely court our favour under their real names, instead of masquerading before an audience with a mock Italian one, which fits them no better than the language in which they are condemned to sing.

I like the title, "National Concert Room," which is to be given to the new Hall now completed, and to be opened about the first of May. Concerts every evening, with a picked band, recognised vocalists, and a Conductor who has not to learn his duties before the public, were much wanted; and these "National Concerts" seem likely to successfully supply the deficiency. The programmes which are shadowed forth in the prospectus are really model ones. No more than two orchestral works—one being a full Symphony—will be given in an evening, and this rule, I am glad to find, is to be rigidly enforced. No scraps of compositions will ever be performed; and the vocalists engaged will have the pieces they are to sing chosen for them by a committee. Of course, "Royalty" songs will thus be excluded; and the public may therefore rely upon hearing works worthy of the talents of those who sing them. A moderate sum will be charged for admission to every part of the Hall, the doors will be closed during each movement of a work, and an elegantly-printed programme of the evening's performance will be handed to every person. There can be little doubt, I think, of the success of this enterprise.

The "Society for the Encouragement of Sacred Compositions" seems to be a development of some former Association, the objects of which were found to be scarcely in accordance with the times. Everybody will wish well to this excellent institution, for at its concerts, which commence in the early part of the year, not only will the best existing works of both native and foreign composers be presented, but commissions will be given to those who have earned a reputation to write expressly for the Society; and it is proposed that two new compositions shall be produced every season. As it has been decided, after careful consideration, that any composer who can write a sacred work probably understands how to score it, "no additional instrumentation" will ever be permitted in the compositions of those who have been enabled to avail themselves of the resources of modern orchestras. The choir and band will be evenly balanced, and the concerts of the Society placed under the conductorship of one who brings to his task earnestness of purpose, and reverence for the works selected for performance.

Pianoforte Recitals appear to be on the increase during the coming season; but in the announcements of these I am glad to notice a very evident desire for some reform in their management. In the first place the programmes are arranged so as to represent not only various composers, but the varied styles of each; for as no Shakespeare lover would desire to see "Hamlet" and "Macbeth" performed on the same evening, so it is presumed that a number of the most elaborate works of any composer would scarcely be acceptable to an audience at one sitting. "Playing from memory" being entirely abolished, the attention of the listener will not be drawn away from the composer to the executant, in order to check, with the printed notes, whether he makes a "slip," slurs notes which ought to be *staccato*, or plays notes *staccato* which ought to be slurred. The "marvellous powers" of the performer therefore will only be spoken of henceforth with reference to his artistic interpretation of the works chosen for recital; and can have no possible connection with his extraordinary memory, capacity for physical endurance, or mere resolute defiance of the readings of those great pianists who have preceded him.

The advertisements for organists, at a salary of £150 a year, with a probable increase after a certain stipulated term of service, show that those artists who have devoted the best part of their lives to fit themselves for this responsible office have at length a chance of ranking a little above the pew-opener; and it seems indeed probable that their opinions on musical matters may now be respected by the resident clerical authorities. The plan of appointing delegates who *can* sing to represent those members of the congregation who *cannot*, is, no doubt, a very wise one; and there can be little doubt that the choirs now being formed in the churches even of the small villages throughout England will be the means of helping on the cause of sacred music without causing a shadow of dissatisfaction; for as no person with a good voice will be excluded from joining the singers, who will be trained under an efficient Conductor, all, save the positively incompetent, may assist in the musical services.

It is curious to note how important effects arise from small causes. I hear from good authority that the appointment of official Inspectors of the musical department in private schools—the duties of whom commence with the present year—was mainly due to the fact of a pupil of one of these establishments, who went up for a College examination, replying to

the question, "What is the meaning of $\frac{3}{4}$ time?" that it signified "Playing three with one hand and four with the other." Whether this little anecdote be true or not, it is a great satisfaction to think that in future music cannot be taught in schools as it has been. It appears that there are to be annual examinations of the pupils, not only in the practical, but the theoretical portion of the art; and no person will be recognised as a competent teacher who has not received a diploma. These diplomas for pianoforte teachers will be procurable by all who can prove, before a committee of professors, that they understand how to make others play, as well as to play themselves. For this purpose pieces will be given to them, and they will be required to show how they would teach them, and also in what manner they would explain and illustrate the varied touches required for the pianoforte. Singing masters will be examined on the art of producing the voice, and severely tested as to their power of cultivating a pure style of vocalisation, and especially of making their pupils sing their words with a clear and distinct articulation. The ignorance of parents and guardians therefore on the subject of music—upon which so many persons have hitherto flourished—will no longer act detrimentally to the progress of school-pupils; for the necessity of judging of their advancement will be taken out of their hands, and they may rest quite satisfied that those only who have no talent or application will be reported as hopeless.

Everybody who takes an interest in the recent movement for establishing the validity of those musical degrees so inseparably associated with the names of some professors that they have for years remained unquestioned, will be glad to hear that from the commencement of the present year it will be an indictable offence for any person to call himself *Mus. Bac.* or *Mus. Doc.* unless he also state whence he obtained his degree. As neither of these honourable distinctions is conferred by any foreign University, and a list of those who have taken recognised degrees in England is open to the perusal of all, there can be no doubt that persons duly privileged to place these titles after their names will be too glad to say where they were procured, and that those not so privileged will scarcely dare to brave the law. Bachelors and Doctors of Music have as much right to be protected from pretenders as those who have earned similar degrees in any other art or science; and it will be a real benefit to the profession if the public will help in this good work by exposing any person who intentionally commits what will henceforth be considered a crime.

Children make castles with sand by the side of the sea which they know must shortly reach their structures and sweep them for ever from their sight. So, on the first day of a new year, do I build up an ideal world of art, with the full consciousness that before the twelvemonth is out the tide of events will overwhelm my "Musical Utopia," and leave not a vestige in memory of my work. Yet reforms march rapidly onward; and I am sanguine enough to hope that, in spite of the adverse influences of opposition and apathy, my fireside dream may some day prove a reality.

THE active Minister of Public Instruction and Fine Arts, M. Barboux, does not allow the questions now pending as regards the lyric theatres of Paris to rest. All parties seem to feel that the business is a delicate one, and should be treated with great caution; nevertheless, one step has just been taken towards deciding the future of the Grand-Opéra, the Commission Supérieure des Théâtres having decided, by nineteen votes against five, to adopt what is called a constitutional *régime*. By this our neighbours mean the government of the Opéra through the agency of a director in council. There is to be no more managerial despotism; and M. Halanzier, if he continue in his present post, will find both his power and responsibility divided. But will the plan work? A great majority of the experts whom M. Barboux called to his aid evidently think so, and their opinion is deserving of all respect. On the other hand, intelligent observers like M. Camille Doucet argue against it strenuously; and we incline to think, taking a general view of the question, that they are right. An opera-house is about the last place for constitutional rule. There, where undivided authority and promptitude of action are specially required, the king should not only reign but govern; and we confess to by no means sanguine anticipations as regards the French experiment. That it will be watched with interest, goes without saying; and if successful it cannot fail to have a widespread influence upon the future of other continental lyric theatres. But while the reorganisation of the Opéra is going on, that of the Théâtre-Lyrique does not stand still. It will be remembered that M. Barboux proposed to the municipality a kind of joint subvention in order to revive this establishment. The building belongs to the City; and the Minister intimated that, if the City would waive its claim to a rental, the Government would assist the enterprise with an annual grant of 200,000 francs. To the credit of the "conscript fathers," be it said, they took up the proposal in a liberal spirit, and at once proceeded to formulate the terms upon which they would be willing to concur in it. Should those terms be accepted, Paris will have a third lyric theatre playing the *répertoire* of the Grand-Opéra as well as of the old Théâtre-Lyrique, the Grand-Opéra supplying the singers. The tariff of admission is to be agreed upon later; but no tickets are to be sold at the "libraries," and in no case is the fixed price to be increased. Moreover the municipality demands two gratuitous performances in each year. These conditions are now before the Commission Supérieure, and will probably be adopted with but slight change. We cannot but congratulate Paris upon the earnestness with which it is striving to emulate the most glorious times of French art. "The lyric art," truly says *Le Ménestrel*, "is one of the living forces of the French nation, and touches not only the glory and the interior interests of the country, but also the exterior, for our lyric works have taken the first place on the stages of the two worlds." Meanwhile we in England—but perhaps it is better to avoid a painfulcontrast.

M. REMENYI, the distinguished Hungarian violinist, is at present touring in America, and has of course been subjected to the peculiar American process known as "interviewing." On one of these occasions the talk ran on violins, and M. Remenyi surprised his interlocutor by declaring that "startling revelations will soon be made in the art of violin-making." We much regret that he declined to lift the veil hanging over his secret, only permitting himself to say that "there is at the present moment a man who will revive the lost art of violin-making," and hinting that Americans will be peculiarly happy when they know him. Just at present one naturally thinks of Professor Edison, who seems to discover everything; but speculation as to the coming Stradivarius must necessarily be unprofitable. It is more to the purpose to learn that M. Remenyi believes, as regards violin-making, in epidemics of genius. The Renaissance witnessed an epidemic of painting genius. From the advent of Haydn to the death of Schumann

an epidemic of musical creative genius raged more or less fiercely. In like manner the age of Guarnerius and Stradivarius was one of epidemic, the years from 1700 to 1784 being those when the "glorious art of violin-making" reached its highest development. Since then there has been a steady decline, for which M. Remenyi accounts by a reference to the "limitation of human capacity." Men are not capable of remaining a long time in perfection, and, inevitably, having once reached it, fall away. Thus Lupot made splendid violins, "imitating Stradivarius in every respect—in shape, varnish, wood, and workmanship." He was a genius, according to M. Remenyi, but his instruments "are not to be compared with those of the two great masters of the first half of the century," who had a "special genius," like that of M. Remenyi's hero, for the advent of whom we shall wait so curiously. In prospect of his coming, the happy possessors of violins by Guarnerius or Stradivarius should not be in a hurry to sell, like a good many holders of gas shares in view of the electric light. They had better ascertain first what sort of a "revelation" it is that M. Remenyi has promised.

We have within our recollection an instance of an enthusiastic young musician who, it was said, could not by any possibility be kept away from his pianoforte. Of course it was presumed that he had dived deeply into the treasures of the art; but on being asked by the teacher he had engaged whose music he chiefly delighted in, he replied that at present he had confined his attention entirely to his own. Bearing this incident in mind, we are often inclined to wonder when notices penned by artists upon themselves are sent to us for insertion, whether the writers are recognised critics, or merely persons temporarily inspired by an intense admiration of their own performances. Sometimes—as in a recent instance—these communications are introduced by such a threatening preface as, "You please put in a notice of the following concert;" but generally they are inclosed with the usual compliments. Yet really, when we read in one of these self-made criticisms that the concert-giver played "in such a manner as to rank him amongst the most accomplished violinists of the day," and that another artist (bearing the family name of the *bénéficiaire*) "created quite a sensation, and is undoubtedly the greatest pianist we have"—to say nothing of the slur thrown upon the many pianoforte-players constantly heard in London—we cannot but think that, however just may be these remarks, it would have been better had the writer waited until their truth were endorsed by somebody else. Besides it must be remembered that our Country News is headed by the announcement that "we do not hold ourselves responsible for any opinions expressed in this Summary." In case of inserting such criticisms as we have mentioned, however, it is clear that we *should* become responsible; for our readers would certainly not believe that we should print a man's opinion of himself unless we agreed with it; and as the fame of many of these artists has not yet reached the metropolis, it will be seen that we have no alternative, on receiving these communications, but to consign them at once to the custody of the waste-paper basket.

The lady who advertises to recommend "a Christian as an attendant on an invalid: wages £18, and everything found," is just the sort of person for whom Moody and Sankey's Hymns are written, and for whom, no doubt, the grand sacred music of the great composers has but little charm. It would be absurd to deny the magnitude of the class to which she belongs; but it cannot be too often said that the verses of the effusions we have alluded to bear about as much relation to true religion as the music does to true art, and that those who "sit under" preachers of the Moody and Sankey persuasion are merely patronising an entertainment given in a church instead of a concert-hall. The "American singing parson," who has recently been "drawing" large congregations at Nottingham, is evidently fully alive to the impossibility of attracting listeners by the legitimate exercise of his sacred calling; and at the Metropolitan Tabernacle, Newington Causeway, at a meeting of the master and journeymen butchers, after a prayer had been offered up for Mr. Spurgeon's speedy recovery, a person who travels through the country preaching, singing, and playing, is stated to have, "both vocally and upon the cornet, cheerfully amused the audience in an earnest, religious manner." Now we can perfectly understand how an accomplished performer and singer can "cheerfully amuse" his listeners, and also how they can be impressed with the truths of divine precepts by an "earnest, religious manner," but we should scarcely like to trust ourselves to say what we think of the man who would attempt to produce both these effects at the same time and by the same means. There is a great deal too much of this cant in the present day, and a little plain speaking on the subject is much wanted. It is pleasant to read of master and journeymen butchers meeting together; but if they want to be "cheerfully amused" by singing and cornet-playing, let them honestly hire a room where they can enjoy themselves without the necessity of assuming that "earnest, religious manner" which they seem to think fits them for the atmosphere of a tabernacle.

An editor desirous of encouraging correspondence has sometimes very difficult questions to answer, and one of the most difficult, recently adressed to us, touches upon a matter of the utmost importance to the progress of art. A young student wishes us to tell him what to do under the following circumstances: He has been carefully educated in music, for which he has considerable aptitude and an intense love; he is an efficient pianist, and knows most of the classical works; but when he goes amongst his friends and plays what he has studied, he is requested to "give them something pretty," as they have no desire to be made miserable or to be sent to sleep. This, as we have already said, is an awkward matter to give advice upon. It is of course unfortunate for the student that he has not an artistic circle of acquaintances; but we should counsel him to make the best of it, and by all means rather to assert his own intellectual musical position than to suffer himself to be brought down to the level of theirs. We remember hearing of a very clever, but firm and resolute man who said that whenever he found that anything did not agree with him, he continued taking it until it did. Some such principle as this has guided the directors of the Monday Popular Concerts. At first, we can vouch from our own experience, many of the audience went to sleep; then they began to be a little ashamed of this, because so many of their friends kept awake; gradually they succeeded not only in keeping their eyes but their ears open; and, this point gained, victory was certain, for those who were not conquered were taken prisoners. Let our student profit by this example, and remembering that he has a mission rather to instruct than amuse, select such pieces for performance as will lead his audience by degrees to an appreciation of the best works. He will find that only two or three will listen at first; but if he persevere, and, above all, have patience to wait, he may rest satisfied that the rest will follow their example.

MANY of the newspapers have been making excellent capital out of the fact of Charles Peace, the burglar, practising, and showing great fondness for, music. That the art has spread so rapidly as to reach the burglars is a good sign; but the greatest enthusiast could scarcely believe that because a man loves music he should cease to break open houses; and that sacred compositions even should turn a man from his evil ways may well be doubted when we find that those who have been wholesale heart-breakers, instead of housebreakers, have devoted a large portion of their ill-gotten wealth to building churches. One journal says, "a love of music and even some skill in the art is not always accompanied by much literary taste or even intelligence." Surely no sane person would doubt the truth of this assertion. That many people with but little intelligence or literary taste find pleasure in music is a proof how universal is the love for the art, and indeed is the fact upon which a large number of pretenders trade. Few who, either from habit or inclination, listen to the highest musical compositions can really comprehend them; and we are convinced that the most fanatical worshipper of Shakespeare would not say that it shows the love of the farmers for the great dramatist when he sees announced for "Cattle Show week" the "sublime tragedy of 'Hamlet.'"

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

(FROM OUR SPECIAL CORRESPONDENT.)

THE managers of this Society act fully up to the maxim, *Noblesse oblige*. They know that among institutions of the kind, that which bears the name, and is, in some respects, representative of an ancient and illustrious University, must be foremost in public regard. No ordinary work can, in the nature of things, be expected of it. It must live for art; it must labour not only towards the highest refinement, but towards an extension of knowledge, and it must be above all suspicion of views which are not broadly liberal. Any Society so highly placed failing to do this is certain to be severely judged, but the Cambridge University musicians are not actuated simply by a wish to avoid censure. They might keep clear of blame, and accomplish much less. No; it is evident that in them we have men really devoted to the interests of art, and resolved to make up, as far as possible, for the shortcomings of others who, purveying music more or less in a business capacity, are constrained to adapt their wares to the market.

No better proof of the Society's enlightened zeal can be desired than its prompt action with regard to Handel's Cantata "Semele." In common with many other associations, it may often have desired to make the acquaintance of that work while, as yet, copies were difficult or almost impossible to obtain. But no sooner did Messrs. Novello and Co. add "Semele" to their octavo edition, thus bringing it, admirably edited by Mr. E. Prout, within easy reach, than its performance was undertaken. The Society felt a natural and proper ambition to be the first to revive Handel's noble music after its long sleep of more than a hundred years, and the wish was gratified. All honour to the University musicians for this. They have deserved well of music-lovers everywhere, and November 27, 1878, should be a red-letter day in the Society's calendar henceforth.

I need hardly say that the performance of "Semele" attracted attention far beyond the limits of the University. Many faces well-known throughout the musical world might have been seen in the afternoon trains to the banks of the Cam, and quite a little crowd of artists and connoisseurs returned by the "special" which the Society had so thoughtfully provided for its metropolitan visitors. Only real enthusiasm could have taken anybody out of London on that day. The weather was November at its worst. Darkness, dreariness, rain, mud, and fog had things their own way in town; nor did Cambridge prove to be one whit better as the Londoners rumbled in damp flys or omnibuses through the rain-washed and almost deserted streets. One found it hard to believe that the Society could muster an audience in such weather, and, no doubt, the attendance was to some extent adversely affected thereby. Nevertheless a goodly number of ladies and gentlemen, and a fair representation of gownsmen, gathered in the Guildhall, the flood of light from whose windows and doors made the otherwise dreary Market Place look cheerful, and actually attracted a few curious though sodden spectators. Inside all was bright and gay enough. The Society's audience is well-dressed and goodly to look upon, while the members themselves invariably make an appearance which many similar bodies, not quite so careful to please the eye, might imitate with advantage. As usual, the orchestra, "led" by Mr. T. Watson, was found to consist mainly of London artists, but a glance at the solo vocalists showed that the Society had drawn upon its own members, or, at any rate, from local sources; the only professionals being Miss de Harpe and Madame Patey. This seemed a bold experiment, but it was justified by results. The amateurs, if not up to professional mark, were adequate to their work in the sense that they set Handel's music fairly before the audience, and enabled a just estimate of its character and value to be formed. Mr. C. Villiers Stanford, the Society's hard-working Conductor, was in his place as a matter of course, and it must be said generally that adequate preparations had been made for discharging the responsibility undertaken. Perhaps I ought in strict justice to make a single exception from the scope of this remark. The performance had not progressed far before it was obvious that the orchestra needed further rehearsal. It played timidly and not always correctly, the result being a serious drawback to the pleasure of the evening. But it is hard to blame anybody in consequence. The Society's treasurer, I imagine, is not burdened with superfluous cash, and a thorough orchestral rehearsal of a strange work involves considerable expenditure. In this case probably the players travelled down to Cambridge in the morning, and went through the Cantata in the afternoon as well as the time at disposal permitted. If the Society could not afford a preparatory rehearsal in town, we may be sorry, but we cannot blame; censure not applying to those of whom it is truthfully said, "They have done what they could."

This is no place for a review of "Semele," nor indeed is it needful to add words to those which have already appeared in the MUSICAL TIMES on the subject. Amateurs well know the very brief history of the work; how it was an attempt on Handel's part to open up secular themes for treatment in the manner of Oratorio; how it was performed only six times during the master's life; how it was revived in 1762, and then laid on the shelf, there to remain for upwards of a century. They are not less acquainted with the fact that the book, altered from a libretto by Congreve, deals with a subject not the most dignified, though quite characteristic of the actors; and they are perfectly assured that the music as a whole may claim a place among Handel's finest productions. With reference to the story there can be no doubt that, if the characters in it were men and women of the present day, objections might fairly be raised on the score of taste. But as it deals with Olympians, the "far-removedness" which Wagner insists upon as a great merit in the "myth" has a decided influence, not to speak of the classical halo that surrounds the personages concerned. I need not enlarge upon this matter. *Pace* the master just named, in any musical drama the music stands first; and if that be good nobody cares to look very closely either at the story or the manner in which it is told. Regarded as a choral work, "Semele" has not the importance which belongs to most of Handel's sacred dramas, nor even to "Acis and Galatea." The choruses, ten in number, are for the most part briefly developed, but it must also be said of them that, as far as they go, they show us Handel at his best. I need only cite in proof, "Now, Love, that everlasting boy," "Bless the glad earth," and "Happy shall we be." The principal charm of "Semele," however, lies in its recitatives and airs. Some of the former, especially that in which Juno vows vengeance upon her rival, are simply magnificent illustrations of intense musical and declamatory expression; while all the latter, the mere show-songs excepted, are full of grace, or else made acceptable by the close union between music and words. "Semele" indeed

is exceptionally strong in Handel's best airs, and to this fact the future which we trust awaits the Cantata will be largely indebted. But the main question decided at Cambridge on November 27, was this:—Is "Semele" worth keeping before the public? and none, so far as I could ascertain, disputed an affirmative reply.

Coming to the performance, let me first give hearty praise to the chorus for really able work done. The members knew their music well, and they sang it with unfailing success: taking up points with precision, and giving each chorus an unusual degree of dramatic expression. It has already been intimated that the amateur soloists were fairly equal to a heavy task, but now particular mention should be made of the Rev. L. Borissow (*Jupiter*), Mr. G. F. Cobb (*Cadmus*), Hon. S. Lyttelton (*Somnus*), and Mr. E. J. Bilton (*Athamas*). All these gentlemen fairly earned applause, while of Mr. Lyttelton it may safely be said that his singing more nearly approached professional excellence than that of any amateur I have heard for a long time. Miss de Harpe did considerable justice to the music of *Semele* and *Iris*, but the honours were carried off by Madame Patey, who has rarely, if ever, appeared to more advantage than in the part of *Juno*. Her denunciatory recitatives were given with splendid fire; and in that to which reference is made above she so excited the audience that applause went on and on as though it could not exhaust itself. On the whole, therefore, the performance was a success, and Mr. Villiers Stanford, who conducted with great care, may be congratulated accordingly. *Apropos* to this gentleman, I may add that when "additional accompaniments" to "Semele" were not forthcoming as expected, Mr. Stanford set to work and filled in the score for himself. Achieved in haste, the result may have claimed indulgence; but, as a matter of fact, there was little in it to call for mere toleration. The accompaniments were not obtrusive, and interfered as slightly as possible with the work as it originally stood. Let me conclude this report as I began it—by awarding to the Cambridge University Musical Society all the honour due to artistic enterprise.

HER MAJESTY'S THEATRE.

THE only event of special interest at this establishment has been the production of Weber's Opera "Oberon," after an interval of about fourteen years. Whatever may be the estimate of this work as originally performed at Covent Garden Theatre, with English dialogue, there can be little doubt that in an Italian version with recitatives—even allowing that those supplied by Sir Julius Benedict are really good of their kind—it will never prove attractive. Weber's charmingly melodious music must always make its effect, even with a general audience; but, not to dwell upon the utter absurdity of turning Planché's excellent verses into bad Italian, more especially perhaps observable in such well-known pieces as "Ocean, thou mighty monster," and "A lonely Arab maid," the most ardent admirers of the composer can scarcely sit through the long scenes which connect these pieces without a sense of weariness. With the exception of Madame Trebelli's *Fatima*, too, the cast of the Opera on the 7th ult. was not strong enough to redeem the defects which we believe to be inherent to the Opera in its present form. In many of the more impassioned portions—particularly in the Scena "Ocean"—Madame Pappenheim sang well, and received warm and well-merited applause; and had not Mdlle. Bauermeister taken the Mermaid's song too slowly, her rendering of it would have been highly satisfactory. But the great hit of the evening was made by Madame Trebelli, whose singing of "A lonely Arab maid" and "Oh, Araby" was simply perfect. Signor Gillandi was a mild *Sir Huon*, both vocally and histrionically; and the same may be said of Signor Carrion as *Oberon*, and Miss Purdy as *Puck*. Signor Mendioroz scarcely realised the intention of the composer in the part of *Sherasmin;* but he sang correctly, if somewhat jerkily, in the melodious and characteristic duet with *Fatima*, "On the banks of sweet Garonne," both singers being much applauded. The establishment closed on the 21st ult., after a brief season, which has most successfully solved the question as to whether there is a public to support Opera during the autumn months.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE second Concert of the eighth season, which took place on November 28, brought a very satisfactory performance of Haydn's ever-popular Oratorio "The Creation," the music of which reflects most faithfully the simple piety, the naïve contemplation, and the vivid imagination of its composer. It is owing to these special characteristics, and irrespective of the great technical beauties of the work, that we are able to derive from it novel sensations at every hearing; and indeed it is said of "Papa Haydn" himself that, when after an interval of some years he again heard his own masterpiece performed at a Viennese church, he was quite overcome with emotion, exclaiming, "O God, not I, but Thou art the author of all this!" Under Mr. Barnby's able guidance the admirably trained choir gave the choruses with great effect, a special feature having been, as usual, the rendering of that grand "hymn of praise" known as "The heavens are telling." The vocal solo portions were delivered by Madame Lemmens Sherrington, Mr. Vernon Rigby, and Signor Brocolini, whose efforts were rewarded by frequent applause, of which a considerable share was bestowed upon the lady vocalist, who gave the Air "With verdure clad" with a purity of style and refined grace which could scarcely be surpassed. The orchestra was thoroughly efficient, and the accompaniments were played in a manner worthy of a noble work, Dr. Stainer giving due effect to the part assigned to the organ.

At the third Concert of the season, on the 12th ult., Mendelssohn's "Lobgesang," and Rossini's "Stabat Mater" were produced, with Madame Lemmens Sherrington, Miss de Fonblanque, Messrs. E. Lloyd and R. Hilton, as the soloists; a performance of the "Messiah" having been announced for the 26th ult.

SACRED HARMONIC SOCIETY.

ROSSINI'S "biblical drama," "Mosè in Egitto," adapted to English audiences as an Oratorio, in which form the work had been revived by this Society in May last, was again produced at the second Concert of the present season on the 13th ult. in a manner which reflected great credit upon all concerned. We have already dwelt at some length upon the leading features, musical and historical, presented by this in many respects remarkable work on the occasion of its well-merited revival just referred to. It will suffice therefore to state now that the numerous vocal soli were for the greater part rendered by the same artists who had assisted at the previous performance, viz.: Madame Lemmens Sherrington, Miss Julia Elton, Mdlle. Enequist, Messrs. E. Lloyd, Cummings, Hilton, Bridson, and Santley, the latter gentleman successfully assuming on this occasion, for the first time, the part of *Moses*. Special effect was again produced by the splendid rendering of the duets, "Losing thee" (Madame Sherrington and Mr. Lloyd) and "O Fate" (Messrs. Lloyd and Bridson); by the Quintett, "O Thou who grief consolest," and the Quartett, "My heart sinks within me," the Conductor, in the exercise of a wise discretion, ignoring frequent enthusiastic demands for an encore which, if acceded to, would have retarded the dramatic progress of a work the proportions of which, considered as an Oratorio, are already sufficiently lengthy. Notwithstanding this latter circumstance, however, the interest manifested by a crowded audience never flagged for one moment, almost all the auditors remaining in their seats until the last—a phenomenon in our concert experience which may perhaps be partly explained by the fact that the beautiful "invocation" music, in which the "Oratorio" culminates, is at the same time the best-known and admired portion of the work. Regarding the origin of this stirring composition an interesting anecdote is told by a contemporary of Rossini (M. de Stendhal), who visited Naples at the time of the first production of "Mosè" in 1818. It appears that during the first and the succeeding performances the audience, in the final scene representing the Israelites crossing the Red Sea—a problem for the stage-manager almost impossible to solve satisfactorily—burst out into an irresistible fit of laughter, thus marring the otherwise complete success of the work. On the day preceding that on which the third representation

was to take place the author of the libretto, Tortola, entered the composer's bed-room, where he was in the habit of receiving visitors. "Maestro, maestro," the poet exclaimed, "I have saved the third act," producing at the same time the manuscript of the famous prayer, and adding that he had written it all in an hour. "If," rejoined Rossini, glancing rapidly over the paper, "if it has taken you an hour to write this, I will set it to music in a quarter of that time." And proceeding at once to make good his assertion, amidst the hum of conversation on the part of those present, the music of the *preghiera* was completed in the short space of some ten minutes. It is needless to add that upon the subsequent repetition of "Mosè" at the Carlo Theatre the anticipated hilarity on the part of the audience, when the concluding scene was about to open, was, through the magic effect of the added "invocation," speedily converted into almost unbounded enthusiasm, and the success of the work was finally assured. Resuming our report of last month's performance we have merely to add that the massive choruses which abound in the score were given with admirable power and precision, and that the execution of the orchestral portions scarcely left anything to be desired. So great has been the success of this Oratorio in its English form that a repetition of it is announced for Saturday the 11th inst., this being the first instance of a morning concert given by the Society. The annual performance of the "Messiah," on Friday the 20th ult. was preceded by the Dead March in "Saul," as a mark of respect to the memory of the late Princess Alice.

CRYSTAL PALACE.

PROBABLY the most interesting performance yet given during the present season of Saturday Concerts was that of November 30, when Berlioz's Symphony "Harold en Italie" was brought forward for the first time at the Crystal Palace. It is but seldom that opportunities are afforded to our concert-goers of making acquaintance with the more important works of the talented French composer. In the first place they are of more than average difficulty, and require an exceptionally good performance to bring out their beauties; and besides this the music is so thoroughly original, both in style and in form, that the givers of concerts not unnaturally hesitate before offering to the public works which, excepting from curiosity, are but little likely to "draw." Fortunately Mr. Manns is able to disregard this latter consideration. Whatever he may think worthy of production at the Crystal Palace is at least certain of a respectful hearing. In the case of "Harold" the complete success of the work was beyond all question. The Symphony differs widely in its form from the accepted models; it is throughout "programme music," and a special character is given to it by the introduction of a solo viola as representing the personage of Harold himself. The four movements of which the work consists are entitled "Harold in the mountains—scenes of melancholy, happiness, and joy," "March of Pilgrims," "Serenade of the Peasant of the Abruzzi to his Mistress," and "Orgy of Brigands." Of these the first three deserve unqualified praise, the "March of Pilgrims" and the "Serenade," especially are full of the most charming effects both of melody and harmony. The final "Orgy of Brigands" is much less satisfactory, being wild, noisy, and on the whole uninteresting. The orchestration of the entire work is a perfect treat to musicians. Berlioz is well known as one of the most gifted of all writers for the orchestra; his combinations of tone are frequently perfectly new, and often of remarkable beauty. The performance of the Symphony under Mr. Manns was most admirable, and the solo viola part was played to perfection by Herr Straus. The remainder of the Concert included Brahms's "Song of Destiny," and Mendelssohn's 42nd Psalm, the solo parts of which were sung by Mrs. Osgood and Messrs. Tower, Beckett, Thorndike, and D'Egville.

On the 7th ult., Raff's "Im Walde" Symphony (the third of eight which this prolific composer has published) was produced for the first time at these Concerts. On the Continent this work is generally considered Raff's masterpiece, and opinions in this country will probably be to the same effect. The Symphony is one of its composer's most characteristic works, showing both his strong and his weak points. Among the former must be named his flow of melody—not always, it may be admitted, of a highly original kind—his perfect mastery of form, and his rich and diversified instrumentation. The weak points of the work are an occasional tendency to vulgarity, and too great prolixity. In the finale of this Symphony (the score of which occupies 137 pages) this is especially noticeable. The first movement, though also very long, is so rich in beauties that the same impression of diffuseness is not felt. The slow movement and the scherzo are also excellent. The impression produced by the work, aided as it was by a splendid performance, was very favourable; and the Symphony will probably, as it deserves, be heard again. On the same afternoon Mdlle. Janotha, a pupil of Madame Schumann, made her first appearance at the Crystal Palace. She played Beethoven's Concerto in G, with Madame Schumann's cadenzas, in a manner which called forth the heartiest admiration, not only of the public but of the numerous connoisseurs present. The young pianist possesses not only excellent *technique*, but real musical feeling; and a more satisfactory rendering of Beethoven's work could not have been desired. The vocalists at this Concert were Madame Sherrington and Mr. Bridson; the latter, who had not before been heard at Sydenham, produced a very favourable impression.

The last Concert before Christmas was given on the 14th, when Beethoven's Choral Symphony was brought forward, the soloists being Miss Emma Thursby, Miss Redeker, and Messrs. E. Lloyd and Santley. It is needless to speak of so well-known a work; we will only add that the programme also included Benedict's clever Overture "Das Käthchen von Heilbronn," the "Dance of Nymphs and Reapers," from Sullivan's "Tempest," and vocal pieces by Ambroise Thomas, Handel, and Henschel.

MONDAY POPULAR CONCERTS.

OWING to the customary adjournment for the Christmas festivities, only three of these Concerts were held during last month, comprising the evenings of the 2nd, 9th, and 16th ult., the posts of pianist and leading violinist being on each occasion admirably filled by two ladies, viz., Mdlle. Janotha and Madame Norman-Néruda. The programme of the first Concert referred to presented a novelty in the production, for the first time at this institution, of Spohr's Quartett in A major (Op. 93) for stringed instruments, which received an excellent interpretation on the part of the lady violinist just mentioned, and Messrs. Ries, Zerbini, and Piatti. The Quartett belongs to a class, the composition of which Spohr had every inducement to cultivate, being in fact what may be styled a "virtuoso-quartett," in which the principal violin not merely leads but simply domineers over its companions. Thus the apparent object of the composer (himself a consummate master of the instrument), to afford an opportunity for the special display of virtuoso qualities in this and similar compositions, somewhat disturbs the unity which this classical art-form demands; and thus, despite their manifold beauties, their revival can only be an occasional one. Mdlle. Janotha initiated herself into the favour of the audience by an effective performance of Beethoven's "Thirty-two variations" on a theme in C minor, in which the gifted lady had an opportunity to prove the versatility of her talent as well as the grace and brilliancy of her executive skill. Being recalled twice, which among concert-frequenters signifies an encore, Mdlle. Janotha added Chopin's Mazurka in E minor to the solo performances of the evening. Brahms's Quartett in A major (Op. 26) concluded the programme. Mdlle. Redeker gave in her usual refined style two arias by Giordani and Stradella, as well as songs by Henschel and Jensen, Mr. Zerbini playing the pianoforte accompaniments.

The second Concert under notice opened with Beethoven's incomparable Quintett in C major (Op. 29), the second and last work of the kind which we owe to the genius of its composer; and the mere mention of which will suggest to the musical amateur a world of revealed beauty, of tender passion, and of fantastic humour, like the painting of a Titian to the art-student, or a Shakespearean drama to the literary enthusiast. Yet while masterpieces emanating from the "sister arts" just named are universally recognised by even the uninitiated, one cannot help regretting—

albeit in the midst of a crowded and appreciative audience —that musical art in this country should still remain in a somewhat subordinate position; and that to a great majority among even the educated the title of a masterpiece of inspired genius like the Quintett in C major should fail to convey any meaning whatever. The Quintett was worthily rendered by Madame Norman-Néruda, Messrs. Ries, Zerbini, Schræurs, and Piatti, this having been the twenty-fourth occasion of its performance at these Concerts. Mdlle. Janotha, in her solo performance of Chopin's Scherzo in B minor, again proved herself an artist of considerable attainments, both technically and intellectually; her spirited execution of the work of the Polish tone-poet (who even in his Scherzos was terribly in earnest) having been deservedly encored. The lady-pianist was afterwards associated with Madame Norman-Néruda and Signor Piatti in Schumann's Trio in D minor, the execution of which, entrusted as it was to such excellent artists, left nothing to be desired. Miss de Fonblanque, who was the vocalist on this occasion, contributed materially to the enjoyment of the evening by singing an air, "Lento il piè," by Mozart, and Bennett's "May-dew," in each of which pieces her cultivated style and fine mezzo-soprano voice showed to great advantage. The Concert concluded with a second performance at the Popular Concerts of Bach's Sonata in E major for pianoforte and violin, in which the brilliant *technique* of Mdlle. Janotha and Madame Norman-Néruda combined to produce an excellent rendering of a work the real beauties of which can only be fully appreciated by careful individual study.

At the last Concert of the month Haydn's beautiful Quartett in C major (Op. 20) opened the performance, and was rendered by Madame Norman-Néruda, Messrs. Ries, Zerbini, and Piatti with that perfect finish and precision to which these artists have long since accustomed us. Mdlle. Janotha and Signor Piatti gave an admirable reading of Rubinstein's Sonata in D major (Op. 18) for pianoforte and violoncello, the lady responding to a persistent encore by playing a valse by Leschitizki, in which her brilliant executive powers were displayed to the best advantage. The only instrumental solo performance announced in the programme was that of the Adagio from Spohr's Seventh Violin Concerto, with a pianoforte arrangement of the orchestral score, which was given by Madame Norman-Néruda with the true refinement and the complete mastery over the capabilities of her instrument in which that lady has but few rivals. The Concert concluded with Beethoven's Trio in E flat (Op. 70) for pianoforte, violin, and violoncello, in the performance of which Mesdames Janotha, Norman-Néruda, and Signor Piatti took part. Miss Clara Merivale was the vocalist, and contributed an air by Handel and a song by Gounod to the numbers of an altogether very interesting programme. Mr. Zerbini was the Conductor. The Concerts will be resumed on the 6th inst.

MADAME VIARD-LOUIS' CONCERTS.

THE second Concert of the present season took place in St. James's Hall on the 17th ult., and, like the first, was remarkable for the abundance of its novelty. Like the first also it began with a familiar overture, Mendelssohn's "Ruy Blas," which has not often been more splendidly executed than by Mr. Weist Hill's orchestra. It is when engaged upon music thoroughly known, like the work in question, that the full power of this fine band is displayed with startling force, and Madame Viard-Louis does well therefore to include some such in the programme. The first novelty was a Rondo Scherzino, styled "The Brooklet," by Mr. F. Corder, late Mendelssohn Scholar. It is one of five movements constituting an orchestral suite, and suggested by a holiday tour in the Black Forest. The sooner we hear the remaining four the better, since it is clear that Mr. Corder possesses a graceful fancy, the power of happy expression, and, for a young man, no ordinary skill in writing for an orchestra. We do not say that "The Brooklet" is distinguished by great originality. There has been too much water music composed for a new treatment of the theme to be very practicable. But putting originality aside, we find in the work the promise of a successful composer in an exacting branch of art. The audience apparently did the same, and were warm in their applause. Mozart's noble Pianoforte Concerto in D minor came next, Madame Viard-Louis taking the solo instrument, and discharging her task with great spirit, although suffering from the effect of an accident to her hand. Upon this work no comments need be made, but notice is due to the cadenzas written by Dr. G. A. Macfarren specially for the performance. Many other masters have furnished Mozart with cadenzas, but few have shown greater ingenuity than Dr. Macfarren, or more thoroughly recognised the fact that a cadenza should exhibit musicianly construction as well as furnish the player with material for *tours de force*. Following the Concerto, Boccherini's well-known Minuet for strings was delightfully played and encored; and then came the only orchestral Symphony written by Hermann Goetz, composer of "The Taming of the Shrew." This was given for the first time in England; indeed, the very existence of the work was probably unknown amongst us till a performance of the Opera at Drury Lane excited an interest in the composer's artistic remains. The Symphony is a remarkable production, full of earnest thought and musicianly treatment. Thus much was obvious to all at first hearing. But further acquaintance is necessary to a decided opinion of its claims. Goetz, though adhering generally to orthodox forms, still has a manner of his own; and we must be more familiar with the manner before we can be qualified to decide upon the matter. It seemed to us that the young master crowded his score unnecessarily at times, and somewhat obscured the course of his themes; but, taken for all in all, we regard the Symphony as one to be heard again and again till the greatness only suggested now shall have proved either a reality, as we anticipate, or a delusion. The performance was unusually good, and each movement evoked loud applause. The programme continued with a movement from Chopin, well played by a rising young pianist, Miss Bessie Richards; an Entr'acte and Ballet music from Cherubini's "Ali Baba," and Berlioz's own arrangement for orchestra alone of the March and Chorus in "Les Troyens." Madame Pappenheim being absent through illness, her place as vocalist was taken by Miss Clara Merivale, a young lady with a good mezzo-soprano voice and obviously well-cultivated artistic feeling. Miss Merivale gives promise of future success.

ROYAL ACADEMY OF MUSIC.

A STUDENTS' Orchestral Concert was given at St. James's Hall on the 19th ult. before a large audience. After the Dead March in "Saul"—performed as a tribute to the memory of the late Princess Alice—an Elegy in memory of Henry John Cockram, who was drowned in the recent disastrous collision on the Thames, composed by his fellow-student, Myles Birkett Foster, was given, and created a great impression, not only from the sad event which it commemorated, but from the intrinsic merit of the composition itself, which is in every respect highly creditable to the young pupil. The soprano solo was excellently sung by Miss Amy Aylward; and notwithstanding the solemn character of the work, the applause at the conclusion was warm and unanimous. Another student's composition was a Pianoforte Concerto, performed by the composer, Mr. R. Harvey Löhr, the first movement of which, especially, is excellently written; the "Notturno" and "Allegro vivace" also containing passages of so much interest as to elicit the most decisive marks of approbation. Mr. R. Addison's Introduction and Last Movement from a MS. Symphony may be also praised as an admirable specimen of pupil's workmanship, much of the instrumentation being evidently written with a commendable desire to escape from the conventional groove, and many of the ideas being extremely fresh and vigorous. A graceful and expressive song, "Devotion," by Mr. E. Ford (well sung by Mr. Sidney Tower), completed the selection of students' compositions, all of which afforded ample proof of the excellent teaching, as well as the talent of those who are under instruction, in the Institution. The pianoforte-playing was unusually good, Miss Alice Borton in Schumann's Concertstück in G, and Mr. Percy Stranders in Mendelssohn's Rondo Brillante in E flat, displaying not only digital dexterity, but true artistic feeling, and a quiet unobtrusive style quite refreshing in these "sensational"

times. Mendelssohn's "Lauda Sion"—the principal parts by Miss Amy Aylward, Miss Amy Gill, Mr. Sidney Tower, and Mr. Brereton—was rendered with much precision and effect; and vocal solos were also given by Mrs. Mudie-Bolingbroke, Miss Kate Brand, and Mr. Robert George. Mention too must be made of Mr. Charles Catchpole's Horn Solo, which was so well played as to evidence his right to the "Professors' Scholarship" which we perceive he holds. Mr. Walter Macfarren directed a highly efficient orchestra, the quality of which was successfully tested by the performance of Mendelssohn's Overture to "Ruy Blas."

SPOHR'S "LAST JUDGMENT" AT ST. PAUL'S CATHEDRAL.

PERHAPS the most effective service it has been our lot to attend was that held in St. Paul's on Tuesday, the 10th ult., when the above-named work was performed; yet the choir was not augmented as is usual on these occasions, neither was there any orchestral band, but merely the ordinary Cathedral choir, with the organ for accompaniments. The service, from a religious point of view, was so exceedingly impressive that perhaps a short sketch of it may be not only interesting to some of our readers, but also useful. On entering the Cathedral each person was presented with a printed form of service, at the beginning of which was a number of suggestions for the proper observance of Advent. After the choir had entered the chancel, Psalms l. (*Deus deorum*) and cxxx. (*De profundis*) were sung by all kneeling, then after a few versicles, &c., and two collects, followed Spohr's "Last Judgment," a work singularly beautiful and appropriate for the Advent season. Though we feel it would be distinctly wrong to criticise a service of this kind, for a service it certainly was, we must be allowed to mention those numbers which apparently produced special impressions. Among the most prominent were the following—Quartett and chorus, "Yes, every tear," and "Lord God Almighty;" the duet, "Forsake me not;" chorus, "Destroyed is Babylon," and "Blest are the departed." We must also say that the gentlemen of the choir acquitted themselves with astonishing ability; for it is so seldom that we find soloists of such distinction enter into the spirit of chorus-singing with so much enthusiasm and care, that this instance deserves notice and commendation. Neither must the chorister boys be unnamed, all the *nuances* of expression being so delicately given as to prove that their work is one of love as well as duty. The bass music was divided between Messrs. De Lacy and Kempton, and Mr. A. Kenningham sang that allotted to the tenor voice. The soprano and contralto parts were taken by Masters Whittle, Banermann, and Tresilian; and last, but by no means least, the accompaniments were played by Dr. Stainer. Few of those present will easily forget his splendidly brilliant and well-judged rendering of the Symphony in C minor, which forms such a grand introduction to the second part of the Oratorio. Our feeling at the close of this performance was that the Cathedral authorities, as well as those who usually attend St. Paul's, might be not only satisfied but proud of both organ and organist. Then followed the Collect for Advent Sunday, and so ended a service which cannot but produce beneficial results on the large and to all appearance devout congregation.

THE melancholy death of Mr. Frederick Gye, for so many years lessee of the Royal Italian Opera-house, Covent Garden, has caused a deep feeling of regret in the musical world during the past month. Mr. Gye was shooting at Dytchley, with his host, Lord Dillon, Mr. Spencer Ponsonby Fane, and Sir Alfred Horsford, when by the accidental discharge of a gun, which he held for a friend whilst he mounted a wall, he received a severe wound in the side, from the effects of which, in spite of the best medical advice and assistance, he succumbed in a few days. In early life Mr. Gye took an active part in the management of Vauxhall Gardens, which became the property of his father and Mr. Hughes, by purchase, in 1821. He was also associated with the late M. Jullien in the direction of his "Promenade Concerts," at Covent Garden Theatre; but his operatic career brought him most prominently before the public, and this dates from the time when the leading artists of Mr. Delafield's company resolved, on the retirement of that gentleman, to carry on the Royal Italian Opera themselves, and Mr. Gye was appointed manager. The "republic" soon collapsed, and, in 1851, Mr. Gye took the entire responsibility upon himself, remaining in the difficult position he then assumed till the day of his death. His energy and resources underwent a severe trial in 1856, when, after Professor Anderson's *bal masqué*, Covent Garden Theatre was destroyed by fire. But Mr. Gye was fully equal to the emergency. Carrying on his operatic work temporarily at the Lyceum, he caused the present fine edifice to rise on the ruins of its predecessor. The new theatre was opened May 15, 1858, with a performance of "Les Huguenots," and then began a series of representations which soon made it famous all the world over. The deceased was in every respect fitted for the post he so long filled; and many with whom he was connected will severely feel his loss, not only as an operatic manager, but as an upright and honourable gentleman. The funeral, which took place at Norwood Cemetery, was attended by his sons, Mr. Percy Gye, Mr. Lionel Gye, and Captain Herbert Gye (his eldest son, Mr. Ernest Gye, not being able to return to England in time for the ceremony), and a large number of artists and others anxious to pay a last tribute to the memory of one whom they had so long known and respected.

ALTHOUGH we in England have not yet risen to the American dignity of a "piano war," yet the competition among makers is sufficiently close to ensure constant improvement, or attempt at improvement, in the quality of the "household instrument." Manufacturers of English pianos are beginning to feel the effects of the foreign competition which assails them at all points; M. Bord flooding the country with his cheap pianettes, while the great house of Steinway leaves no stone unturned in order to gain a footing for their mighty "Grands." So situated, native makers can do no other than put forth all their ingenuity and strength, and every such effort, in so far as it secures the supremacy of home productions, is a national good. We need scarcely remark that Messrs. Brinsmead and Sons have long been distinguished for attempts to improve the quality of the English piano, but they never, perhaps, approached nearer to perfection than in the instrument made for Mr. Ledger, of the *Era*, and recently shown to a number of persons eminent in the musical world. The "Grand" in question is of the largest size, and of a compass not less than seven and a half octaves, the lowest note being G, the highest C. Its peculiar merits are of various kinds. Thus the makers claim that its "*sostenente* sounding-board" is of extreme sensitiveness, and able to augment and prolong the tone in a measure beyond common. It is urged further that the casting of the iron framework in one piece gives special solidity to the structure, while the ingenious action invented by this firm, and known as the "perfect check repeater," not only secures an admirable touch, but gives peculiar facilities for the execution of rapid passages of repeated notes. But it is more interesting to observe that the strength of the framework and the exceptional dimensions of the instrument make possible a greatly increased length and thickness of string. The "pull" of the strings in Mr. Ledger's "Grand" is estimated at thirty tons—as much again as in ordinary pianos of the kind, and it need not be pointed out in what measure this is calculated to increase the tonal power. Moreover, an attempt has been made, as in the Steinway "Grands," to utilise the sections of the string beyond the bridges. Ordinarily, the wires are here deadened by listing, so that no inconvenience may arise from their vibrations. But Messrs. Brinsmead and Sons allow them to vibrate freely, having first, by means of an extra bridge, tuned them in octaves with the part of the string which receives the blow of the hammer. Thus sympathetic action is turned to account, and the power of the instrument magnified. Yet another novelty is a *sostenuto* pedal—differing materially from that of the Steinways—which enables the performer to keep the dampers lifted in connection with any given key or keys, without raising them, as the ordinary pedal does, from the whole. Not to enter into the merits of these devices, we may at once express an emphatic opinion as to the worth of the instrument. The Ledger "Grand" is a magnificent

Psalm xc. 13.

Turn Thee again, O Lord.

ANTHEM FOR FOUR VOICES.

THOMAS ATTWOOD.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Larghetto.

SOPRANO. SEMI-CHORUS. *p*

Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee, O

ALTO. SEMI-CHORUS. *p*

Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee, O

TENOR. SEMI-CHORUS. *p*

Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee, O

BASS. SEMI-CHORUS. *p*

Turn Thee a - gain, O Lord, at the last, O

Larghetto.

ORGAN. ♩ = 69. *p Diaps.*

Lord, at . . the last, . . and be gra - cious, be gra - cious un - to Thy

Lord, at the last, be gra - cious un -

Lord, at the last, . . and be gra - cious un - to Thy ser - - - -

Lord, at the last, and be gra - cious un - to Thy

ser - vants, un - to Thy ser - vants, be gra - cious, be gra - cious un - to Thy ser - vants.

- to Thy ser - - - - - vants, Thy ser - - vants.

- - - - vants, be gra - cious, be gra - cious un - to Thy ser - vants.

ser - - - - vants, be gra - cious, be gra - cious un - to Thy ser - vants.

VERSE.
Turn Thee a - gain, O Lord, at the last, turn Thee,
VERSE.
Turn Thee a - gain, O Lord, at the last, turn Thee,
VERSE.
Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee,
VERSE.
Turn Thee a - gain, O Lord, at the last, turn Thee,
turn Thee, turn Thee, turn Thee, turn Thee a - gain, O
turn Thee, turn Thee, turn Thee, turn Thee a - gain, O
turn Thee, turn, turn Thee, turn Thee, turn Thee a - gain, O
turn Thee, turn Thee, turn Thee, O
Lord, at the last, and be gra - cious, be gra - cious un - to Thy ser - - - -
Lord, at the last, and be gra - cious un - to Thy ser - - - -
Lord, at the last, and be gra - cious un - to Thy ser - - - -
Lord, at the last, un - to Thy ser - - -

- vants, be gra - cious, be gra - cious un - to Thy ser - - - - vants.
- vants, be gra - cious un - to Thy ser - - - - vants.
- vants, be gra - cious un - to Thy ser - - - - vants.
- vants, be gra - cious un - to Thy ser - - - - vants.
Ped.
CHORUS.
pp
Turn Thee a - gain, O Lord, . . at the last, turn Thee, turn Thee, O
CHORUS.
pp
Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee, O
CHORUS.
pp
Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee, O
CHORUS.
pp
Turn Thee a - gain, O Lord, at the last, O
pp
Lord, at the last, . . and be gra - cious, be gra - cious un - to Thy
Lord, at the last, be gra - cious un -
Lord, at the last, . . and be gra - cious un - to Thy ser - - - - -
Lord, at the last, and be gra - cious un - - to Thy

ser - vants, un - to Thy ser - vants, be gra - cious, be gra - cious un - to Thy ser - - -
- to Thy ser - - - - - - vants, Thy ser - - - -
- - - - - - vants, be gra - cious, be gra - cious un - to Thy ser - - -
ser - - - - - vants, be gra - cious, be gra - cious un - to Thy ser - -
A - - men,
- vants. A - - - - - - - men, A - -
- vants. A - - men, A - - - men, A - - men,
- vants. A - - men, A - - - men, A - - men,
- vants. A - - - - - - - - men, A - - -
Ped.
A - men,
- - - - - men, A - - - - - men, A - men. . . .
A - - men, A - men, A - men, A - - men.
A - - men, A - - - - men, A - men.
- - - - - men, A - men, A - men, A - - men.

A Folio Edition of this Anthem is also published by Novello, Ewer and Co., price 6d.; Single Vocal Parts, 6d.

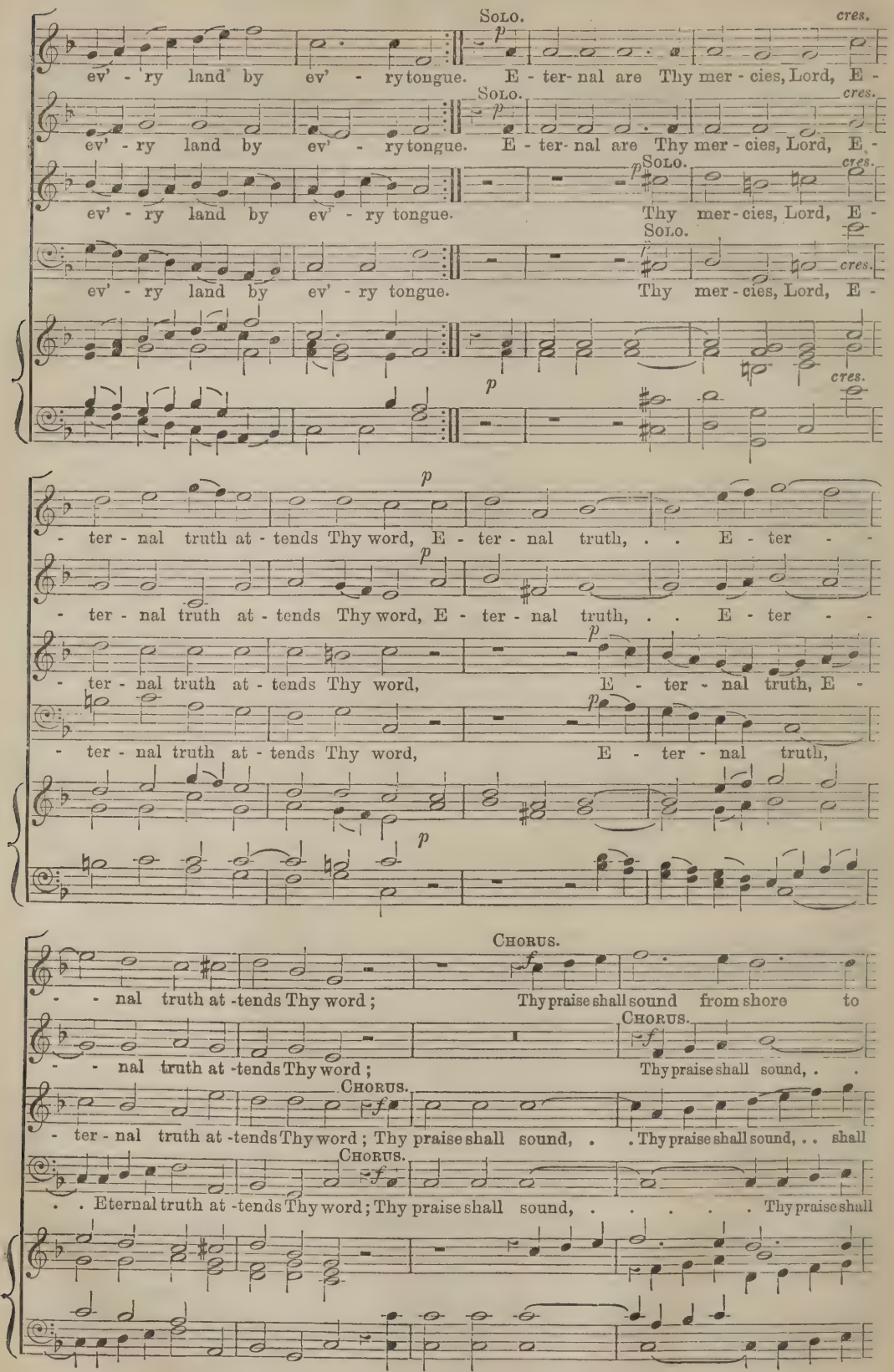
From all that dwell below the skies.

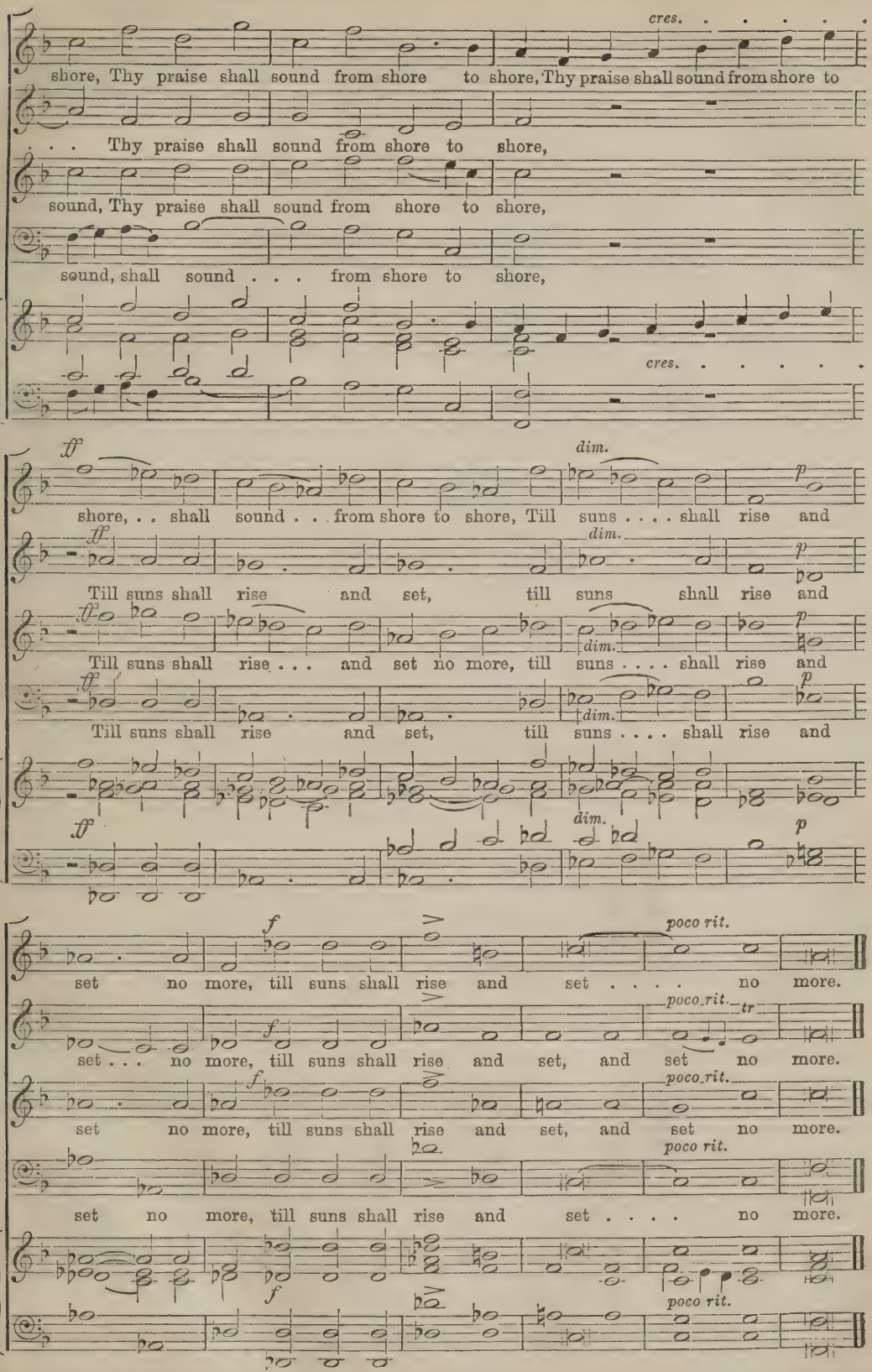
CHORAL HYMN.

THOMAS ATTWOOD WALMISLEY, M.A., Mus. Doc.

Treble.
From all that dwell be - low the skies, Let the Cre - a - tor's
Alto.
From all that dwell be - low the skies, Let the Cre - a - tor's
Tenor (8ve. lower).
From all that dwell be - low the skies, Let the Cre - a - tor's
Bass.
From all that dwell be - low the skies, Let the Cre - a - tor's
Organ.
♩ = 84.
*
praise a - rise, Let the Re - deem - er's Name be sung Thro'
praise a - rise, . . Let the Re - deem - er's Name be sung Thro'
praise a - rise, . . Let the Re - deem - er's Name be sung Thro'
praise a - rise, Let the Re - deem - er's
ev' - ry land, by ev' - ry tongue, Thro' ev' - ry land, by ev' - ry tongue, Thro'
ev' - ry land, by ev' - ry tongue, Thro' ev' - ry land, by ev' - ry tongue, Thro'
ev' - ry land by ev' - ry tongue, Thro' ev' - ry land, by ev' - ry tongue, Thro'
Name . . . by ev' - ry tongue, by ev' - ry tongue, Thro'
cres - cen - do.
8ves.
8ves.

* May be sung first time as Quartett and repeated in Chorus.


Solo.
cres.
ev' - ry land by ev' - ry tongue. E - ter- nal are Thy mer - cies, Lord, E -
Solo.
cres.
ev' - ry land by ev' - ry tongue. E - ter- nal are Thy mer - cies, Lord, E -
Solo.
cres.
ev' - ry land by ev' - ry tongue. Thy mer - cies, Lord, E -
Solo.
cres.
ev' - ry land by ev' - ry tongue. Thy mer - cies, Lord, E -
cres.
- ter - nal truth at - tends Thy word, E - ter - nal truth, . . E - ter - -
- ter - nal truth at - tends Thy word, E - ter - nal truth, . . E - ter - -
- ter - nal truth at - tends Thy word, E - ter - nal truth, E -
- ter - nal truth at - tends Thy word, E - ter - nal truth,
Chorus.
- - nal truth at -tends Thy word; Thy praise shall sound from shore to
Chorus.
- - nal truth at -tends Thy word; Thy praise shall sound, . .
Chorus.
- ter - nal truth at -tends Thy word; Thy praise shall sound, . . Thy praise shall sound, . . shall
Chorus.
. . Eternal truth at -tends Thy word; Thy praise shall sound, ... Thy praise shall


cres.
shore, Thy praise shall sound from shore to shore, Thy praise shall sound from shore to
. . . Thy praise shall sound from shore to shore,
sound, Thy praise shall sound from shore to shore,
sound, shall sound . . . from shore to shore,
cres.
ff
dim.
p
shore, . . shall sound . . from shore to shore, Till suns . . . . shall rise and
Till suns shall rise and set, till suns shall rise and
Till suns shall rise . . . and set no more, till suns . . . . shall rise and
Till suns shall rise and set, till suns . . . . shall rise and
f
poco rit.
tr
set no more, till suns shall rise and set . . . . no more.
set . . . no more, till suns shall rise and set, and set no more.
set no more, till suns shall rise and set, and set no more.
set no more, till suns shall rise and set . . . . no more.

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(To be continued.)

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AT the meeting held on the 26th of November at the Owens College, Manchester, with the object of establishing a Manchester branch of the "Lancashire Association for the Cultivation of Music among all," the Dean of Manchester (the Very Rev. B. M. Cowie) presided; and there were also present, the Earl of Wilton, Sir Henry Cole, Dr. Greenwood (Principal of the Owens College), and several others interested in the subject. Sir Henry Cole moved:—

That this meeting approves of the preliminary steps which have been taken to establish a Lancashire Association for promoting music as an art especially useful for the general culture and recreation of all classes, and resolves that those who have already joined the Association be formed into its committee, with power to add to their number, and appoint an executive committee to frame rules and do what is necessary.

This resolution was seconded by the Earl of Wilton, and carried. The Rev. Dr. Burton proposed:—

That as soon as practicable, and when the time is favourable, a School of Music be established in Manchester, where teachers may be trained for giving instruction in the public elementary schools; and that in the meantime ten scholarships shall be awarded by public competition, to be held by the music-classes already existing in the city.

Mr. W. H. J. Traice seconded this resolution, which was passed. On the motion of Dr. Greenwood, seconded by the Rev. E. P. Anderson, it was also resolved:—

That a deputation wait upon the Corporation and request that, like free libraries, public parks, and museums, music may be promoted by the Corporation, as most desirable for the general culture and recreation of the people of the city of Manchester and its suburbs."

The proceedings were concluded with the passing of a vote of thanks to the Chairman for presiding.

THE Highbury Philharmonic Society gave its first Concert on the 16th ult., at the Highbury Athenæum. This newly founded institution may be said to be still in its infancy; its first meeting having been held as recently as last October. It differs from many suburban Societies in the fact that, besides a large choir of some 150 voices, it has a nearly complete amateur orchestra, numbering between forty and fifty performers. The programme of the first concert was well selected; the principal works given being Romberg's Cantata "The Transient and the Eternal," Schumann's "Gipsy Life," Gade's "Spring's Message," Handel's "Haste thee, Nymph," and Prout's "Hail to the Chief." There were unaccompanied part-songs by E. H. Thorne and Dr. Bridge, the Conductor of the Society. The solo music was given by Miss Thornthwaite, Mrs. Schneegans, Mrs. Bradshawe McKay, and Messrs. Edward Dalzell and E. J. Bell. The instrumental selections comprised the Minuet from Mozart's Symphony in E flat, a portion of the Ballet music from Schubert's "Rosamunde," and the Barcarolle from Bennett's Fourth Piano Concerto, the solo part of which was excellently played by Mrs. Birch, the pianist to the Society. The chorus-singing was of great promise, the attack being very good. The orchestral playing was less satisfactory; but an amateur orchestra should not in fairness be too severely criticised. Dr. Bridge showed himself an excellent Conductor, and may be fairly congratulated on the success of the Society's first public performance.

A MUSICAL Service was held at Eton College on Saturday the 7th ult., at which Prince Leopold and Princess Beatrice were present. Their Royal Highnesses, accompanied by Lord Bridport, Lady Ely, and Miss Bauer, left Windsor Castle shortly after four o'clock, and drove to the college quadrangle, where they were received by the Rev. C. O. Goodford, the Provost, and conducted to the Fellows' stalls in the chapel, which was filled with a large congregation. The service commenced at half-past four, and was intoned by the Rev. F. Vidal. The anthem was Mozart's "Requiem Mass," which was sung by the united choirs of St. George's and Eton College Chapels and the members of the School Musical Society, accompanied by organ and instrumental music, under the conductorship of Mr. J. Barnby, the Precentor. Their Royal Highnesses returned at the close of the service to Windsor Castle. Dr. Hornby, the Head Master, and most of the school authorities were present.

AT the opening Concert for the present season of the Brixton Choral Society, on November 27, Dr. Stainer's Cantata "The Daughter of Jairus" and Haydn's First Mass were performed, under the able conductorship of Mr. W. Lemare. Of the Cantata, when produced at the late Worcester Festival, we spoke at length; and the favourable impression then formed we are certain will be deepened at every succeeding representation. The solo parts were most satisfactorily given by Madame Worrell-Duval, Mr. Kenningham and Mr. Tinney, and the whole of the choruses were effectively sung throughout. The Mass was also efficiently rendered, and the concert was in every respect worthy of the increasing reputation of the Society. Dr. Stainer presided at the organ at the performance of his own work, and Mr. John Harrison during Haydn's First Mass.

THE Mendelssohn Scholarship, founded in honour of Felix Mendelssohn Bartholdy, for the education of musical students of both sexes, is now vacant; and candidates who are single, and between the ages of fourteen and twenty-four, natives of, or domiciled in, Great Britain or Ireland, are invited to apply in writing to the Secretary on or before the 18th inst. In proof of what good has already resulted from this Scholarship, we may mention that Dr. Sullivan was the first and Mr. Shakespeare the second elected; the third, Mr. Corder, who has just completed his term, having given decisive proofs of his powers by some songs of rare merit, which will be shortly published, and also by the composition of an Opera for which he has himself written the libretto.

THE members of Mr. George Wells's Choir gave a performance of his Cantata, "Peace and War," at St. John's School, Hoxton, on Tuesday the 10th ult. The choruses were well sung, especially the "Lamentation Chorus of Women," the unaccompanied chorale, "The Battle Prayer," and the "Battle Chorus" (trumpet obbligato, Mr. Jackson). The solos were all rendered by members of the choir. Mrs. Cox received an encore for "'Tis sweet to stroll" (flute obbligato, Mr. Phillips), and Mr. Seymour for "Thoughts of home." Mr. B. D. Pope sang the bass solos with spirit and effect, and was warmly received. The second part was miscellaneous. Miss Rosa Henman was the pianist, and Mr. A. H. Mathews presided at the American organ.

THE stock of Messrs. Duff and Stewart, consisting of musical copyrights and plates, was offered for sale by Messrs. Brown, Swinburne, and Morrell, at their rooms, 353, Oxford Street, on the 9th ult. and three following days. Amongst the items which brought large prices the following may be mentioned: J. L. Hatton's song, "A Bird sang in a Hawthorn Tree," £330 (Mills); "The Heather Wreath," £289 17s. (Jefferys); "Loved and lost," £241 3s. (B. Williams); "O that we two were Maying," £273 (Howard); Jules Rochard's Arrangements of Popular Melodies, £490 5s. (Ashdown and Parry); and "Esmeralda," £546 (Bath). The total realised by the four days' sale amounted to £6,785.

A NOVELTY in local musical examinations has been recently tried in Gloucestershire. Responding to a desire generally expressed in the provinces, Trinity College, London, has instituted a system of local examinations in singing and pianoforte-playing, and appointed a visiting examiner, on whose report certificates may at any time be granted to efficient candidates. Professor E. M. Lott has already commenced his duties at Stroud, and examined in one week more than sixty candidates. In several cases the organ was accepted as a subject in substitution for the pianoforte.

AT the Services at St. Andrew's, Tavistock Place, on November 30 (St. Andrew's Day), Purcell's Te Deum in D was performed with full orchestral accompaniment and a choir numbering 100 voices. The solos were excellently rendered, Mr. Stedman's singing of "Vouchsafe, O Lord," being especially good. Attwood's Anthem, "I was glad," and H. J. Stark's Evening Service, both with orchestral accompaniment and excellently sung, were also included in the Service, which, notwithstanding its exceptional interest, was but moderately attended.

A VOCAL and Instrumental Concert by the boys was given in the large hall, Christ's Hospital, on the 18th ult. The programme was of a very varied character, and comprised a selection from Haydn's "Creation," followed by solos, part-songs, and instrumental pieces. The several items were exceedingly well executed, and reflected great credit upon all the masters engaged in the musical training of the youthful band. The arrangements for the accommodation of the visitors were very good, and the entertainment was thoroughly enjoyed by all present.

THE Annual Concert in aid of the funds of the Orphanage of H.M. Customs was given in St. James's Hall on the 5th ult., under the direction of Mr. W. Phillips. The solo vocalists were Miss Mary Davies, Miss Orridge, Madame Ashton, Mr. Edward Lloyd, Mr. Maybrick, Mr. H. Ashton, and Mr. Frederic King. Mr. John Thomas, harpist to her Majesty, and the English Glee Union also contributed several pieces. Sir Julius Benedict and Mr. Fountain Meen were the accompanists. Every number was received with warm approbation, the recalls being numerous.

WE understand that, by the will of the late Mr. Frederick Gye, the Royal Italian Opera-house, amongst other property, has been left entirely to his family, and they have decided to carry on the Royal Italian Opera as usual. Mr. Ernest Gye, who has for some years been associated with his father in the Opera, will, with Mr. Herbert Gye, undertake the management. The season of 1879 will commence in April, Madame Patti and Madame Albani being amongst the principal artists engaged.

THE Islington Choral Association gave Bradbury's sacred Cantata, "Esther the Beautiful Queen" at the Barbican Chapel, Hoxton, on Tuesday, the 3rd ult. The principal vocalists were Miss Tavender, *Esther;* Miss Carpenter, *First Maid of Honour;* Miss Toynbee, *Zerish;* Mr. A. Bird, *King;* Mr. Sparks, *Haman;* and Mr. Butt, *Mordecai*. The chair was taken by the Rev. J. Boyle. Conductor, Mr. George Randal; Organist, Mr. W. H. Whitmore.

A CONCERT was given at the Crouch End School-rooms by Mr. Alfred J. Dye, on the 19th ult. Miss Elene Webster in Cowen's "It was a dream," Miss Helen de Valence in Anderton's "Come to me, O ye children," Mr. Stedman in Stark's "Sea Song," and Mr. Egbert Roberts in Mozart's "Qui sdegno," were much applauded. The instrumentalists were Miss Augarde (piano), Mr. Grimson (violin). Mr. Deane (viola), and Mr. Trust (cello). Mr. Dye was an efficient accompanist.

MR. A. C. MACKENZIE'S "Scherzo," which was played in Glasgow on the 30th of November, and in Edinburgh on the 2nd ult., achieved a marked success, the applause being most enthusiastic, and the composer, who conducted it, being unanimously recalled. The scoring of the work is masterly, and the ease with which it was given by the orchestra proved that it had been carefully and zealously rehearsed.

THE *Guardian* of the 11th ult. announces the death at Gloucester of the Rev. John Antes Latrobe, late Vicar of St. Thomas's, Kendal, author of the "Music of the Church," and other well-known works. Mr. Latrobe died on November 19, and was son of Haydn's friend, the Rev. C. J. Latrobe, the Moravian minister.

A GOOD word must be said for "G. R. King's Royal Duke of Edinburgh Rosin Box," a specimen of which has been forwarded to us. This box is filled with the best treble, purified, medicated rosin; and both as a cleanly and effective article will no doubt be found highly useful by violinists.

IN a paragraph announcing the decease of Mr. "William Callcott" last month, the name was wrongly printed "William Hutchins Callcott." Our obituary notice was correct, and we gladly take the earliest opportunity of rectifying the error in the paragraph.

THE Scottish Choral Society gave an excellent Concert of Scottish music at Exeter Hall on November 30 (St. Andrew's Day) before a large audience. The programme was well chosen; and the enthusiasm of the listeners proved the thoroughly national character of the assembly.

REVIEWS.

Histoire de l'Instrumentation, depuis le seizième siècle jusqu'à nos jours. Par Henri Lavoix fils.
(Paris: Firmin-Didot and Co.)

IT is scarcely a matter for surprise that although numerous histories of music and musicians have from time to time appeared, no history of Instrumentation should ever, so far as we know, have been published until the present year. It would be difficult, if not impossible, for any one who has not made a special study of Instrumentation to realise the amount of labour involved in the compilation of such a work as the handsome volume of 470 pages by M. Lavoix, which now lies before us. Not merely would it be needful to have access to an enormous mass of music, much of which exists only in manuscript, and to read, it is appalling to think, how many thousands of pages of scores, in order to collect the necessary materials; but the author must further be gifted with a prodigious memory to enable him to compare the various styles of orchestration, and to render to each composer his appropriate due.

It would be little short of a miracle were such a work as the present to be found free from errors; and, as a matter of fact, we shall have to note some as we proceed with this review: the wonder is that any one can be found who would and could undertake so herculean a task as that which the preparation of this history necessarily implies.

The origin of the present volume is due to the fact that in 1873 the Académie des Beaux-Arts announced as the subject of the Bordin prize for 1875, the "History of Instrumentation." Eighteen months only were allowed for the treatment of this elaborate subject. Two essays were sent in. That of M. Lavoix was declared the best; but as he had been unable to complete his work, which was only carried down to the time of Mozart, the Académie considered that the prize could not be awarded to an unfinished book, and decreed the author an honourable mention and a gold medal, at the same time encouraging him to complete and publish the volume. This he has at length done, and the result lies before us.

As an official in the grand National Library of Paris, M. Lavoix has enjoyed special advantages for his task. He has had constant access to one of the largest musical collections in the world. Judging from his volume, he appears also to have great natural qualifications for the work he has undertaken. His patience and research seem inexhaustible; in nearly every case he evidently gives us the results of personal investigation. His accuracy, with a few exceptions, is unimpeachable, so far as we have had the opportunity of verifying his statements; while his studied impartiality, and evident freedom from prejudice in favour of any one school or style, command our respect even where we may feel compelled to differ from the opinions which he expresses.

It is obviously impossible within the limits of a review to do anything like justice to a book so full of detail as the present. We shall therefore confine ourselves to an outline of its contents, noting from time to time such interesting facts as may present themselves.

The volume is divided into two parts, preceded by an introduction which gives a rapid glance at the nature and employment of the instruments of the Middle Ages. The first part of the work, occupying about one-third of the whole, treats of the history of musical instruments. The author traces in detail the various changes in the form of the instruments, and the periods at which such changes were introduced; and many noteworthy facts are mentioned incidentally. For example, it is interesting to learn that the violoncello was first used in the French opera in 1725 (p. 51), and that the first score in which the double bass is to be found is the "Alcyone" of Marais, produced in 1706 (p. 53). So again at p. 111 we read that it is in Gluck's Italian "Alceste" that we first meet with the *cor anglais*, and at p. 222 that the horn was introduced into the French opera by Campra (1735). The various instruments now obsolete are treated of in sufficient but not too great detail. It may be as well to note in passing that at p. 109 M. Lavoix has confounded the *oboe d'amore* and the *oboe da caccia*, and that what he says as to the notation of the former is only true of the latter, as may be

seen at once by an examination of Bach's scores. The section on brass instruments gives us a full history of the various inventions for completing their scale. The author mentions incidentally that the ophicleide was first used in the opera by Spontini, in his "Olympia," while to Wagner is due the naturalization in the modern orchestra of the bass-tuba. With respect to this instrument M. Lavoix quotes an interesting anecdote from Wagner's "Recollections of Spontini," which is worth reproducing. When Wagner was conductor at Dresden he produced the "Vestale." As a compliment to the composer, Spontini was invited to attend the last full rehearsals. The old master listened to his work, and then said to Wagner, "I have heard in your 'Rienzi' an instrument called bass-tuba; I don't wish to banish that instrument from the orchestra—write me a part for the 'Vestale.'"

The second part of M. Lavoix's volume deals with the history of Instrumentation. After a brief sketch of the early dances and ballets in Italy, France, and Germany, and a chapter on the invention and employment of the *basso continuo*, we find a very interesting account of the early Italian orchestration of the seventeenth century. The method of treating the instruments at that time was, of course, widely different from that now adopted; but the variety of the instruments used will surprise many readers. To give but one example out of many—in a sonata for instruments by Massimiliano Neri, published at Venice in 1651, there are parts for two cornets, four trombones, one bassoon, two violins, two violas, and a theorbo. It will be as well to mention that the "cornet" was, of course, not our modern cornet-à-piston, but a wooden instrument, now obsolete, belonging to the same family as the hardly less obsolete serpent. It is worthy of notice that in the beginning of instrumentation it was very much the fashion to combine the various instruments of one class into families, so to speak, using one group at a time for the purposes of accompaniment. Of this system we find traces in the scores of Bach; and it is not a little curious that Wagner in his latest work, "Der Ring des Nibelungen," has to a great extent reverted, though of course with very different effect, to the original method of treatment.

It is hardly surprising that in his notices of the earliest orchestration M. Lavoix should treat at greater length of French composers than of any others. The probable explanation is that in the National Library his countrymen are more fully represented than either Germans or Italians. In the case of one of the old German masters, Keyser, the author acknowledges (p. 253) that, contrary to his habit, he has not been able to meet with any music by this composer, and is therefore forced to rely on the judgment of others. This, however, is an exceptional case; and the industry with which M. Lavoix has studied the works of composers many of whose names are now forgotten, but who have nevertheless contributed their quota to the advancement of the science of instrumentation, is worthy of all praise.

Very interesting to the student is the elaborate analysis of the works of Lulli and Rameau given in the fourth chapter, to which we can only refer. We must also pass over the following chapter, on the predecessors of Handel and Bach, and come to that in which the orchestration of these two great masters is dealt with in considerable detail. It is a curious thing that almost the only serious mistakes we have noted in reading the volume are to be found in the account of Handel's works. A few of the most important are worth pointing out. On p. 267 we read that the orchestration of Handel's choruses was so complete that Mozart in his additional accompaniments only retouched the airs—a most absurd statement, which irresistibly leads us to conclude that M. Lavoix has never seen Mozart's scores of either the "Messiah" or "Alexander's Feast," both of which are printed. An even more amusing mistake is found on p. 270, where, in speaking of Handel's use of the organ, our author says that "the stops of the sacred instrument take part in the instrumentation in a special manner, as in the 'Dettingen Te Deum,' where the full sounds of the 'Principal' contribute much to the general sonority of the piece." As a matter of fact, the part marked "Principal" in Handel's score is not the organ part at all, but that of the third trumpet. It is in "L'Allegro," not in the Coronation Anthems (as stated by M. Lavoix) that the contrafagotto is introduced; and in "See the conquering hero comes" it is horns, not trumpets, that are found in the score. The analysis of the scores of Bach, on the other hand, is, so far as we have tested it, of remarkable accuracy. With Bach and Handel we reach the end of what we may call the old school of instrumentation. In the concluding lines of his chapter on these composers M. Lavoix says:—

> Placed thus in the first half of the eighteenth century, Bach and Handel mark the separation of the two epochs; after them the orchestra will only be enriched in a very small degree with regard to the number of instruments; but it is in their employment that an entirely new art will be revealed.

The second of the "two epochs" referred to in the above quotation, is that which extends from Haydn to our own time. The treatment of this part of his subject must in one respect have been easier to our author than that of the earlier music, in so far as his sources of information were more readily accessible; but owing to the greater complexity of the modern orchestration, the comparison of the styles of various masters would yet be far from a light matter. M. Lavoix's sound judgment shows itself very conspicuously in this part of his work; indeed, there are but few of his opinions from which we should be disposed to differ.

The chapter on "The Symphony in Germany" is one of the most valuable in the book. Commencing with Haydn, M. Lavoix justly remarks, that more than any other composer he invented instrumental *colouring;* that he was the first who gave the modern orchestra its present constitution, discarding many of the instruments which before his time had been in use, but which with the modern system of instrumentation would be an encumbrance rather than an advantage. Mozart's orchestration is to be studied in his grand operas rather than in his symphonies; though M. Lavoix quotes from Köchel several curious specimens of instrumental combination. Mozart was the first who seems fully to have appreciated the resources of the clarionet, though in his treatment of this instrument he was subsequently surpassed by Weber.

Of Beethoven our author says that he was the first to individualize each instrument of the orchestra. We note, as we read, an inaccuracy in the statement that the Symphony in A (No. 7) contains parts for two trombones (p. 296). French musicians in general seem (so far as our experience goes) so apt to underrate Mendelssohn, that we are very glad to find so just and enthusiastic an appreciation of his orchestration as that given on pages 307, 308, which, did space allow, we should willingly quote. We are surprised to find the name of Schubert altogether omitted. His instrumentation is so characteristic and so individual, that we can only infer that M. Lavoix does not know the Symphonies in B minor and C major, the "Rosamunde" music, or the Mass in E flat. The author is very just in his strictures on Schumann's orchestration, which he characterises as heavy and dull, adding, with great truth, that "when hereafter justice is rendered to the talent of Schumann, it is as an inspired poet, as a bold and often happy harmonist, but certainly not as a colourist, that he will rank among the great composers of the modern school."

Our notice of this, to us at least, truly fascinating volume has already extended to such a length that we must pass hastily over the chapters which still remain to be noticed. An excellent analysis of the orchestration of the operas of Gluck and Mozart is followed by some remarks on the influence of these composers on modern music. We next have a sketch of the progress of the orchestra in France from Rameau to Rossini. The list of the composers whose works are noticed in more or less detail in this chapter may help our readers to form a slight idea of the amount of labour involved in the preparation of the present volume. M. Lavoix speaks (evidently from personal knowledge) of the scores of Grétry, Monsigny, Dalayrac, Nicolo, Philidor, Gossec, Salieri, Sacchini, Cherubini, Méhul, Lesueur, Catel, Spontini, Berton, and Boieldieu. We can only quote one point. He mentions (p. 342) that Spontini was the first to introduce the modern system of orchestrating by large masses, whence no doubt results greater sonority, but also in the long run inevitable monotony. The following chapter, on the Italian orchestra before Rossini, chiefly

proves to us how little skill in instrumentation the larger number of Italian composers possessed. The simple explanation is to be found in the fact that they looked upon the orchestra as nothing more than an instrument for accompanying the voice, and therefore always relegated it to a subordinate position. After an interesting analysis of Beethoven's "Fidelio" and the operas of Weber, with remarks on colour and romanticism in dramatic music, we reach one of the most elaborate chapters of the work—that devoted to Rossini and Meyerbeer. This occupies forty-five pages, and the details as to the orchestration of "Guillaume Tell," and of the grand operas of Meyerbeer, are of much value to the student. A chapter on the modern dramatic orchestra in France (Auber, Hérold, Halévy, Félicien David) succeeds; of which we would remark that M. Lavoix hardly appears to us to fully appreciate the exquisitely polished and often most piquant instrumentation of Auber. The works of Berlioz are next examined in detail, and justice rendered to one of the most original thinkers, and undoubtedly one of the greatest colourists of modern times; while in the final chapter on contemporary instrumentation, a careful and unprejudiced examination of Wagner's scores is to be found. Most Frenchmen entertain such a bitter hatred of the composer of "Tannhäuser" that it is pleasant to read M. Lavoix's opinion of him. His words are (p. 456):—

> A musican powerful and full of passion, possessing in the highest degree the science of effects of harmony and instrumentation, endowed, whatever one may say, with remarkable richness of melody, Richard Wagner is incontestably the first musician of our age.

The scores of the "Ring des Nibelungen" are analysed at some considerable length, and this portion of the work will interest the numerous readers for whom the price of the scores themselves would be prohibitory. It is singular that not a word is said in this chapter of three great German composers of the present day, whose instrumentation is, to say the least, worthy of mention. We do not find the names either of Liszt, Brahms, or Raff—all of them great colourists. It is probable that their works have hardly yet made their way into France.

In taking leave of M. Lavoix's most valuable work, we can only express the hope that at no distant time an English translation may be published. We have said enough in our notice to show that it is no less interesting than instructive, and in conclusion cordially recommend it to the notice of musicians.

Fior d' Aliza. Opéra en quatre Actes. Tiré du Roman de A. de Lamartine. Par MM. Carré and H. Lucas. Musique de Victor Massé. [Paris: Choudens.]

AFTER experience of M. Massé's "Paul et Virginie," it may appear superfluous to ask attention for another work from the same pen. But a composer can neither be made nor marred by a single effort. It is true that "Paul et Virginie," though not deficient in striking numbers, has radical defects, and there is little chance of its obtaining a permanent place upon our lyric stage. That however is no reason why M. Massé's other productions should be included in a wholesale condemnation. Rather should it incline us to a patient and impartial examination of their claims, in the hope of finding something able to redeem the credit of the composer, and prove that the measure of reputation he enjoys rests on a basis of fact. Without further preamble, therefore, we turn to M. Massé's setting of the libretto founded upon Lamartine's touching romance.

Readers of French literature will remember "Graziella," and at once recognise in it the materials of a charming pastoral opera full of strongly dramatic situations, and actuated by the purest feeling. True the story is, in its elements, an old one—as old as woman's unselfish devotion to the man she loves. It presents us with another "Fidelio," and illustrates not less strongly than Beethoven's Opera the justice of high Heaven, who guards the innocent and punishes the guilty. But while all this in Massé's work is familiar, the scenes, incidents, and details are so fresh and charming that we welcome it as an old friend with a new and attractive face. The beginning of the Opera is delightful in its rustic sweetness and joy. After an overture which reproduces some of the more significant themes in the body of the work, including a Saltarello, we see the cottage in which *Fior d' Aliza* dwells with her parents, *Antonio* and *Magdalena*, under the shadow of a huge and favourite chestnut-tree. Within, the maiden is singing gleefully; and from without, *Geronimo*, a young peasant who has always associated with her on the footing of a brother, answers in kindred strains. Then follows a simple air for *Fior d' Aliza*, "O mon doux ami," based entirely on a tonic or dominant pedal, with a distinctive *musette* accompaniment. The young people meet, and an important duet ensues as a matter of course. They speak of their mutual happiness in unaffected strains, till at length *Geronimo* ventures to tell his companion why she is so glad. This he does in an Andantino cantabile, "Sais tu pourquoi tout rayonne en ton âme?" marked by considerable grace and fervency of expression as well as melodic beauty. "It is love," says the young man, "that lights up thy soul;" and she naïvely answers, "Love, sayest thou?" as not wholly comprehending the purport of the remark. In all this, as need scarcely be pointed out, we have an anticipation of "Paul et Virginie." After the duet comes an air for *Hilario*, a good monk who collects alms for the poor of the neighbouring monastery. The worthy brother sings of his "house" and his duties with considerable unction and appropriate sedateness. He is on good terms with himself and all around him; which happy state of things the music, by its easy flow, well reflects. Arrived at the house of *Antonio*, the monk bestows something like a blessing upon the venerable chestnut-tree, commencing a quintett with the four inmates of the cottage, who are nothing loth to join in so agreeable a theme. "O vieux châtaignier! arbre centenaire," exclaims *Hilario*, the others answering, "Puisses-tu, respecté de la hache et du temps, reverdir encore dans cent ans?" The quintett is short and unpretending, but quite in harmony with the occasion and subject. So far the Opera is an idyll all redolent of the flowers of Eden, but in the finale of Act I., which we now reach, the genius of evil makes his appearance. Four woodmen enter, armed with axes, and announce that their errand is to cut down the tree. This purpose they state in a brusque and rhythmic two-part chorus, at the close of which *Antonio* pleads for his favourite in the true spirit of a well-known English song, while his wife invokes the name of the Madonna. But the woodmen are under orders, and simply repeat their chorus. Then *Geronimo* speaks to the effect that it will be the worse for the first man who lifts axe against the venerable trunk. At this crisis a diversion occurs. *Fior d' Aliza*, who has wandered away, shrieks for help; *Geronimo* runs in the direction of her voice, a shot is heard; and presently the young fellow returns, avowing that he had killed a man who dared to offer insult to his "sister." The victim is a captain of gendarmes, whose love had been rejected by *Fior d' Aliza*, and who in revenge had purchased the cottage of *Antonio* that he might, as landlord, rightfully cut down the tree. *Geronimo's* act excites the greatest alarm among his friends, not without reason. The gendarmes appear on the scene; and the act closes with a long *ensemble* expressing the wrath of the officers at the loss of their leader, the dismay of the onlookers, the anguish of the culprit's parents, and the mutual devotion of the lovers. In this concerted piece M. Massé takes care to keep within his depth. The music is not complicated, nor does it aim at very original effects, but at the same time it fairly expresses the conflicting emotions of the scene, and brings down the curtain with *éclat*.

The second act opens with a recitative and air for *Fior d' Aliza*, full of the trouble that has come upon her. We regard the air, "Hélas, à cette heure triste et suprême," as one of the most expressive and charming in the Opera. Its structure is very simple, but throughout it is instinct with true feeling. At the close of the song, the maiden declares that a ray of hope has come to her. She receives, as she fancies, an order from Heaven to save her lover; the music, like herself, suddenly becoming animated. We now reach the close of day, and the unhappy parents of *Geronimo* prepare to take such rest as they can. Their duet, after the orchestra has played a suggestive Allegretto malinconico, is a little dreary, but we forget the fact in the interest of the subsequent scene. *Fior d' Aliza* has assumed the dress of a *pifferaro*, and prepares clandestinely to leave the cottage while the old people are asleep. But *Antonio* awakes, and strenu-

ously opposes her departure. Vainly does the young girl speak in passionate accents of her divine mission. The father is obstinate till *Hilario* interferes, and in a well-written and impressive solo bids him submit to the will of Heaven. Then follows an *ensemble* which ends the scene. We are next shown a country-road, and hear the sound of merry rustic music. Peasants are returning from market singing gaily of their gains. They pass from sight, and, next, *Fior d' Aliza* appears, foot-sore and exhausted. Falling down by the wayside, she appeals to the Madonna for help in a touching air, "O Madone, douce et bonne." This is one of the gems of the work, and is quite equal to expressing the pathos of the situation; in fact, it is a thoroughly "safe" number. The prayer ended, *Fior d' Aliza* remains by the road, along which now comes, in happy contrast, a wedding procession, with cheerful marriage music. A quaint chorus, the male voices keeping up a "La, la, la," brings the revellers to the spot where the poor *pifferaro* lies, and the bridegroom and bride are soon bending over the unconscious wanderer. Opening her eyes, *Fior d' Aliza* sees in the veiled form of the latter the Madonna come to her help; but soon the attentions of her new friends revive her to a sense of the actual situation, and she receives as another revelation from Heaven the news that the wedding feast is to take place in the apartments of the jailer who has *Geronimo* in charge. "C'est un secours du ciel," she exclaims, as the orchestra repeats the theme of her prayer. Gladly the poor heroine accepts an invitation to play and sing at the feast, and the procession moves on to a repetition of the marriage chorus. In the treatment of this situation there is no great force, M. Massé not being a *strong* composer. But there is propriety, and one cannot but recognise a certain fitness between the pastoral character of the surroundings and the unaffected nature of the music.

The third act opens in *Geronimo's* prison, where we meet *Fior d' Aliza* and her new friends once more. Again all sing the praises of the married pair, whose aged relatives have a strain to themselves (in imitation of the old men's chorus in "Faust"), referring chiefly to the pleasures of the table. The jailer answers with grim humour, expressing sorrow that his guests had not committed some crime in order that he might detain them. Another *ensemble*, combining the two themes previously heard, brings this joyous opening to an end; and then *Fior d' Aliza*, as the feast goes on, wonders where her lover is immured. She is in no mood for singing, but, at the request of the bride, strikes up a gay Saltarello, the subject of which appeared in the Overture. It is a thoroughly characteristic piece, and as piquant as quaint. The song finished, the singer is thanked; and then, with a charming little chorus of gratitude to their host, the bridal party breaks up. But *Fior d' Aliza* contrives to remain, and we now see her endeavouring, like another *Fidelio*, to discover the dungeon in which her lover lies. This she does, like another Blondel, by playing on her *cornemuse* the theme of the duet which opens the first act *Geronimo* answers in passionate delight, taking up the theme and calling on her to burst his bonds, that they might once more wander free among their native mountains. Here M. Massé shows considerable intensity of expression, and, though limiting himself to a subject already heard, fairly achieves his object. But a fresh character appears on the scene. *Piccinina*, a gipsy girl, is an inmate of the prison, and has fallen in love with *Geronimo*. She is but half-witted, but there is method in her madness, as subsequently appears. First, however, she sings a wild song, "Ma mère était bohémienne"—one of those characteristic effusions with which Bizet's "Carmen" has made our public familiar. We now enter *Geronimo's* dungeon, and hear the prisoner reassuring himself that the voice of *Fior d' Aliza* was not a dream, while *Piccinina* occasionally breaks in with a snatch of her gipsy melody, like *Azucena* in "Il Trovatore." The heroine is also present, unobserved in the gloom, and her expressions of love, hope, and fear mingle with the utterances of the others. For a time she hesitates to approach, but when *Geronimo* complains of thirst, she—again "Fidelio"—hastens to his relief, and is recognised. An outburst of affection ensues, while across the joy and hope it expresses the half-witted gipsy throws a dark shadow by croning of the death awaiting *Geronimo*, whose fate seems sensibly approaching as, to the strains of a solemn march, an official enters and reads a decree of condemnation. Upon the agony of the lovers, the pity of the other prisoners and the stern comments of the officers, *Piccinina* intrudes again with her wild snatches of song. But the gipsy has an object, and contrives to bid the condemned man still hope. Upon this situation the curtain descends.

The last act begins with a largely developed air for *Geronimo*, "De tout serment la mort cruelle nous delié," the interest of which is not great. An amend is made however in the next scene. *Fior d' Aliza* appears, with the monk *Hilario*, who reminds us of "Les Huguenots," by uniting the lovers in marriage, though death awaits the bridegroom at the door. The music here is fittingly earnest, solemn, and dignified, while in the duet, "O cher époux," which follows, M. Massé puts out all his strength. A finer number the work does not contain, nor one more distinguished by dramatic and musical interest. The day of execution dawns, and the lovers greet its light with sighs and tears. Not so *Piccinina*, who, under the window of the cell, warbles once more her Bohemian ditty. But once more she does it with a purpose. She has loosened the bars, and *Geronimo*, free to escape, promptly disappears, leaving *Fior d' Aliza* behind. Now we reach the crisis of the story. Our heroine hears the tramp of the soldiers coming to conduct their prisoner to death. His flight will be discovered before there has been time to get clear away, so, with noble self-sacrifice, *Fior d' Aliza* puts on the condemned robe in order if need arise to suffer in her husband's stead. As she does so, we are again reminded of "Il Trovatore" by the "Miserere" of the monks chanted outside—a solemn strain sung in unison and capable of impressive effect. The scene changes to a place of execution, and we hardly know whether more to pity the doomed heroine or to marvel at the blindness which cannot detect her pious fraud. She is about to suffer when, happily for our opinion of *Geronimo*, he hastily enters, stricken with remorse for having abandoned his spouse. The spectators, in energetic tones, demand mercy; but the officials are stern, and again prepare to carry out the sentence, this time on the proper victim. Happily, *Fior d' Aliza's* faith in Heaven is justified. *Hilario* appears with a pardon from the sovereign, and the Opera closes with a brief but triumphant chorus.

Looking back upon the entire work, it is impossible not to see that the libretto has been indifferently made. Most of its chief incidents are stale, and the final scenes are clumsy while violating probability to an unusual degree. Nevertheless the story has an undeniable charm, due to the nobility of the feeling it chiefly illustrates, the idyllic simplicity of its prevailing life, and the happy contrasts it affords. As regards the music we can only say that, though never great, it rarely fails to be expressive and appropriate. "Fior d' Aliza," it may be added, was first performed at the Opéra-Comique, February 5, 1866.

Advice to Singers. By a Singer. [W. Reeves.]

WE are glad to see that the author of this treatise does not profess to issue a few pages of printed rules by which a student can teach himself to sing; indeed it must in justice be said that, so far from this, he boldly tells his readers that it is utterly impossible to become a good vocalist without the aid of an experienced instructor. We are inclined however to doubt the truth of the following sentence: "At the same time there are points which a master would not feel called upon to speak; nor would he (except perhaps in the course of a very long period of training) be likely to touch on many matters which, though closely connected with the life or business of an accomplished singer, yet lie rather outside the province of the voice-trainer." Unquestionably a mere "voice-trainer" might never lead his pupil to consider any of the many subjects belonging to the singer's art save the proper method of producing vocal sounds; but such a person is not worthy of the name of a teacher, and we cordially welcome works as thoughtful as that under notice in the hope that they may open the eyes of those who engage "professors" of singing to the small amount of capital in the shape of general musical culture upon which too many of them trade. Whoever may be the author of the

"Advice" so modestly put forth we are quite certain that if he be not a "singer" already known to the public he is in a fair way of becoming one; for what can be more sensible artistic counsel than the following: "The student must be prepared to exercise a good deal of self-denial; to put aside all notions of self-merit for a long time to come; and to be humble, and ready to take a hint from any source. Whatever merits he may have at starting are certainly not due to his own skill; they are simply natural gifts, and the better they are the more is there for him to learn in doing justice to them. Let him not waste time in admiring what he is, or has done; but let him keep all his energy for what he may yet be, and for what he has yet to accomplish." We have nothing whatever to say about the soundness of the advice respecting the habits and diet of the vocal student, especially that on early rising, exercise, and dress; but when directions are given for the proper management of the hair, and we are told to avoid "pomatums, washes, and greasy messes of every kind;" if a moustache is worn not to "cut it straight across the lip, but to train it right and left;" and are informed that when we take a warm bath we should "not have it *hot*, but simply warm, and, of course use soap with it," we feel inclined to ask whether all these salutary maxims are more necessary for a vocalist than for any other person who desires to make himself acquainted with the usual sanitary laws. When we come to the real "advice to singers" the remarks are excellent, many of those on the due pronunciation of words being evidently the result of a careful study of the subject. We quite agree with the observation that "the words of a song are as much worthy of the singer's study as the music, that is if the song is worth singing at all." The following paragraph too is worthy of attention: "In pronouncing consonants be careful to give each its due value, but without exaggeration. Be especially particular to sound the *last* letter of each word distinctly. But take care to avoid adding a slight sound (as of an *e* mute) after the final letter; for instance, do not say 'When other-é lips,' &c., or 'Bright-é days,' and so on." The common trick of prefixing a sound of "*n*" to the first word of a song or passage in singing, our author truly says arises from "a kind of nervous feeling of the teeth with the tongue. as if to make sure that all is right for a start;" and the instance that he gives of an aspiring youth beginning a well-known song thus: "Nwaft her Rangels Nthrough the sky" is by no means unlike what we have ourselves heard, except that the last word should be "skies," which is too often transformed into "ske-ies." The observations upon the real quality of a voice, as distinguished from its compass, will be found extremely useful to amateurs, as many persons are deceived in this important matter by the power of going "up very high" or "down very low," and will often scarcely believe those who tell them the truth. "Let it be stated once for all," says the author of this treatise, "singing cannot be taught in twelve easy lessons, and can scarcely be acquired in one hundred very severe lessons. Therefore distrust at once any one who holds out so tempting a bait to you; remember that there is no 'royal road' to singing, any more than there is to the acquirement of any other art; and the person who tells you that he can teach you to do without trouble that which costs great artists the study of a lifetime, proclaims himself, *ipso facto*, to be a humbug." To these plain truths we have not a word to add.

An Elementary Course of Vocal Music upon the Galin-Paris-Chevé Method.

[London: Bullen, Paternoster Square.]

THE signs of revolt against the old musical notation are multiplying. Neither for voices nor instruments does it seem to b accepted as satisfactory. Popular vocal classes and students bound down to the pianoforte by custom established groan as they fag through keys with sharps and flats, and, whilst they meekly obey their master, have an indistinct but rapidly growing notion that music should not and need not be so difficult, but that it is kept so to suit the traditions of instructors. The way of escape is obviously the *vocal*. The voice may follow at once a rational notation, and whatever is irrational can be kept well out of sight. Hence we have the "Tonic Sol-fa" system, with its thousands of adherents. But long before the "Tonic Sol-fa" system was heard of the "Galin-Paris-Chevé" system was in full career. In the sixteenth century a numerical notation was, we believe, *invented* by Pierre Davantes. A hundred and thirty years ago Jean-Jacques Rousseau proposed that the seven notes of the key should be signified by figures—from 1 to 7. The invention lapsed, but was revived and improved, forty years or so after Rousseau's death, by Galin; was added to by Paris and by Chevé; and is now the highly successful method for popular vocal tuition throughout France. We will attempt very briefly to describe it.

The *tonic* is always 1, whatever the key, when major, and the six other notes of the key are 2, 3, 4, 5, 6, 7. These represent the *medium* octave for voices, the octave above or below being shown by a dot above or below the figures. In the *minor* key 6 takes the place of 1 as the *tonic*. Sharps and flats are indicated by a short line through the figure—from right to left for sharps, and from left to right for flats. The *length* of note is indicated by a large dot for *prolongation*, and by a nought for "silence." The division of the unit is "binary" or "ternary," and this again may be "binary" or "ternary," the proper direction being placed above. The figures and signs of prolongation or silence appear according to the rhythm, and a thick horizontal line over them shows how they are grouped.

The "Galin-Paris-Chevé" method is excellent for popular singing-classes, and is moreover very "workable," for any printing office can set up music on the plan; but we confess that it is not very satisfactory as an *ultimate* notation, even for *vocal* music; and for *instrumental* music it avows its incompetency. Must the notation of the future have two divisions—one for vocal, one for instrumental music? The multitudinous and fast-increasing pianists are still left out in the cold.

My Father. A Home Song. Words by the late Miss Lilla C. Composed by Sir R. P. Stewart, Mus. Doc. [Novello, Ewer and Co.]

WHEN words of this character are treated by a musician like the Professor in the University of Dublin, instead of by the mawkish song-makers who have latterly brought what may be termed "domestic music" into contempt, we may expect a really sympathetic and earnest composition, which can be welcomed in the home circle, and listened to by artists with pleasure. In every phrase throughout his song the composer has evidently felt how deeply its import may be impressed upon the listener by music which seems to spring rather from the warm heart than from the cold skill of the writer; and although a good singer will be required to do the piece full justice, amateurs with but limited vocal resources will find that they can produce more effect in this song than in most of the conventional effusions of the day. The melody throughout is both attractive and appropriate; the changes of key, although frequent, are always most happily expressive of the words; and the harmonies and accompaniments in true character with the nature of the composition. May we suggest, however, that the F♯ in the last chord of the second bar should be G♭? We have always considered that this is the chord of the augmented sixth on the minor sixth of the scale—with a perfect fifth (in olden times known as the "German sixth")—and do not like to have our ideas disturbed without a very sufficient reason.

Four-part Songs. Edited, and with an accompaniment (*ad lib.*), by Berthold Tours. Composed by Felix Mendelssohn-Bartholdy. [Novello, Ewer and Co.]

FOR the first time Mendelssohn's "Four-part Songs" for mixed voices, and also those for men's voices only, are issued in one volume handsomely bound, and at a price which will place them within reach of the numerous lovers of these well-known beautiful compositions. We have often heard inquiries for the whole of this composer's vocal part-music; but they have hitherto been so scattered about that it was necessary to purchase many books before a complete collection could be made, and it was a wise step therefore to publish them in the present form. The words, too, appear to have been carefully supervised, and the best only selected, regardless of the translator; so that in every song the verses go as smoothly to the music as if they had been those originally set by the composer. The work has been most carefully edited, and the pianoforte part, for use

at practice only, has been added by Mr. Berthold Tours. It should also be mentioned that the volume for mixed voices, and that for men's voices only, can be had separately; the songs for mixed voices being also printed in a still cheaper edition without accompaniment. All the songs can be had in the usual separate form.

A Second Set of Sixty Voluntaries. Arranged for the Harmonium; by J. W. Elliott. [Novello, Ewer and Co.]

THE selection, as well as the arrangement, of these Voluntaries should ensure for them an extensive sale amongst the many amateurs of the instrument for which they are especially designed. Mr. Elliott has so legitimately earned for himself a right to be respected as an authority upon the subject of Harmonium music that performers may safely trust themselves to his guidance; and as the writers drawn upon in this collection include the names of such composers as Beethoven, Mendelssohn, Mozart, Handel, Sir Sterndale Bennett, Sir John Goss, Joseph Barnby, G. A. Macfarren, Sir Julius Benedict, Arthur Sullivan, Berthold Tours, Charles Gounod, Dr. Stainer, and others of equally high reputation, the book may be conscientiously recommended to all who desire to possess a variety of short and really good Voluntaries which shall not too severely tax the performer.

The Baby's Bouquet. A Fresh Bunch of Old Rhymes and Tunes. Arranged and decorated by Walter Crane. Cut and printed in colours by Edmund Evans. [London and New York: George Routledge and Sons.]

REALLY if such charming little books as these are prepared for the juvenile members of a family, instead of having the children brought down for a treat into the drawing-room, the grown people will of their own accord walk up into the nursery; for the artistic eye can see beauty in small as well as large things; and anything in better taste or better executed has rarely been issued than the "Bunch of Old Rhymes and Tunes" now before us. The illustrations are quaint and fanciful in the extreme, the music appropriately simple; and we cannot imagine a more welcome New Year's gift than this handsome little volume of rhymes, some few of which, by the way, are in German and some in French, but all familiar as "household words" to baby ears.

The Professional Pocket-Book, or Daily and Hourly Engagement Diary for 1879. [Rudall, Carte and Co.]

THIS useful little Pocket-book seems now so established in favour with musical professors, that we need add but little to our former commendation of its contents. It is published, as usual, under the immediate direction of Sir Julius Benedict. As the dates of some of the concerts during the season are given, it seems a pity that the Birmingham Festival should not be mentioned, as it has been for some time fixed to commence on August 26.

The Office of the Holy Communion. Set to music by Alfred J. Eyre. [Novello, Ewer and Co.]

THIS is an ambitious service, and will be found worthy to be placed on the lists of our very best Cathedral or other choirs. It contains much excellent writing for both voices and organ; indeed, the accompaniment may be said to be somewhat elaborate. We fail to see why the "Et Incarnatus" should have been set to such a very pastoral like theme; however, excepting this, we have nothing but praise and encouragement for this young composer.

Missa Sancti Laurentii. By Rev. R. W. Brundrit, M.A. [Burns and Oates.]

WE are unable to say much in favour of this composition. The Kyrie raised our hopes and led us on to expect further pleasure, but the following numbers are comparatively of little musical value. The Mass, however, is very easy to sing, and may possibly find favour in some churches; but surely the highest kind of art in music should be used in this the highest act that man is capable of performing.

Offertory Sentences. By J. T. Field. [Novello, Ewer and Co.]

GOOD settings of the above are not very numerous, and choirmasters who are beginning to tire of those they have in use will be glad to make acquaintance with Mr. Field's new publication. The music is certainly of a good classical vein, melodious and charmingly varied.

FOREIGN NOTES.

THE first of a series of what are styled "Festival Concerts" took place on the 17th ult. at Paris, with the co-operation of MM. Gounod, Massenet, Saint-Saëns, and Vinzentini. The locality selected for these special performances (of which one is to be given every month during the winter) is the largest covered hall for monster performances in the French capital, known as the Hippodrome. The number of auditors on the occasion referred to is estimated at over 15,000, and the undertaking has thus far proved a complete success. The acoustic arrangements of the vast building are said to be excellent. The programme of the interesting Concert will be found in our usual appendix.

At the Grand-Opéra performances of M. Gounod's "Polyeucte," although not of such frequent occurrence as heretofore, are still continued. M. Saint-Saëns's new Opera, entitled "Etienne Marcel," is to be performed for the first time during this month at the Grand-Théâtre at Lyons, the event being looked forward to with much interest. It is also stated that M. Massenet has undertaken to write two operatic works, one being destined for the National-Opéra, and the other for the Opéra-Comique. The two last-named composers were both candidates at a recent election for a membership of the Académie des Beaux-Arts in the room of François Bazin, when M. Massenet obtained a majority of five votes. According to the *Revue et Gazette Musicale*, M. Massenet is the youngest artist who ever entered that distinguished body, he being only thirty-six years of age.

A score edition of the Marquis d'Ivry's successful Opera, "Les Amants de Vérone," has just been published. It is dedicated to His Royal Highness the Prince of Wales.

A project has been submitted to the consideration of the Town Council of Paris advocating the founding of a popular lyrical stage to be subsidised from the municipal funds. The projected establishment is to have the right of performance of the entire *répertoire* of the Grand-Opéra, which is also to furnish the solo performers. At least twice during the year free Sunday afternoon representations are to be given. The Châtelet and the Gaîté Theatres are pointed out as offering suitable localities for the proposed Théâtre-Lyrique Populaire.

It is stated that the receipts of the Official Concerts held in connection with the recent International Exhibition at Paris exceeded the sum of one million francs.

M. Ambroise Thomas's Opera "Mignon" has lately been produced for the first time at the Royal Theatre at Lisbon with great success.

There has been no absolute novelty in the *répertoire* of the Royal Opera at Berlin, performances of special interest having been those of Weber's "Oberon" and of Wagner's "Meistersinger." At the Kroll'sche Theater, where a season of Italian Opera is just now being carried on, the first appearance last month of Madame Adelina Patti has been the signal for the display of immense enthusiasm on the part of the otherwise phlegmatic Berliners, and the house is crowded each night that she performs. Herr Ferdinand Gumbert, the well-known critic of the *Neue Berliner Musikzeitung*, in a eulogistic notice on the *diva's* singing in "Il Barbiere" and "Lucia di Lammermoor," says: "The fact of her having recognised at once the change in the character of her voice which in the course of time had taken place, and of having, with true musical instinct, modelled her general style and her choice of *fioritura* passages accordingly, is in itself a sufficient proof of the genius of the artist. In the realm of song Madame Adelina Patti will figure for all time as one of its most brilliant representatives."

M. Lecocq's Operetta "Le Petit Duc" was brought out at the Friedrich-Wilhelmstadt Theater, at Berlin, with a German version of the libretto, and is said to have been well received.

In spite of the almost universal complaint of "hard times," the flood of concerts both in the Prussian capital and other centres of musical life in Germany is running high, and the journals are filled with notices of performances both at regular institutions and of travelling virtuosos whose number appears to be steadily increasing every year. Among the latter may be mentioned the

Spanish violinist, Pablo de Sarasate, who is just now engaged upon what may be described as a triumphal tour through Fatherland,

Marchetti's Opera "Ruy Blas" is in course of preparation at the Court Theatre of Dresden.

Lortzing's Opera "Undine" has recently been produced in the Flemish language at Brussels.

M. Louis Brassin, the eminent Belgian pianist and professor of the Brussels Conservatoire, has extended his present concert *tournée* to St. Petersburg, where his exceptional attainments met with a most flattering appreciation.

A second edition has just been published of Herr Karasowski's "Life of Chopin" (Friedrich Chopin, sein Leben und seine Briefe), condensed into one volume, but containing some additional hitherto unpublished letters of the Polish composer. The interesting work has been reviewed in this journal.

The concluding drama of Herr Wagner's famous Tetralogy, viz., "Götterdämmerung," is in active preparation at the Imperial Opera at Vienna, and will be brought out in the course of this month. The establishment in question will thus have completed the *mise-en-scène* of the entire work.

Whenever, within the last few years, we have had occasion to refer to the appearance in public of Madame Pauline Lucca it has been in connection with a performance given in aid of some charitable institution. Her periodical visit of late years to the Austrian capital has invariably been marked by the humane use thus made of her exceptional talents—a fact which has again been illustrated by the recent appearance of the lady in the part of *Selica*, in Meyerbeer's "L'Africaine," at a performance of that Opera at the Imperial Court Theatre, for the benefit of the pension fund of that institution. Her impersonation of the character, which has long been associated with her name, met with the most enthusiastic demonstrations on the part of the audience.

Notwithstanding the frequent performances at Vienna of Herr Wagner's latest music dramas, it would seem that a section of the Viennese public still regards the music of the stern reformer with some distrust, preferring at any rate to have the message he has to convey broken to them "gently." The following is the programme of a "Wagner-concert" recently held at the Austrian capital and vouched for by the *Neue Berliner Musikzeitung:* 1. Prelude to "Lohengrin;" 2. Valse by Strauss; 3. Duet from "Flying Dutchman;" 4. Polka by Strauss; 5. Air from "Tannhäuser;" 6. Valse by Strauss; 7. Entr'acte music from "Lohengrin;" 8. Mazurka by Strauss; 9. Overture to "Rienzi;" 10. Finale from "Tristan und Isolde:" 11. Valse by Strauss; 12. March from "Die Meistersinger." This remarkable concert, we should add, was held under the direction of Herr E. Strauss.

A niece of Franz Schubert, Mdlle. Caroline Geissler, played with great success, at the recent Hummel Festival held at Pressburg, the pianoforte part of that composer's Sextett in D minor.

We have been requested to correct a statement which has made the round of foreign journals, and had also found a place in these columns, to the effect that the performance of M. Leo Delibes' Opera "Le Roi l'a dit" had been prohibited at Copenhagen "on political grounds." The work, it appears, was produced several times at the Danish capital, and met with a very good reception.

In a recent issue of our esteemed French contemporary the *Revue et Gazette Musicale* a notice occurs of the death, in November last, of "Albert Methfessel, the well-known composer of songs." We are not aware of two "well-known" composers of that name, whereas he who made that name famous in Germany by his truly national songs died in March, 1869, at the mature age of eighty-five.

The death is announced, at Pisa, of Marco-Aurelio Zani de Feranti, whose literary contributions to the *Revue Musicale Belge* and *La Belgique Musicale* were once much esteemed. He was born at Bologna in the year 1800.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—First Concert du Conservatoire (December 1): Symphony, in D (Beethoven); Fragments from "Elijah" (Mendelssohn); Andante and Intermezzo from Symphony in A minor (A. Holmes); Fragments from "The Seasons" (Haydn); Overture, "Le Carnaval romain" (Berlioz). Concert Populaire (December 1): Symphony, "Eroica" (Beethoven); "Sadko," Symphonic Poem (Rimsky-Korsakoff); Symphony, E flat (Mozart); Andante con variazioni, Op. 47 (Beethoven); Scherzo for pianoforte and orchestra (H. Litolff); Invitation à la valse (Weber). Châtelet Concert (December 1): Oratorio, "Paradis Perdu" (Dubois). Concert Populaire (December 8): Symphony, in F (Beethoven); Ave Maria (Righini); Fragments from "Manfred" (Schumann); Andante from "Kreutzer-Sonata" (Beethoven); Minuet from "L'Arlésienne" (Bizet); Overture, "Sigurd" (Reyer). Festival Concert at the Hippodrome (December 17): Overture, "Oberon" (Weber); Marche Hongroise (Berlioz); Prayer from "Moïse" (Rossini); Marche religieuse and "Gallia" (Gounod); March "Orient et Occident" and Carnaval from "Timbre d'Argent" (Saint-Saëns); Fragments from "Le Roi de Lahore" (Massenet). Concert du Conservatoire (December 15): Symphony, in E flat (Schumann); Paternoster, unaccompanied chorus (Meyerbeer); Andante and Finale from Violin Concerto (Taudou); Choruses from "Oberon" (Weber); Overture, "Leonore" (Beethoven). Concert-Populaire (December 15): Symphony, B minor (Haydn); "La Jeunesse d'Hercule," Symphonic Poem (Saint-Saëns); Andante and Tarantella for Violin (Lancien); Fragments from "Roméo et Juliette" (Berlioz); Fragments from "Prometheus" (Beethoven); Overture, "Euryanthe" (Weber).

Leipzig.—Conservatorium Concert (November 21): Quartett, D major (Haydn); Hommage à Handel (Moscheles); Three Preludes and Fugues (Bach); Pianoforte Solos (Beethoven, Chopin, Kirchner). Euterpe Concert (November 27): Overture, "Medea" (Cherubini); Concerto, D minor (Rubinstein); Symphony, D major (Brahms); Pianoforte pieces (Haydn, Raff). Conservatorium Concert (November 29): Fugue (Bach-Liszt); Duet for Violin and Viola (Spohr); Sonata for Pianoforte (Richter); Violin Solos (Raff, Wieniawski). Euterpe Concert (December 3): Overture, "Faust" (Wagner); Scherzo for Orchestra (Goldmark); Cantata, "Frithjof" (Bruch). Gewandhaus Concert (December 8): In Memoriam (Reinecke); Violin Concerto (Mendelssohn); Serenade (Holstein); Violin Fantasia (Lalo); Overture, "Ruy Blas" (Mendelssohn). Gewandhaus Concert (December 12): Symphony, C minor (Haydn); Ballet Music from "Feramors" (Rubinstein); Violoncello Concerto (Saint-Saëns); Overture, "Ruy Blas" (Mendelssohn).

Berlin.—Concert of the Stern'sche Verein (November 29): Overture, Op. 124 (Beethoven); Violin Concerto (Bruch); Entr'acte from "Manfred" (Reinecke); Ave verum (Mozart); Violin Fantasia (Lalo). Bilse Concert (November 13): Overture, "Coriolanus" (Beethoven); Rhapsody (Liszt); Symphony, D minor (Raff); Gavotte (Bazzini); Overture, "Rienzi" (Wagner).

CORRESPONDENCE.

"THE ELEMENTS OF THE BEAUTIFUL IN MUSIC."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the interesting essay on "The Elements of the Beautiful in Music," which forms No. 16 of "Novello, Ewer and Co.'s Music Primers," the author, while briefly justifying the threefold division of his subject into Formal, Characteristic, and Ideal Beauty, remarks as follows: "Every production of art must first of all be considered as a *thing*, and consequently as having a *form;* secondly, it is to be considered as a *separate thing*, and consequently as possessing its own *separate* and *individual character;* and thirdly, it must be considered in reference to a *general motive* or *design*," &c.

I cannot help thinking that this explanation not only fails completely to define the true relations between the constituent elements of an art-work, but also tends to obscure the important place held by form in the philosophy of art. When the author writes that a work of art has a form because it is a "thing," and a character because it is a "separate thing," he surely reaches the point where sim-

plicity becomes unintelligible. Yet the true explanation follows quite naturally from the definition of art. It is generally acknowledged that art originates in the desire to *express*—the desire to realise an idea. And since expression is only possible through *forms*, and forms are only intelligible on a *material*, it follows that every art-work consists in the union of a certain form with a certain matter. For instance in sculpture we have a union of form with stone; in painting, of form with colour; in poetry, of form with language; and in music, of form with sound. The technical ideal of an art-work is the complete unity of form and matter. Music alone approaches this ideal unity, and music is therefore the most technically perfect of all the arts. "All art," says Mr. Walter Pater, "constantly aspires to the condition of music." Bearing in mind that the artist's aim is *to express a particular idea by means of a particular form united to a particular material*, and setting aside the material as beyond criticism, we find that the critical analysis of any work of art must necessarily propose three questions for discussion:—

1. The idea.
2. The expression of the idea.
3. The form of the expression of the idea.

It is also quite clear why *character* is peculiarly revealed in expression. Every art has a more or less recognised form, and every artist endeavours to realise the idea of beauty in some shape or other; but individuality will always find its own characteristic expression, and stamp the work accordingly.

This theory is not new, and its main point—art, the unification of form and matter—is at least as old as Schelling.

I am, sir, faithfully yours,

December 16, 1878. A LOVER OF MUSIC.

RE CIPRIANI POTTER.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I must apologise to your readers for having, in the course of some remarks on "A New Edition of Mozart" in your last number, alluded to Cipriani Potter as a pupil of Mozart, which I find is not only incorrect, but impossible, as he was born the year after Mozart died. I knew that Potter had been spoken of and regarded as the pupil of one of the great composers; and, his name being before me all my life as the editor of Mozart's pianoforte works, I connected his pupildom also with the same composer.*

I have, in fact, been tricked for once by a memory which has usually proved exceptionally retentive in regard to any fact about music or musicians once learned or read. My present slip shows the danger of trusting to this faculty too much; though I might plead that my moral guilt is hardly greater than that of some very distinguished instrumentalists of the day, who are applauded for trusting everything to memory, and who also in consequence—make mistakes.

H. H. STATHAM.

December 13, 1878.

THE SIGNATURE OF THE MINOR KEY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—More than ten years ago I called the attention of several publishers to the necessity of introducing the *proper* signature for the minor key, but not one had the courage to print a piece so arranged. At last Mr. Jewell undertook to print a "Tarantelle in A minor," and also the Pianoforte Scales; but even in this case the *true* signatures were engraved in *small notes*, and placed side by side with the other method. Some time afterwards a lady who had learnt my Tarantelle under the guidance of a gentleman in the country brought it to me. To my amazement the G♯ signature had been altered all through to F♯, and every G and F had an accidental ♯ and ♮, together with a polite intimation in a foot-note that "the signature was all wrong." By inserting this letter in your next issue you will oblige.—Yours truly,

BENNETT GILBERT.

The Laurels, Gipsy Hill.

* It was Beethoven whose pupil he was said to have been, but incorrectly.—H. H. S.

THE QUADRUPLE CHANT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I would strongly advise your correspondent "G. K." not to use a quadruple chant for the Te Deum. It is peculiarly unsuitable to the words, and involves an unnatural repetition of a portion of the chant either in the middle or at the end of the Canticle, confusing to the congregation and upsetting the rhythm of the chant. If "G. K." has not seen a copy, he should purchase Ouseley and Monk's "Canticles and Hymns," published by Novello, Ewer and Co. Here the Te Deum is set to a double and single chant by an appropriate arrangement which is neither monotonous, uncongregational, nor unnatural. I have adopted this setting in a purely agricultural parish, and not only am constantly reminded of its approval by the congregation, but am also frequently asked by strangers where it can be procured, with a view to its adoption elsewhere.

EDM. LACON.

Nether Wallop Vicarage, Stockbridge.

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

AINTREE.—Mr. James J. Monk gave his Handel lecture at St. Peter's School-room, on Thursday evening, November 28. The musical illustrations were contributed by Miss Eleanor Byers (pupil of Mr. Monk), Mr. Sanderson, Mr. Lenton, and Mr. Jones. The selection from *L'Allegro, Il Pensieroso, ed Il Moderato*, was received very warmly by the audience. Other examples of the great master's different styles were given from *Rinaldo*, *Acis*, Dryden's *Ode*, *Saul*, *Samson*, *Israel*, *Messiah*, *Theodora*, *Joshua*, &c. The lecturer gave on the pianoforte a selection from the *Water Music*, and harpsichord Suites.

BANFF.—The members of the Musical Association gave the first Concert of their second session in the County Hall on Friday night, the 6th ult., before a very large audience. Herr J. Hoffmann conducted. The programme was miscellaneous, the principal item being Schubert's *Song of Miriam*, which was well sung by Miss Stewart, Mrs. Barclay, Miss J. Dickson, and a chorus about forty strong. Mrs. Garden Wood and Miss J. Simpson accompanied on the piano. Violin accompaniments to pianoforte quartetts were contributed by Herr Hoffmann. At the close of the Concert, Sheriff Scott Moncrieff proposed a vote of thanks to Herr Hoffmann for the very able manner in which he had conducted.

BIRMINGHAM.—The members of Mr. A. J. Sutton's Choir, under the direction of their able Conductor, gave a Concert of secular music at the Masonic Hall, on the 28th of November, when Herr Heinrich Hofmann's Cantata *Melusina* was performed for the first time in Birmingham. The part of Melusina was sung in a sympathetic manner by Mrs. Sutton, and the other principal characters found effective supporters in those who undertook them. The choruses were given with spirit and commendable precision. The pianoforte accompaniments were played throughout the evening by Mr. George Bond. Mr. Sutton conducted in his well-known masterly manner.

BRADFORD.—The members of the Festival Choral Society gave a fine performance of *Elijah* in St. George's Hall, at their first extra Concert of the season, on the 6th ult. The principal vocalists were Madame Nouver, Madame Antoinette Sterling, Mr. J. W. Turner, and Mr. Thornton Wood; the chorus comprised the full strength of the Bradford Festival Choral Society, with important additions from other towns in the district; the band was Mr. Hallé's famous "forty-eight;" the organist was Mr. J. H. Clough; and the Conductor was Mr. R. S. Burton. Madame Nouver sustained the soprano solos with admirable effect, and in the concerted pieces her voice told always to advantage. In the trio (encored) "Lift thine eyes," she had efficient support in Mrs. Brook-Myers and Madame Sterling, the latter lady being highly effective in her rendering of the solos and recitatives which fall to the contralto. The tenor solos were well given by Mr. J. W. Turner, and the part of the Prophet was ably sustained by Mr. Thornton Wood. All the choruses were given with great effect.

COLNBROOK, NEAR WINDSOR.—The first Concert of the season of the Colnbrook Choral Society took place on Wednesday the 11th ult. A selection of glees and part-songs was given by the members of the choir, and two pianoforte solos, "The Æolian Harp" (Sydney Smith) and "Variations on the National Anthem" (Kuhe), played by Mr. A. R. H. Wright, R.A.M., were listened to with much pleasure and redemanded. Mr. Richard Ratcliff was the Conductor.

COVENTRY.—The reopening of the organ at Christ Church was celebrated on the 3rd ult. with a selection of vocal music (the choir numbering 100 voices), accompanied by orchestra and organ. There was also a short address by the vicar, and a recital on the organ by Mr. Arthur Trickett, F.C.O. The offertory amounted to nearly £40.——An Orchestral Concert, under the conductorship of Mr. F. W. Humberstone, was given by the St. John's Choral Society, in St. Mary's Hall, on Tuesday evening, the 10th ult. The principal vocalists were Mrs. Mason (late of the Royal Academy of Music), soprano; Miss Hinde, contralto; Mr. Johnson, tenor; and Mr. W. Sutton, bass. The first part of the programme consisted of a sacred Cantata entitled *The Entry into Jerusalem* (by the Conductor), the solos of which were rendered in an artistic manner, and the choruses sustained with a firmness and precision most creditable to the Society. In the second part a pianoforte duet by the Misses Merry, a song by Mrs. Mason, an air, with variations for pianoforte and orchestra (pianoforte, Mr. Arthur Trickett, F.C.O.), and Mendelssohn's "Wedding March," were deserving of special praise.

CREWE.—The members of the Philharmonic Society gave their first Concert of the current season in the Town Hall on November 26, when Sir William Sterndale Bennett's Cantata *The May Queen* was performed, followed by a miscellaneous selection. The principal parts were sustained by Miss Harriette Leders, Miss Minnie Jones, Mr. Edward Dalzell, and Mr. Cecil Tovey, all of whom were very satisfactory. Mr. S. Benn, of Mr. Charles Hallé's band, led the Orchestra, which was considerably strengthened by a valuable contingent from Mr. Edward De Jong's band, Manchester. Mr. G. Young, pianist to the Society, performed good service at the pianoforte and harmonium. The concert was under the conductorship of Mr. F. James (the Society's Conductor), who discharged his duties in a most efficient manner.

CRIEFF, PERTHSHIRE.—Special Services were held in St. Columba's Episcopal Church on Saturday the 14th ult., to inaugurate the new Organ recently erected by Messrs. Bishop and Son, London. There was a full choral service at 3 p.m., the anthem being, "I shall see him but not now" (Spark), which was creditably rendered by the choir. Mr. E. J. Sanglier, Organist of Bamburgh Church, presided at the organ. The sermon was preached by Bishop Wordsworth, and the intoning ably performed by the Rev. Mr. Kitchin, Muthill. At the conclusion of the service Mr. C. K. K. Bishop (of Bishop and Son) played an excellent selection of music. The organ has a very elegant appearance, the front pipes being beautifully illuminated in gold and colours, harmonising well with the interior of the church. The tone of all the stops is extremely fine, and all the latest improvements have been adopted in the mechanism. There are six stops in the great organ, five in the swell, with sixteen feet open in the pedals, three couplers, and three composition pedals to the great organ. Messrs. Bishop and Son have made every provision for future additions.

DUNDEE.—A performance of Sir Michael Costa's Oratorio *Naaman* was given in the Kinnaird Hall, under the auspices of the Dundee Choral Union, on November 27. About 130 voices were engaged in the choir, and the vocal solos were entrusted to Mrs. Osgood, Madame Jenny Pratt, Mr. William Shakespeare, and Signor G. Valcheri. The instrumentation was played by the Glasgow Orchestra, Mr. Burnett principal violin, and Mr. Henry Nagel conducted. The performance, which was highly satisfactory, was thoroughly appreciated.

EDINBURGH.—A Concert in connection with the Students' Club Bazaar was held in the Music Hall, George Street, on the 11th ult. There was a large audience. The programme was an interesting one, and included the well-known chorale "Ein' Feste Burg," arranged expressly for the occasion by Sir Herbert Oakeley, the organ accompaniment being played by the Professor of Music; a chorus for female voices, "He in tears that soweth," by Hiller; Bennett's quartett "God is a Spirit;" and several part-songs by Bishop, Sullivan, Smart, and other composers. Mr. Burn Callander and Mr. Sanderson, of St. Mary's Cathedral, contributed solos. The chorus of students was conducted by Mr. Adam Hamilton, and the choir of ladies and gentlemen by Mr. Waddel. Mr. F. W. Bridgman acted as accompanist. ——The Choral Union gave a performance of *Israel in Egypt* on the 18th ult. The choruses generally were well sung, especially the "Hailstone" and "Sing ye to the Lord," but the choir was somewhat wanting in light and shade. The tenor solos were undertaken by Mr. Barton McGuckin, and Mrs. Davison, and a lady not named gave the soprano music. The duet "The Lord is a man of war," was sung by the basses in full chorus, and the orchestra rendered efficient assistance in the accompaniments. A considerable portion of the second part of the Oratorio was omitted.

FARNWORTH.—On Thursday, November 28, Mr. Eccles, of Darwen, gave an Organ Recital in the Market Street Congregational Church. The programme was selected from the works of Handel, Whitfeld, Mendelssohn, Tours, Batiste, and Dr. Blake. The choral pieces were sung by the choir, under the conductorship of Mr. A. Barnes, B.A.

FAVERSHAM.—The Choral Society gave its first Concert of the season on Tuesday evening, the 10th ult., before a large audience. The platform had been extended, and was very well arranged to admit of the large number of choristers and instrumentalists. Mr. Drake conducted, and must have been well pleased with the highly satisfactory manner in which his pupils acquitted themselves. The work selected was Sir W. Sterndale Bennett's Cantata *The May Queen*. The soloists were the Misses Harlow and Stransom, and Messrs. H. Wilkinson and W. H. Longhurst, all of whom were highly successful. The second part of the Concert was miscellaneous.

FROME.—The members of the Frome Harmonic Society gave a very successful Concert at the Mechanics' Hall, on the 5th ult., the works performed being Weber's Mass in G, and Bennett's *May Queen*. The band of the Society was, as usual, strengthened by leading professionals from Bristol and Bath, and the organ was used with much effect in the Mass. The principal solos were taken by Miss Coombs, Mr. and Mrs. F. Harrold, and Mr. Trotman. Mr. W. E. Cox led the band, Mr. W. H. Cox was at the organ, and Mr. J. Davis Cox conducted with his usual care and ability.

GLASGOW.—The members of the St. George's Choral Union, conducted by Mr. W. Moodie, gave an admirable performance of Haydn's *Seasons* in the Public Hall on Thursday evening, the 5th ult. The chorus was excellent, and the orchestra ably furnished the accompaniments and instrumental interludes. The vocalists were Miss Emma Beasley, Mr. Henry Guy, and Mr. Bridson, all of whom were heard to great advantage.

GRAVESEND.—The Concert in aid of the funds of the Customs' Orphanage was given in the Assembly Rooms on the 10th ult., under the direction of Mr. W. Phillips, assisted by Miss Jessie Royd, Miss Bessie Stroud, Miss Martha Harries, Miss Annie L. Turner, Mr. Sidney Tower, Mr. Rowcliffe, Mr. Carpenter, and Mr. H. P. Matthews. Mr. Arthur Miller accompanied. Their efforts were highly successful, and were rewarded with warm manifestations of appreciation, the recalls being numerous.

ILFRACOMBE.—The members of the Ilfracombe Choral Society gave their fifth Miscellaneous Concert at the Oxford Hall on Thursday evening, the 5th ult., with the assistance of Madame Suchet Champion, soprano, and Mr. Sidney Harper, tenor. Mr. B P. Willis conducted. There was a tolerably good attendance. At the end of the Concert the Vicar approached the platform, and said the members of the Society had imposed on him the pleasing duty of presenting Mr. Willis with a purse containing £10, and desired him to say that they gave it to him to show their appreciation of his efforts on their behalf. Mr. Willis, in replying, said he felt amply repaid for anything he had done; music was to him a labour of love, and he hoped the Society would continue many years to give Concerts not only equal to that night's, but even better.

LANCASTER.—On Wednesday evening, November 27, a second Concert in aid of the St. Anne's Church Organ Fund was given in St. Anne's School-room, and was well attended. The mayor (Dr. Hall) officiated as President, and, at the commencement, explained that the proceeds of the concert were to be applied to help pay off a debt existing upon the new organ in St. Anne's Church. The performances of the band were very good indeed, and reflected credit upon the Conductor, Mr. R. W. Strickland. Altogether the concert was a success. Previous to dispersing, the Rev. J. Francis proposed a vote of thanks to Mr. Strickland for the pains he had taken in organising the concert, and to the performers who had so willingly come forward to assist him.

LEEDS.—On the 3rd ult. Dr. Spark gave a lecture on "The Vocal Gems of English Opera," in St. James's Hall, with illustrations by Miss Gustave, Miss Clementina Gustave, Mr. White, and Mr. Charlesworth, of the Leeds Arion Society; and Mr. Dodds, who took the place of Mr. Arthur Grimshaw. The lecturer commenced by describing Opera and operatic music, its origin and general characteristics, after which he passed in review chronologically a number of historical facts marking the progress of the English Opera. Specially interesting was the account of the manner in which recitative and intonation owed their origin to the speaking by the Greeks in vast buildings where ordinary utterance would not have reached the ears of the large multitudes addressed. The selections in the first part were from Purcell, Arne, Shield, Braham, and Bishop. The second part was devoted to a consideration of the development of English Opera down to modern times.

LIVERPOOL.—Mr. W. H. Jude and his concert-party gave their forty-ninth entertainment at Hope Hall on Saturday evening, the 14th ult. The first and principal item on the programme was a selection from *H.M.S. Pinafore*, which was excellently rendered. Mr. Jude's harmonium and melopiano performances also gave great satisfaction. There was a very fair attendance. ——Dr. Sullivan's Oratorio *The Light of the World* was given on the 17th ult. by the Philharmonic Society as their Christmas Concert, in place of the customary performance of the *Messiah*. This substitution, as well as the similarity of subjects in the two works, makes it impossible to avoid something like a comparison between them, and the high quality and complete originality of Dr. Sullivan's music is at once made apparent by a reference to so high a standard. The music to which the words spoken by Christ are set was sung by Mr. Bridson with good taste and elevation of style. Mrs. Osgood, Madame Patey, and Mr. Edward Lloyd filled their parts as might have been expected from artists of their reputation. The second bass part was assigned to Mr. Alsop, to whose excellent singing of his part in the unaccompanied quartett the applause which followed was largely due: this was the only encore of the evening. The choruses were well sung on the whole, though the "leads" were not always taken up as they should have been. Between the two parts of the Concert the "Dead March" was played amid a stillness that was very impressive, the audience standing.

MADELEY, SALOP.—On Tuesday evening, the 17th ult., the Madeley Choral Society gave a performance of the *Messiah* with a chorus of sixty voices, accompanied by the pianoforte and Mustel organ, played by Miss Laura Anstice and Miss Anstice. The solos were taken by Mrs. A. J. Sutton (Birmingham), Mrs. J. Hayward (Wolverhampton), Mr. W. Anstice, and Mr. J. A. Anstice. The Concert was a complete success. Mr. Smart (Newport), who has taught the Society from its commencement in January, 1877, conducted, and there was a large audience.

OCKLEY.—Mr. Charles G. Sadler, Organist of the parish church, gave a Concert in aid of the choir fund on November 29, when he was assisted by Miss Chasemore, Miss Marian Piggott, Lee Steere, Esq., M.P.; H. C. Lee Steere, Esq.; Rev. F. P. Du Sautoy, B.D, and the choir of St. Margaret's. The programme consisted of glees, songs, and piano solos. The singing of Rossini's "Carnovale" by the choir won a deserved encore, and reflected much credit on Mr. Sadler's training. The room was crowded. Mr. Sadler conducted.

OXFORD.—The Philharmonic Society gave a miscellaneous Concert of glees, part-songs, &c., interspersed with some instrumental music in the Town Hall, on November 28. The principal item in the programme was Mendelssohn's C minor Trio for piano, violin, and violoncello. Fraulein Amalie Kling and Mrs. Hubert Blake sang, the latter introducing a song of her own. Mr. Taylor conducted.——The Misses Robertson, assisted by Miss de Fonblanque, Mr. Tower, and Mr. Thorndike, gave a Concert in the Town Hall on the 6th ult. The programme was miscellaneous. Signor Randegger was the Conductor.

PAISLEY.—The members of the Sol-Fa Institute gave their first Concert for this season in the Abbey on the 13th ult., when Spohr's Oratorio *The Last Judgment*, Mendelssohn's 13th Psalm, and selections from the *Stabat Mater* were well rendered. The principal singers were Miss José Sherrington, Miss Emily Dones, and Mr. Pearson. The accompaniments were sustained by the Glasgow Resident Orchestra, and Mr. Pattinson presided at the organ. The bass solos were sung by a member of the choir, in consequence of the unavoidable absence of Mr. Fox. Mr. J. A. Brown conducted in his usual careful manner.

ROCHESTER.—The eighteenth Subscription Concert of the Choral Society took place on Monday the 9th ult., when Herr Kappey's Cantata, entitled *Per Mare per Terram*, was performed for the first time. The story, written by the Rev. J. G. Bailey, is mainly of a martial character, and afforded the musician ample scope for variety of treatment. Herr Kappey may be congratulated on the successful result of his labours. Miss Mary Davies sang the soprano music with much taste and artistic feeling, creating a special impression in the song "My heart is full of fear," and in the final duet with Mr. Lloyd, the latter piece being encored. Mr. Lloyd gave the tenor music with his accustomed finish and excellence, being encored in the song with chorus, "O wild is the joy of the soldier's life," and Mr. Bridson's fine voice was heard to advantage in the bass air, "The watch at sea," which was warmly redemanded. The most noteworthy choruses were the Sailors' chorus in the first part, and the Funeral March, "Lay them to rest," the latter being loudly encored. The band (led by Herr Kummer) and chorus, consisting of over 250 performers, had evidently rehearsed with much care; and the advantage of the public rehearsal given on the previous Saturday, in accordance with the custom of this Society, was fully apparent at the performance. At the rehearsal the solo music was rendered by Miss Mary Davies, Mr. Blandford, and Signor Federici. The rehearsal and performance were conducted by the composer, who was recalled at the conclusion to receive the warm congratulations of the numerous audience.

RYDE.—On Tuesday, the 3rd ult., the Ryde Choral Union, under the direction of Miss Margaret F. Fowles (Organist of St. Michael and All Angels Church), gave Handel's *Judas Maccabæus*, in the large Town Hall. Mr. C. Fletcher was the leader of the orchestra, which consisted of the full complement of strings, with flute, oboe, clarionets, cornet, trombone and drums. The principal vocalists were Miss Jessie Brown, Miss Florence Wydford, and Messrs. Kenningham and Horscroft, of St. Paul's Cathedral. The choir, consisting of about fifty voices, attacked the whole of the choruses with considerable precision. Mr. J. C. Beazley, R.A.M., rendered great assistance by his able accompaniments of the recitatives on an American organ.

TEWKESBURY.—On Thursday evening, the 12th ult., the Philharmonic Society gave its first Concert of the season at the Music Hall. The programme consisted of selections from *Judas Maccabæus*. The principal vocalists were Miss Julia Jones, of Cheltenham, Miss Hilda Wilson and Mr. Brandon, of Gloucester, and Mr. Frederiks, of Hereford. The air "Pious orgies" was rendered by Miss Jones with much expression. Miss Hilda Wilson also made a marked impression by her excellent singing of the air "Father of Heaven." The choruses were given with precision, and reflected great credit upon Mr. George Watson, the energetic Conductor of the Society.

TUTBURY.—A Ballad Concert was given on Friday the 13th ult. by the Parish Church Choir, assisted by Miss Honeybone (Nottingham), Mr. and Mrs. W. J. Cox, Mr. F. Baldwin, Mr. J. H. Twinn (harp), and Mr. R. Hodges (violin). An excellent programme was performed, much to the satisfaction of the audience, who redemanded several pieces. The special feature of the evening was the splendid singing of the choir (forty voices). Caldicott's special prize Glee, "Humpty Dumpty," was loudly applauded, and had to be repeated; Eaton Faning's "Song of the Vikings" was well sung, the effect being greatly enhanced by the pianoforte duet accompaniment brilliantly played by Miss C. F. Peach and Miss Florence Warren; and the "Legend of the Bells" (*Les Cloches de Corneville*) showed the high state of efficiency attained by the choir-boys under the careful training of Miss C. F. Peach. The concert was most successful. Mr. H. Drury (Derby) conducted.

WARRINGTON.—The Musical Society gave its first Concert for the season on Tuesday evening, the 10th ult., when Handel's Oratorio *Samson* was performed. The chorus numbered more than 100 voices, and the band thirty performers. The soloists were Miss Anna Williams, Madame Enriquez, Mr. W. Shakespeare, and Signor Brocolini. Dr. Hiles conducted. The rendering of the Oratorio was highly satisfactory; the choir is larger and better balanced than ever, and the band has wonderfully improved. The whole of the practices have been held under Dr. Hiles's direction, and the advantage of uniform training was abundantly manifested.

WORTHING.—The members of the Worthing Sacred Harmonic Society gave an excellent performance of the *Messiah* on Wednesday evening, the 11th ult. The principal vocalists were Miss Catherine Penna, Miss Annie Butterworth, Mr. Sidney Tower, and Mr. Bridson; Organist, Mr John Spearing, organist of the Brighton Sacred Harmonic Society. The choir presented its full strength, and the performance was conducted by Mr. L. S. Palmer, who is entitled to great praise for the general excellence of the Concert. The orchestra was very efficient, the excellent trumpet obbligato of Mr. A. H. Collet giving additional effect to Mr. Bridson's rendering of the air "The trumpet shall sound."

WOTTON-UNDER-EDGE.—A most successful Concert was given in the Town Hall on Friday evening, November 29. The vocalists were Miss L'Estrange, Miss Lydia Elsmore, Mr. Dyson (of Worcester Cathedral), and Mr. Montagu Worlock, all of whom were enthusiastically received. The concerted pieces were excellently rendered. Mr. F. W. Partridge, organist of Christ Church, Beckenham, conducted, and played two pianoforte solos by Chopin and Rubinstein.

YORK.—The York Musical Society inaugurated its second season by a very praiseworthy rendering of Mendelssohn's Oratorio *St. Paul*. The principal vocalists were Madame Edith Wynne, Miss Helen D'Alton, Mr. Barton McGuckin, and Mr. Thurley Beale. The band and chorus, about 200 strong, under the able conductorship of Mr. R. S. Burton, acquitted themselves very creditably.

ORGAN APPOINTMENTS.—Mr. Thomas Armstrong, Organist and Choirmaster to the Parish Church of Tenby, South Wales.—Mr. F. Angel, to Royal Dockyard Church, Portsmouth.—Mr. C. Stanley Wise, Organist and Choirmaster to Godalming Parish Church.—Mr. W. J. Kempton, to St. Mark's, Dundela, near Belfast.—Mr. Law Starkey, Organist and Choirmaster to St. John's Episcopal Church, Dumfries.—Mr. Francis Howell, Organist and Choirmaster to Boxley Church, Maidstone.—Mr. G. Hermann Lott, to St. John's, Hammersmith.

CHOIR APPOINTMENT.—Mr. Herbert Schartau (Alto), Lay Vicar Choral to Westminster Abbey.

OBITUARY.

On November 19, at Gloucester, the Rev. JOHN ANTES LATROBE, late Vicar of St. Thomas's, Kendal.

On November 30, at 34, Manor Street, Clapham, after a painful illness of nine months, MARY CATHERINE HALLETT, aged 10 years and 1 month, elder daughter of J. Hallett Sheppard.

On the 4th ult., at Dytchley Park, Oxford, FREDERICK GYE, in his 69th year.

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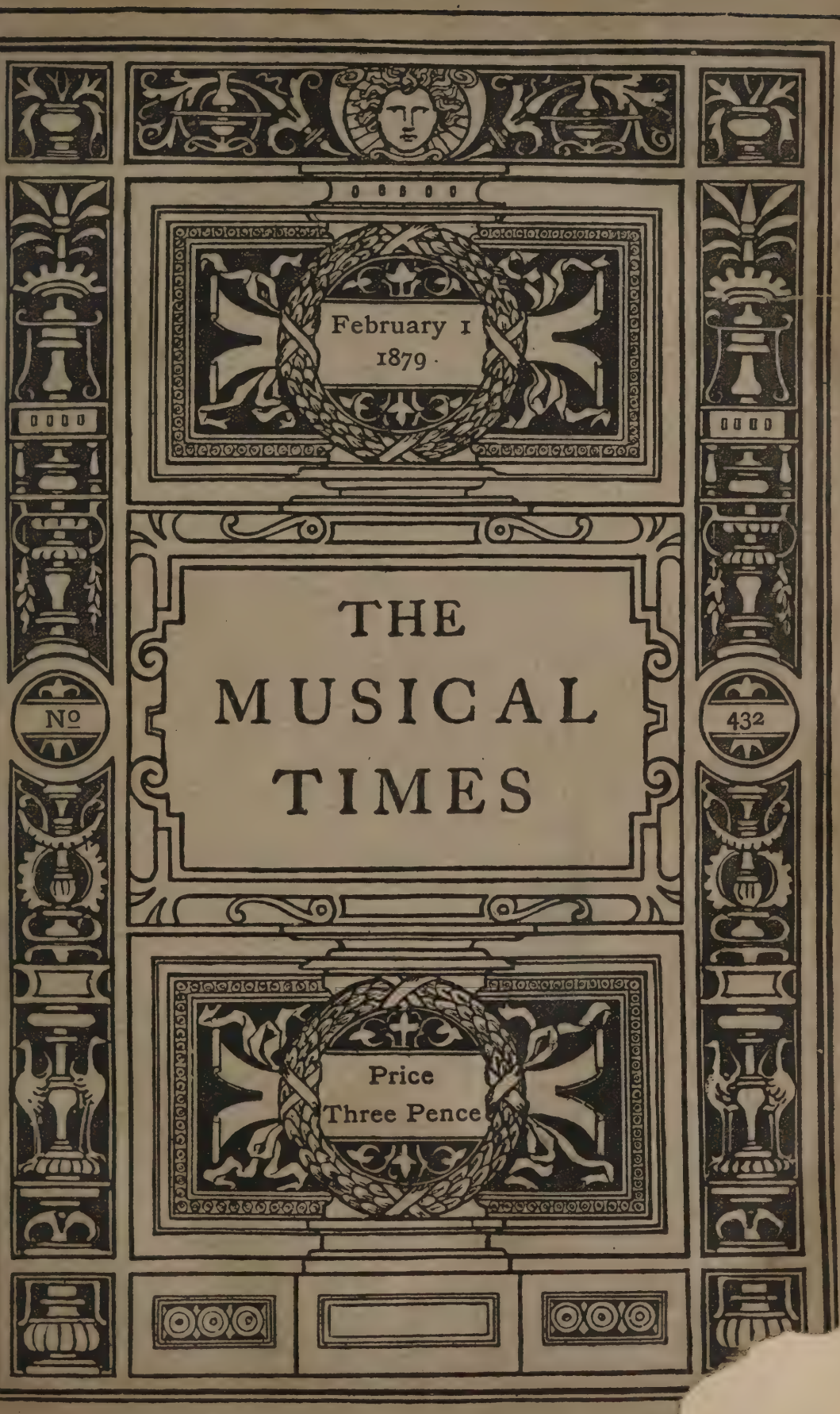
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(Signed)

"MINNIE HAUK.	ETELKA GERSTER.	MARIE ROZE.
"CL. CAMPOBELLO.	G. LABLACHE.	G. DEL PUENTE.
"ITALO CAMPANINI.	A. F. GALASSI.	F. DE RIALP.
"J. FRAPOLLI.	A. J. FOLI.	LUIGI ARDITI."

Miss MINNIE HAUK has also written in the following terms:

"*December*, 1878.

"Messrs. STEINWAY & SONS.

"DEAR SIRS,—Allow me to express to you the entire satisfaction I feel in praising your magnificent Pianos. They are the finest Instruments in the world, and I have therefore taken every opportunity while in Europe to extol their sterling qualities.

"Believe me, yours very sincerely,
"MINNIE HAUK."

STEINWAY HALL (LONDON),
SEYMOUR ST., PORTMAN SQ., LONDON, W.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

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PETERBOROUGH CATHEDRAL.—There will be a TRIAL for a CHORISTER BOY (age 8½ to 11) in the Cathedral Practice-room at 3 p.m., on Tuesday, February 18. The choristers receive a classical education at the Cathedral Grammar School; Head Master, Rev. W. D. Sweeting, M.A. For further information, apply to Dr. Keeton, Minster Precincts, Peterborough.

SOLO TREBLE BOY WANTED, for a Church in the N.W. district. Sundays twice, two week-night services, and Festivals. Must have a good voice and be able to read well. Salary according to merit, from £10 to £15. Vacancies for other boys, living near, at a small salary. Address, Mr. A. W. Marchant, F.C.O., 98, Brecknock Road, Camden Road, N.

WANTED, ALTOS, TENORS, and BASSES for Holy Trinity, Upper Chelsea, S.W. Apply to Geo. Minns, 19, Markham Square, Chelsea, S.W.

ALTO, disengaged after February 9. References. Address, T. Foreman, St. Mary's Road, Hornsey.

MANCHESTER CATHEDRAL CHOIR.—TENOR WANTED at Easter. None but trained Cathedral Voices accustomed to Solos need apply. Full particulars can be obtained from the Rev. the Precentor, Manchester Cathedral.

CHESTER CATHEDRAL.—There is a VACANCY for a LAY CLERK (TENOR) in the Cathedral choir. Stipend, £75 per annum, and other perquisites, particulars of which will be furnished on application. Applicants, who must be under 30 years of age, should send in their testimonials at once, to the Rev. the Precentor, Abbey Court, Chester.

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ORGANIST and CHOIRMASTER WANTED by the first Sunday in March, for the Parish Church, Kettering, Northants. Salary, £35. Apply to Rev. Canon Lindsay, Rector.

WANTED, an ORGANIST (Communicant) for St. Bartholomew's Church, Islington, at March 25. Must reside within two miles of the church. Married preferred. Very good organ (Willis). Small salary only can be offered—£20 per annum. For particulars apply, personally, to Rev. L. Stanham, 15, Milner Square, Islington, N.

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For Concerts, Oratorios, &c., address, Forsyth Brothers, Cross Street, South King Street, Manchester.

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FRANCIS J. HOLLAND, Chairman.

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(To be continued.)

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W. T. BEST, ESQ., will give an ORGAN RECITAL in the City Temple, Holborn Viaduct, on THURSDAY, FEBRUARY 6, at 7.30 p.m. Vocalist, MRS. GEORGINA WELDON. Tickets, 6d. and 1s., may be obtained at usual agents.

MUSICAL ASSOCIATION, 27, Harley Street, W. MONDAY, February 3, 1879. A Paper by G. A. OSBORNE, Esq., "On Berlioz" (a sketch). Chair taken at 4.30; Paper read at 5 p.m.
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LABIAL.—Mr. A. J. PHASEY, Solo Euphonium Player to the Queen, and the greatest authority on the subject, contributed to the *Musical World*, of the 4th ult., the following letter:—

"Having been informed by several friends that Mr. Maskelyne had constructed a mechanical performer upon the euphonium which was a formidable rival to myself, I took the first opportunity of visiting the Egyptian Hall, and I send you a description of the automaton, thinking it may interest your readers. When the curtain rose I could scarcely bring myself to believe that 'Labial' was not a living being, so correct was his attitude, both in a sitting posture and in the holding of the euphonium, and when I heard his first tones on the instrument, I was still more sceptical. I was not particularly struck with his sudden and rough burst out with the 'Jingo' song, 'We don't want to fight.' I thought the tone rather coarse, but, upon reflection, I concluded that, at the present political juncture, an Englishman would not sing such a song in a tame, but in a blustering manner, and that, therefore 'Labial' was right. Afterwards he astounded me by his truly wonderful performance of the 'Death of Nelson,' which was accompanied by Mr. Charles Mellon (who, by the way, is a brilliant pianist, and plays with great taste); Mr. Maskelyne and the automaton which he has named 'Fanfare,' also accompanying with two cornets. 'Labial's' observance of light and shade (so necessary to a good performance on the euphonium when used as a solo instrument) filled me with wonder—in fact, I was spell-bound. The lip action, in my opinion, is as perfect as with a human being, and in his strict attention to the nuances he was very far superior to many professional artists. The impression made upon me at the termination of his admirable performance was a mixture of delight and depression—the latter from fearing lest, at some future time, living performers in orchestras may be displaced in favour of automata. Upon my first visit I was under the impression that the performer could not be an automaton, but possibly a clever illusion. I accordingly paid a second visit, and sat close to the stage to notice whether the fingering was correct or not. I found, to my astonishment, that the passages were not only correctly fingered, but that 'Labial' introduced slurs and appoggiaturas equally as well as any Professor of the instrument, and I have no reason to doubt the fact that it is a mechanical arrangement, for the automaton is supported with a clear glass pillar, and any one among the audience is allowed to examine the figure. To such musicians as feel inclined to witness a marvellous performance I would strongly recommend a visit to 'Labial.' "I am, Sir, yours truly, A. J. PHASEY.
"December 24, 1878."

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BY

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PREFACE.

On inquiring into the causes of the generally admitted and deplored fact that the art of singing has for a long time past shown signs of deterioration, the following questions suggest themselves:—

Are good voices less numerous now than in former years?

Is there any dearth of scientific and practical treatises on the production and training of the voice?

Is there any lack of competent teachers?

I answer that there is no scarcity either of good voices, of excellent printed methods, or of thoroughly capable teachers.

Nevertheless, a highly cultivated and artistic singer is nowadays but rarely found.

What is the cause of this?

I affirm that the principal cause is found in a disposition to *curtail the labour and lessen the time which perfected study absolutely demands.*

While instrumental performers take it as a matter of course that they must laboriously practise for years in order to gain a complete command over the mechanical difficulties of their respective instruments, would-be singers seldom realise the fact that they must endure a training at least as long, careful, and patient in order that the human voice may be used with skill, judgment, and artistic effect.

To attain this result it is necessary that both professor and student should make up their minds to *begin at the beginning*, and *thoroughly to master each of the difficulties which successively present themselves in a systematic course of study.*

The simple, fundamental principles of the only true art of emitting and fixing the voice in singing are most difficult both to teach and to acquire; but they are vitally important, because to neglect them at the outset is necessarily to impair the beauty, purity, and resonance of the vocal tones.

These primary rules I shall endeavour to explain in concise and intelligible language, purposely avoiding the use of diagrams and of technical expressions which would require special scientific knowledge on the part of the reader, and be, moreover, incompatible with the modest aims and proportions of a primer.

All who are competent to teach the art of producing the voice must necessarily have an exact knowledge of the anatomy and physiology of the vocal organs; but such knowledge is not indispensable to the vocalist. To those who may desire to study the scientific side of the subject more profoundly, I recommend a careful perusal of the "*Anatomical Description of the Vocal Organs*," by Dr. Louis Mandl, of Paris, a translation of which, by his courteous permission, will be found in the Appendix.

Here my object is simply to lay down a clearly defined system of practice, such as will help to overcome the mechanical difficulties of voice-production and management.

I shall address the student in the plain and practical style which long experience has taught me to adopt with my pupils, and I trust that the title of this little book will be sufficient to absolve me from the need of offering an apology for the simplicity of its language.

At the same time it must be distinctly understood that no written theories on singing can presume to take the place of oral tuition.

ALBERTO RANDEGGER.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
FEBRUARY 1, 1879.

MUSICAL EDUCATION.

THE excited discussion on the reform of musical education in this country has been followed by a lull which, we trust, will not be permanent. Of the vast schemes which were said to be entertained in high places nothing further has been heard, and, since his oracular communication to the *Times* two months ago, Mr. Henry Leslie has not vouchsafed another word of explanation. What these schemes may have been, and what the issue of the various discussions and propositions has been in the past, or will be in the future, we do not pretend to know. But for the following facts we can vouch: a gentleman of exalted rank has shown lively interest in the matter, the leaders of the two great political parties have been sounded, and there is every hope that, if a reasonable scheme for a national school of music is laid before the House, the public purse-strings will be loosened, and official England will for the first time recognise the importance of musical art. This fact alone is of enormous importance, and no stronger test of the rapid growth of love of music in this country could well be required. For legislators represent constituents, and a grant of public money is the best proof of public sympathy. That an opportunity of this kind should not be allowed to pass without result must be the wish of all musicians, whatever opinion they may happen to hold with regard to the various schemes proposed. No one can doubt that we want in this country an institute of musical education, not only accessible to the poorest, but, in its own turn, desirous to search for talent in whatever condition of life it may be found. Neither is there much doubt that of this talent England contains a fair proportion. Sir George Bowyer's letter served a twofold purpose. In the first instance, it showed his own gross ignorance and total incompetence to speak on the matter; secondly, it exposed in its true colour the absurd prejudice which Englishmen are too apt to hold and to express against the musical taste of their own countrymen. It would be difficult to assert that our composers take equal rank with the great masters of the Continent; but it is equally true that men like Field and Sterndale Bennett established their reputation sooner and more lastingly abroad than at home. All this, of course, will be different when, with the national school of music, some standard of national taste has been established; for, the position of an ultimate court of appeal in matters æsthetic, claimed by Mr. Matthew Arnold for literary academies, would in equal measure belong to a Conservatorium in the true sense of the word, Even so radical a reformer as Richard Wagner bears testimony to this, as it might be termed, historic mission of a national music school. At the same time, there is little danger that such a tribunal ot taste would ever exercise a despotic sway in this country. We are constitutionally averse to centralisation, and the "note of provinciality," to borrow Mr. Matthew Arnold's striking term, will always be heard in the concord of our national opinion. There is, indeed, little doubt that the constitution of the Paris Conservatoire, excellent as it is in most respects, would have to be considerably modified to be found acceptable in England. We are not alluding to the broad principles of gratuitous instruction, *prix de Rome*, examinations, or indeed the general management of the Paris institute. These have been tried by the experience of many years, and it would be hazardous to suggest improvements or alterations, barring such slight changes as are necessitated by local conditions. But we greatly doubt whether, for instance, the system of the so-called *succursales* would ever become popular in this country. Lyons, and Marseilles, and Rouen willingly follow the lead of Paris, and are glad to pocket the small annuity set down for their branch institutes. Liverpool, and Manchester, and Birmingham would scorn to accept advice from London, or 6,000 francs from Government. Supposing that the present agitation leads to permanent results, the large provincial towns would probably soon have music-schools as firmly established, if not as largely attended, as the central London institute.

That the existence of the latter cannot in any way interfere with, but would rather tend to stimulate, the success of private enterprise is sufficiently proved by the example of the most musical country in the world, Germany. Here endowed and private schools flourish together, not only in the same province, but in the same city; and sometimes the latter need not shun comparison with their more powerfully supported rivals. A musical branch of the Royal Academy of Berlin was, some years ago, opened under the directorship of Joachim; but, in spite of the support it receives from government, it has not, during its nine years' existence, achieved any startling results that we are aware of. On the other hand, the private Conservatoire named after its founder, Professor Stern, can boast of the more or less temporary co-operation of such men as Bülow, Marx, Brassin, and Kiel; and amongst its pupils was by far the most gifted of the younger dramatic composers of Germany, Hermann Goetz, the author of "The Taming of the Shrew" and of the Symphony in F, played with so much success at Madame Viard-Louis' Concerts. It is true that in Germany the principle of decentralisation is carried on with the same zest which, for a long time, prevented the political union of the country. A musical Bismarck, who would abolish half a score of minor conservatoires for the benefit of a genuine State school at Berlin, might do much good; but the principle of free competition in musical education ought not to be judged by its excesses. At any rate, the statistical fact remains that, as demand creates supply, so first-rate supply will, in its turn, stimulate demand.

And with this formula we approach the easiest and most natural solution of the present dilemma in England. We have heard a great deal of a scheme of amalgamation between the National Training School and the Royal Academy of Music. The absolute value of this scheme we do not propose to discuss. The proposal has been received by representatives of the old-established institution with an animus which, if not absolutely called for, was at least excusable. It has been pointed out that the Royal Academy is first of all a pecuniary success. It is self-supporting—for the miserable pittance it receives from Government is hardly worth mentioning—and it provides for the education of the more gifted pupils through means of prizes and scholarships. Moreover, the want of the infusion of new life and spirit does not seem to be felt by the teaching body at least. To all this we have nothing to object. If the Academy desires to be separate, separate it must remain; but it appears to us absolutely monstrous to make the establishment of a Government school dependent on the amalgamation scheme above referred to. The Conservatoire in Paris has 600 pupils. Supposing that our music school were established on the same scale, it would be quite inadequate to accommodate more than a small percentage of musically-gifted English

men and women, not to speak of the large influx from the United States which, in that case, would naturally reach London instead of Stuttgart and Leipzig. This large surplus of students, minus only the 600 Academy scholars, would inevitably find its way to the private or semi-private schools. We have, indeed, little hesitation in saying that these, one and all, would profit by the new stimulus given to musical life, and the keen competition consequent thereon. At the same time the artistic tone of this competition would be secured by the example of the National School, which, independent itself of commercial considerations, would serve as an educational model to teachers and taught. In this way the nucleus and germ of national musical life might be formed without prejudice to vested rights and individual susceptibilities, and it ought not to be difficult to find a common basis on which all serious-minded musicians could meet. Details should be left to a later period. The whole musical community must appear before Parliament in serried rank and file. The battle-cry should be: a National School for Music, supported by Government, and constituted, broadly speaking, on the model of the Paris Conservatoire. This is a scheme which the most practical-minded legislator will appreciate, for it implies nothing but the acceptance of a well-tried example. At any rate, let us first get the money, there will be plenty of time afterwards to discuss how it may be spent most advantageously.

BEETHOVEN'S TENTH SYMPHONY.

By Ludwig Nohl.

(*Continued from page* 11.)

II.—THE NINTH AND THE TENTH.

"Whatever the Philharmonic Society may desire me to do I shall endeavour to carry out, and never before have I undertaken a new work with so much love." These are the concluding words of the expunged portion, already referred to, of the letter intended for Moscheles in London, while in the one actually received the following passage occurs: "May heaven only grant me a speedy restoration to health, and I will then prove to those generous English how well I know to value their compassionate interest in my cruel fate." Now, although this Tenth Symphony, intended for the "generous English," was never accomplished, it is nevertheless to England we owe in the first instance Beethoven's *chef-d'œuvre*, the Ninth. With the outward circumstances of the origin of the latter work the twin-character of this last and most gigantic double conception is to some extent connected. We must therefore consider the subject somewhat more closely, since it moreover affects the general character of both works; their predominating abstractedly poetic tendency, and with it the progression of Beethoven's symphonies in the direction of the "symphonic poem," and in this respect, also, the external influence bearing upon the origin of the works in question must be allowed a share of importance in the further development of our art generally.

The intention on the part of our composer to write new symphonies we meet with during the composition and after the final completion of the Seventh and Eighth, viz., in the year 1812. In the sketches referred to in our previous article, those of the Seventh contain the words, "Second Symphony, D minor," and again in those of the Eighth, the words occur, "Symphony in D minor—*third symphony*." Hence, as a pendant to the Eighth, the Ninth had been found unsuitable, *i.e.*, too grandly conceived. For it is to be presumed that it was the latter which was present in Beethoven's mind when fixing the key. Of the first movement (which in a symphony is, of course, all decisive) we possess, it is true, no earlier sketches than those from the year 1816. But even if none should have existed at a more remote period (an assumption by no means proved), the mere fixing of the characteristic key for an instrumental work, like the symphony or the sonata, indicates, so to speak, the first breath of life, the presence of the creative "Spirit of God upon the face of the waters," since in an art-work partaking of the sonata form, the conception is, like the poet's, the result of the contemplation of a picture of life, whereas in the fugue and other polyphonic structures, the whole is built up or "composed" in an architectural form from the theme. Thus Schiller, after close self-observation, distinctly recognised the fact that the creative activity of his genius manifested itself in the first instance as a musical mood, during which the poetic imageries and the diction gradually developed themselves. In the case of the creative tone-poet, this fugitive point of life is infinitely more dependent for its presence upon a similar momentary mood, flitting past like a brilliant shadow, and is doubtless fixed first of all by the determination of the key, the respective character of which impresses upon every musical composition its distinctive peculiarity. Beethoven himself attached great importance to this distinct individuality of the separate keys. Writing to his esteemed friend Madame Streicher in the year 1817, he says: "If you visit the old ruins (at Baden, near Vienna), remember then that Beethoven has often lingered there; if you wander through the magnificent pinewood, think that Beethoven has often poetised there, or, as they call it, composed." He looked upon himself, then, as a poet, and to be a poet is to possess the faculty of creating by abstract contemplation, and from out the depth of emotion, a picture of life. And of such an inwardly conceived picture, one of the grandest that ever poet produced, we have here the first distinguishable traces, while, alas! those acquainted with Beethoven's biography will recognise the fact that his preceding bitter experiences in life had sufficiently prepared him for the conception of a tragic world-picture such as the Ninth Symphony enrols. Individual emotions of a most intense nature, as well as outward shocks of peculiar violence, were, however, yet needed in order to call this dark-coloured vision of life into the living reality of the elaborated picture itself; and in this respect the special circumstances of the commission for writing this Ninth Symphony were as significant as the composer's individual experiences during the years between 1812 and 1816, when the first sketches for the work appeared. It will be necessary to dwell upon this subject, more especially since it concerns the history of the Tenth Symphony quite as much as it does that of the Ninth.

In the first place it is a fact worthy of notice that we meet with sketches of the Scherzo of the Ninth Symphony as far back as 1813. In the same year, and more strikingly still in the autumn of 1814 (on the occasion of the famous "academy," held during the sitting of the Congress of Vienna, when Beethoven produced his Seventh Symphony), the composer experienced for the first time on a grand platform the colossal effect produced by his genius in an artistic sphere wherein his soul could pour itself out to the fullest extent, wherein his imaginative powers could be displayed without restraint, viz., in purely instrumental music, above all in the orchestra. Hence in a book of sketches for the cantata, "Der Glorreiche Augenblick," intended as a welcome to the august assembly at the Congress, and dating presumably from the year 1814, we find the words inserted, "Sinfonie für zweierlei Horn." This suggestion has, it is

true, never been followed up by the composer, neither has a "Symphony in B minor," alluded to in a sketch-book, likewise of 1814, ever become a reality. But the same book also contains the following memorandum: "At Drury Lane Theatre on the 10th, and by general desire repeated on the 13th"—referring to the composer's "Battle of Vittoria," intended to glorify the first decisive victory which British valour had achieved over the mighty French conqueror whom Beethoven hated as immoderately as his imagination had exalted the deeds of Wellington and of the English generally. For had he not, when in the composition referred to he depicted the entry upon the field of the British army amidst the strains of the national anthem, exclaimed, "I must show these Englishmen what a blessing there lies in their 'God save the King!'" And now this same "noble Albion" tendered him a recognition of his genius, all the more to be appreciated by him since it was in London where a Handel had lived, where a Haydn had reaped a full measure of honours, and where a Mozart too would undoubtedly have met with a personal appreciation equally stimulating, had not death prematurely shortened his career. The time, moreover, had gone by when it was the attractive power of English gold merely which brought foreign musicians to London. England, great already at home, had recently manifested a high spirit in her influence upon European politics, and in an album possessed by the youthful Beethoven we already meet with the words: "Siehe es winkt, Freund, lange dir Albion." With the composer's growing fame, the solicitations on the part of his English visitors to undertake the journey to England had gradually become more urgent, while now, after the to him so significant experiences in connection with the Congress, the importunities of his admirers took the form of direct invitations. In answer to one of these he replied (June, 1815) that he had always "cherished this wish," and in his diary he writes: "What joy to behold once more my native country, to visit England, and then to spend here (referring to Bonn) some four weeks." Meanwhile English publishing firms were offering liberal terms for the acquisition of some of his more important works, such as "Wellington's Victory" and the Symphony in A major; and in the summer of 1815 one of the founders of the London Philharmonic Society, Charles Neate (but recently deceased at the age of ninety-one) paid a visit to Vienna, where the amiable musician soon gained the entire friendship of Beethoven. Subsequently, on the 24th of January, 1816, the latter wrote a canon on a leaf of Neate's album, dedicating it to "his dear English compatriot," and recommending him on his departure to his friends Brentano at Frankfurt as "an excellent English artist and congenial man." Besides this new friend, Beethoven's own pupil, F. Ries, was an old resident in London. Thus, the projected visit to the English metropolis became more and more plausible, and although it was, as we know, never actually carried out, we must not lose sight of the fact that the thought of his being able at any moment to take his flight abroad, to breathe the stimulating atmosphere of fresh fame and new successes, assisted materially in upholding both his courage and elasticity of mind during the trying circumstances in which he was placed after the year 1815. But more than this, the associations which connected him with England, whose men, according to his own expression, "are mostly capital fellows" (tüchtige Kerle), exercised an immediate influence upon his work, and this in a most important and noble direction. For was it not a matter of necessity in carrying out his favoured project that he should hasten the production of some new and striking compositions? He, of whom Zelter had once written to Goethe that "his mother must have been a man," would not he, when coming to England, have to measure himself as a man with men, and, as an artist, with a composer of whom his own opinion is said to have been expressed thus: "Handel is the unapproached master of all masters. Go and learn from him how to produce with simple means such mighty effects." In the spring of 1816 his C minor Symphony had received a splendid rendering in London, and we can thus the more easily interpret the drift of a note which just at that time occurs in his diary: "Operas and everything else to be laid aside, writing only after your own fashion." His fashion, however, was instrumental music, above all, the symphony, in which art-form he was about to achieve the highest standard of perfection. We are approaching the last mighty symphonic twin-pair, the Ninth and the Tenth, and this brings our subject to the final conclusion.

The Ninth Symphony had, as we have seen, already for some years stood within the periphery of the powerfully creative imagination of the artist, while sketches of its first movement exist as far back as the year 1816. Mighty, tragic pathos is its chief characteristic; it is the strife against fate in its all-embracing magnitude; it is the terrible resistance offered by the individual will against an unalterable necessity which is here represented—a subject quite in keeping with the character of a people which had produced a Shakespeare. Taking into account the fact that ever since the year 1813, when the intention of visiting England for the purpose of producing his latest compositions first enters into his serious consideration, this eventuality continues from year to year to take a firmer hold upon his imagination, it becomes the more probable that the expression of manful vigour and of serious contemplation of life imparted to the Symphony should be in part intended to appeal to the character of the nation upon which his thoughts were directed. We shall see, moreover, that Beethoven himself was fully conscious of this, permitting this element to have full play upon his artistic inspirations; nay, even especial orchestral advantages, which a performance in London would have offered him, exercised a distinct influence upon the elaboration of the Ninth. Through the exertions mainly of his friends Ries, Neate, and the music-publisher Smart, it had at last been brought about that the composer received an official invitation on the part of the Philharmonic Society to come to London, and to bring with him some new works. "My dearest Beethoven," says Ries (like Neate, one of the directors of the Society), in a letter dated July 7, 1817, "the Society, who prefers your compositions to any others, desires to give you a proof of respect and gratitude for the numerous delightful moments which your extraordinarily genial (genialisch) works have afforded us. . . . Friends will receive you with open arms, and as an earnest of our intentions I have been commissioned to offer you the sum of 300 guineas under the following conditions:" which were, that he should come to London and write *two* great symphonies, two such works at least being invariably performed at the Society's concerts. Beethoven, in his reply dated July 9, considers the offer "very flattering," asking only that he should receive a portion of the sum tendered in advance, since he should "at once commence the composition of these great symphonies," and adding in conclusion, "Would that I could fly there instead of this letter." A postscript, moreover, contains the assurance that he should "use all his efforts" in order to "acquit himself in the most worthy manner of the honouring request coming to him from such a select artistic body."

"Notwithstanding his earnest intentions," the journey was not undertaken; indeed, it would have been barely possible for the hopelessly deaf master to accomplish it. "And yet," continues the so-called "Fischhof'sche" manuscript, "the wish had taken firm root in his soul, while his longing to see it fulfilled was constantly kept alive by his friend Ries. *He had persuaded himself that nowhere should his stupendous genius, which anticipated the progress of many centuries, meet with adequate recognition except in Great Britain.* He believed that the spirit of his compositions would be nowhere better understood. Hence the quite natural predilection for that country, the offspring of his just self-esteem. The distinction conferred upon him by the British nation he valued more highly than that which the rest of Europe together had to offer him; for they had always understood him best—they in whose country art is not the plaything of fashion." Now, although the copyist of this document (the Viennese musician, Fischhof) has added the sign of a query to the last-quoted paragraph, seeing that such a blissful state of things never existed even in England; yet this ideal conception of the "proud English," however exaggerated as regarded his special art, was nevertheless destined to exercise a very decided influence upon Beethoven's work. Indeed, the author of the biographical manuscript from which we are quoting (the composer's friend, Zmeskall) here inserts the personal remark that Beethoven's individuality, in its especial peculiarities, had much in common with the English national character, while "his self-consciousness may also have contributed to his liking for the nation, since they so readily acknowledged his genius."

And now, what has become of the second of these two great symphonic works, for the conception of which, as we have just seen, the master had received the desired impulses and the concrete impressions? For, as regards the first of the two—the mighty Ninth—it lives and proclaims its existence year after year the whole world over, and I will only add that the idea of the majestic bass recitatives of the Finale originated in Beethoven's acquaintance with the great contra-bassist Dragonetti, who was the leader of the basses at the Philharmonic Concerts. Of the Tenth Symphony itself we have, however, the following traces, which, imperfect though they be, will nevertheless indicate clearly enough the leading idea and character of the work. Consulting Schindler again, in his report to Moscheles already alluded to, we come across the following passage: "But, my dear friend, if Beethoven should really be able to write this Tenth Symphony, I fear the generation has yet to be born which would be capable of understanding it." No wonder, however, that, to quote Faust's words, "all hope should leave this simpleton," seeing that the *famulus* in question has to the end of his life failed truly to appreciate the genius of his master. Nevertheless, he has succeeded in retaining for us the impression made upon his mind by the vision of the tone-picture which on this occasion Beethoven unfolded before him, and which will enable us to arrive at a conclusion as to the grandeur of its intended design. "In the confusion of his domestic arrangements," continues Schindler, "it was impossible to convey to paper all that he said, and the more so since he continually referred to gigantic plans he meant yet to carry out, but which he would never once pause to explain." The music to "Faust" is again mentioned, touching upon which Beethoven is said to have exclaimed, "That shall be something!" (Das soll was geben.) Our informant concludes with the appropriate exclamation: "A thousand pities that during this overflow of his imagination, when his conversation would assume a poetic fluency such as I but rarely witnessed in his normal state of health, some intelligent listeners, or better still shorthand writers, were not present! The benefit conferred by such instruction upon art would have been immense!" Turning now to this remarkable plan of the Tenth Symphony itself, we rely upon the following note from the year 1818, which, after the above manifold references and allusions, we are justified in associating with the projected work we treat of. The memorandum says: "*Adagio cantique*, hymn-like song, in a symphony written in the old modes (Lord God, we praise Thee, Hallelujah), either separate or as introduction to a Fugue. Perhaps in this manner the entire *second Symphony* to be characterised, in which case the voices would appear in the last movement, or already in the Adagio. The orchestral violins, &c., will in the last movement be increased tenfold; or else the Adagio will in the last movement be repeated, when the voices will only gradually enter. The text to be Greek *mythos*, *cantique ecclésiastique;* in the Allegro, 'Feast of Bacchus.'" Not the introduction of the human voice, even though in this instance it had been already intended in the Adagio, was the "entirely new idea" to which we have heard Breuning make allusion; for already the Ninth Symphony had included it, nay even the Choral Fantasia. Nor was it the direct interconnection of the different movements, important though it be for the further development of the poetic capabilities inherent in the Sonata form, but ceasing to be merely latent since Beethoven. But important in the highest degree is the ethic significance of the work which might, likewise, appropriately be called "The Victory of the Cross," because the most profound Greek *mythos*, the Mysteries of Dionysos (containing in itself already the germs of religious regeneration) was by this *cantique ecclésiastique*, by the religion of divine grace and love, to be superseded or rather fulfilled and sanctified; and this reconciliation and union of old and new world ideas—a theme which occupies the minds of all modern poets and thinkers—was to have been artistically illustrated in symphonic language: beyond doubt "an entirely new idea," an idea which in the directness and concreteness of the poetic intention foreshadowed an enormous augmentation of the dramatic power of which the organism of the Symphony admitted. The religious disposition of the composer's mind had long since been prepared by bitterest sufferings and purest spiritual elevations. His soul was irresistibly drawn towards "the Eternal, the All-powerful, the Infinite," and, far more profoundly than in the "Missa Solemnis;" this fact is proclaimed by the Ninth Symphony, in the words "Ihr stürzt nieder Millionen, Ahnest du den Schöpfer, Welt?" and in the joy of an all-embracing love which is the result of a similarly exalted state of mind. And were not the English known to be particularly orthodox in matters concerning the Christian faith and doctrine? What, then, could be more natural than that he should select a subject which would appeal directly to the comprehension of the people for whom this tone-picture was intended, and which would at the same time afford him an opportunity of solving after "his fashion" a problem of the highest ethical import. More circumstantial evidence with regard to the foregoing æsthetic and psychological observations will be found in my "Beethoven's Leben;" we must be content here to add merely a few historical gleanings having reference to this "second Symphony," the pendant to the Ninth.

With regard to the key, Beethoven's friend Holz (who during these last years of the composer's life

was on specially intimate terms with him) gives the following account: "The Tenth Symphony commences with an Andante in E flat, $\frac{3}{4}$ time, assigned to wind instruments, and changes suddenly into a stormy Allegro representing the Feast of Bacchus." The latter, of which the sketches are extant, has $\frac{6}{8}$ time and the key of C major, while Holz mentions C minor as being the key of the entire conception, a supposition which is also borne out by the subsequent sketches. When, in the year 1824, after the brilliant performance of the Ninth Symphony, the old project of the composer's visiting England had again revived, the "Tenth" was at once thought of. Neate had again written, assuring him that his talents were more appreciated in England than in any other country, adding that Beethoven would indeed become a happy man if he could make up his mind to visit a country where he would meet with none but friends, and where the fame of the "great Beethoven" surpassed that of any other composer. The Philharmonic Society, the writer continues, was anxious to renew their former offer, while expecting a second Symphony, the first of the two (namely the "Ninth") having already been received. Thus the old plan was again discussed, and the sketches for the composition in question (now in the possession of the Berlin Library) again looked over. When on his death-bed the master once more asked to see these sketches, they were handed to him by Schindler, and it was on this occasion that the latter was made acquainted with the general design of the work. Subsequently Schindler communicated what he knew about the subject to "Hirschbach's Musikalisch-Kritisches Repertorium" (Leipzig, 1842), and it was then, for the first time, that the world obtained some positive information concerning the Tenth Symphony. The *motive* of the Scherzo, C minor, $\frac{3}{4}$, is the first of the sketches; then follows a *motive* B, A, C, H (the latter being the B of the German scale), originally appertaining to a long-projected overture in honour of the "arch-father of harmony," Sebastian Bach; this is followed by the jubilant theme in $\frac{6}{8}$ time, the Feast of Bacchus, which is superscribed "Finale of the first movement." Next comes a notation, "$\frac{2}{4}$, A flat major," referring, according to Schindler, to the Adagio; but neither an "old mode," nor a Te Deum laudamus, nor Hallelujah, can be discovered. Finally, to the word "Fugue," the sketches contain a *motive* in C minor, $\frac{2}{4}$, resembling the second portion of the theme of the Fugue in E major from the second part of Bach's "Wohltemperirte Clavier," evidently the Finale of the work, since, as we have heard, the Adagio was to have culminated in a Fugue.

Thus everything is found together which constitutes a "great" Symphony, and the idea thus shadowed forth is indeed as worthy of the genius of Beethoven as it is of the "magnanimity of the generous men" who had bespoken the work, and who had been instrumental in conveying to the dying man the last ray of hope and comfort. Here too, then, the twin-character of Beethoven's Symphonies has been *de facto* maintained, although, unfortunately for our art, we do not possess the measure which would enable us to form a final opinion upon this last conception, since it was never actually matured. Nevertheless, it will be admitted that the "poetic idea," or rather the spiritual design of the "Tenth Symphony," renders it to the fullest extent equal to its companion, the "Ninth," and we recognise in it at the same time the first step to a mighty development of the Symphony itself, and to the participation of musical art in the solution of the highest problems of modern life and culture.

THE LITERATURE OF NATIONAL MUSIC.

By Carl Engel.

(*Continued from page* 14.)

Treatises.

In our survey of the collections of national songs, we have already become acquainted with several treatises which are published as introductory to the collections. It remains now to notice the most important treatises relating to national music which have been brought out independently of any collection. Let us turn first to Asia.

Sir William Jones's essay "On the Musical Modes of the Hindus," written in the year 1784, and subsequently much enlarged by the author, is printed in "Asiatic Researches" (Calcutta, 1792; vol. iii., p. 55); in "Dissertations and Miscellaneous Pieces relating to the History and Antiquities, &c., of Asia" (London, 1796; 8vo, vol. iii.); and in "The Works of Sir William Jones" (London, 1799; 4to, vol. i., p. 413). A German translation of this essay, by F. H. von Dalberg (Erfurt, 1802; 4to), contains some additional accounts respecting the music of uncivilised nations. "An Essay on the Music of Hindustan," by Sir William Ouseley, is printed in "Oriental Collections," &c. (London, 1797; 4to, vol. i., p. 70). Augustus Willard's "Treatise on the Music of Hindustan" (Calcutta, 1834; 8vo), contains many statements respecting the history of music in general which may be supposed to be well-known to any one who intends to study the music of the Hindus. However, among the unnecessary statements the author occasionally and sometimes incidentally mentions facts referring to the popular songs and tunes of Hindustan which deserve the careful attention of the student. The most interesting chapters in the book are those which treat of the *Rags* and *Raginees*, of musical instruments, of vocal compositions, and of the peculiar manners and customs of the Hindus to which allusions are made in their popular songs.

An elaborate treatise on the music of the Chinese, written by the Jesuit missionary Amiot, and illustrated with fine engravings of musical instruments, forms the sixth volume of "Mémoires concernant l'histoire, les sciences, les arts, les mœurs, les usages, &c., des Chinois, par les Missionnaires de Pékin" (Paris, 1780; 4to). It is rather unfortunate for musical students that some of the most interesting treatises on the art are incorporated in voluminous and expensive publications, and are not procurable separately, except by some chance which rarely occurs. Amiot is said to have sent to Paris several manuscripts of essays on Chinese music, besides that which has been printed. Adrien de la Fage, in his "Histoire générale de la Musique" (Paris, 1844; vol. i., p. 10), states that they are unaccountably lost; and he deplores the loss of Amiot's translation of a treatise on music written by Ly-Koang-ti, a learned Chinese who lived in the eighteenth century. The Abbé Arnaud published an abridgment of this treatise in the "Variétés littéraires, ou Recueil des Pièces tant originales que traduites" (Paris, 1768). Moreover, the treatise was published in a Spanish translation, at Madrid, in the year 1779. Adrien de la Fage doubts this. He says that no one has seen the Spanish translation, and that all his inquiries about it have been unsuccessful. F. J. Fétis is of the same opinion. He says ("Biographie universelle des Musiciens," vol. i., p. 90): "Lichtenthal indique ('Bibliogr. della Musica,' t. iii., p. 43) d'après un article du 'Journal Encylop.' (Mars, 1780; t. ii., part 3, p. 543) une version espagnole de la traduction française du traité de musique de Ly-Koang-ti, par le père Amiot, sous ce titre 'Memoria sobre la Musica de los Chineses; Madrid, imprinta de Bablo y Texero,

1780.' Malgré ces indications si précises, j'avoué que je doute de l'existence de ce livre; car toutes les recherches que j'ai fait faire à Madrid n'ont pu en faire découvrir un seul exemplaire. La traduction a pu être faite; mais il est vraisemblable qu'elle n'a point paru."

The treatise has, however, been published; and in order to dispel all uncertainty about its existence, I shall give a short account of its contents. I obtained in London a copy of "Variedades literarias, ó Colección de piezas escogidas de literatura, asi originales, como tracucidas de diversos Idiomas al Frances, pertenecientes á las Artes y Ciercias; por los Señores Arnod y Suard. Traducidas al Castellano por Don Felix Fguia, Presbytero, Teologo, y Examinador del Tribunal de la Nunciatura; Tomo II. En Madrid; en la imprenta de Pedro Marin; Ano de 1779." This book contains, among other essays, the musical one in question. It has the heading: "Traduccion Manuscrita de un libro sobre la Musica de los Chinòs, compuesta por Ly-Koang-ti, Doctor y Miembro del primer Tribunal de Letras, Ministro del Imperio, &c.; adornada de varias reflexiones y notas curiosas." The introductory portion of the treatise evidently emanated from a European pen, perhaps from that of Amiot himself. It points out an apparent or supposed similarity of the Chinese musical system with that of the ancient Egyptians and that of Pythagoras. We are told of the miraculous power attributed to music by the ancient Chinese, and of the wonderful effect of the instrument *Kin*, mounted with silken strings, which in ancient time must have been a sacred instrument, for, we are told, it was never played unless incense was burned during its performance. The author maintains that the character of the Chinese music has experienced in the course of time fewer modifications than have the notions of the Chinese about the art. He records the unsuccessful attempts of the Emperor Kang-hi to introduce into China the European music, with which he had in some measure become acquainted through the Jesuit missionaries; and the author believes that the organ of hearing of the Chinese is constructed somewhat differently from that of the Europeans; this accounts, in his opinion, for their peculiar musical taste. Howbeit, the Emperor Kang-hi soon became convinced that, though he had the power of deciding on the life or death of his subjects, he could not alter their music. The author has much to say respecting the different kinds of musical performances which formerly were observed at the Court and on certain solemn popular celebrations. He records the construction of improved instruments during the reign of the Emperor Kang-hi, in the latter half of the seventeenth century; however, he adds that the new instruments were made exactly after the pattern of the old ones used at the Imperial Court; the improvements must therefore have been but slight. The subsequent portion of the treatise refers mostly to the history of the art, and to religious and other ceremonies with musical performances. Particularly interesting is the account of the method used by the Chinese music-masters in teaching the signs for reading their music, and such-like elementary knowledge. This subject would, however, take too much space to discuss here; nor does it come strictly within the scope of the present survey. Sufficient has probably been said to give the reader a correct idea of the treatise under consideration, which occupies about sixty pages in the small octavo volume in which it is printed.

The same volume contains another curious translation, entitled "Memoria sobre los Bayles de los Chinos, sacada de una traduccion manuscrita di algunas obras de Confucio," which refers almost exclusively to the dances of the Chinese, the musical performances accompanying them being referred to only incidentally.

The music of no other Asiatic race has been so carefully investigated by Europeans as that of the Arabs. Among the treatises giving information on the musical system and instruments of the Arabs may be specified:—

"Die Musik der Araber, nach Originalquellen dargestellt, von R. G. Kiesewetter" (Leipzig, 1842; 4to).

"Esquisse historique de la Musique Arabe, par Alexandre Christianowitsch" (Cologne, 1863; folio).

"La Musique Arabe, ses rapports avec la Musique Grecque et le Chant Grégorien, par F. Salvador Daniel" (Algiers, 1863; 8vo).

An instructive chapter on the songs and musical instruments of the Arab-Egyptians is to be found in "An Account of the Manners and Customs of the Modern Egyptians," by E. W. Lane. The first edition of this work appeared in London in the year 1836, and about half a dozen editions of it have subsequently been brought out.

By far the most valuable dissertation on the music of the Arabs is the work by G. A. Villoteau, which forms part of the large and costly publication entitled "Description de l'Egypte, ou Recueil des Observations et des Recherches qui ont été faites en Egypte pendant l'expédition de l'armée française" (Paris, 1809; second edition, Paris, 1823). Villoteau's carefully written dissertation is enhanced by the addition of three beautiful plates in folio, showing the described instruments with the peculiar construction of their different portions. Here again the musical student has perhaps to deplore that such interesting information should be almost hidden from him by being incorporated in an expensive work amounting to above twenty volumes. True, several subsequent musical writers of inexpensive books have used much of the information given by Villoteau; but it is always preferable for the student to refer to the original source from which the compilers have drawn.

This remark leads to the expression of a wish wherein the reader will probably likewise join. It is a well-known fact that the more civilised Asiatic nations possess many treatises on music. Oriental scholars mention several of the Hindus. Amiot, in his work before cited, gives a list of about seventy by Chinese authors. The Japanese, it may be supposed, are in this respect not behind the Chinese, considering the natural intelligence and inquisitiveness of the Japanese. As regards the Arabs and the Persians, the names of a number of authors on music are known, and the titles of many treatises. Occasionally a translation into a European language has been attempted, such as, for instance, the English translation published by Eli Smith in the "Journal of the American Oriental Society" (Boston, 1749; vol. i.), which is chiefly derived from a treatise by Mikhâil Meshâkah of Damascus.

There are considerable difficulties in producing a correct and useful translation of such a work. The translator must not only be thoroughly acquainted with the language in which it is written; he must also be an experienced musician, well informed in our own music, and familiar with the characteristics of the foreign music on which the work treats; he must especially be conversant with the exact meaning of the technical terms used by the author. Where these necessary qualifications are combined in the translator, interesting information might be obtained, particularly from some of the old Arabic treatises, which would probably throw light upon certain obscure questions relating to the history of our own art.

The earliest Arabic writer on music was, as far as is known, the learned El-Kindi, who lived about the middle of the ninth century of our era. There is, however, a treatise on music written by the famous Al-Farabi, of which a faithful translation would be perhaps even more desirable. Al-Farabi wrote his treatise about the year 900 of our Christian era. Three manuscript copies of it are known to be extant. One of these, of which Mariano Soriano Fuertes has published extracts translated into Spanish, is in the Escurial; another is in the Library at Leyden; and a third, which is said to be a particularly fine and clearly written manuscript, is in the Ambrosian Library at Milan. With these sources at his command it would no doubt be possible to a really musical Oriental scholar to produce a valuable rendering in English, German, or French, with a fac-simile reproduction of the original drawings of the musical instruments with which the treatise is said to be illustrated.

It is well known that some of the old Arabic, Persian, Hindu, and Chinese musical theorists exhibit speculations of their own which were not in agreement with the musical systems popular at the time when the theorists wrote. Suggestive though these speculations may be, translations of them are likely to prove less instructive than translations of treatises which explain the music as it actually was or is in practical use.

This may be the place to draw attention to a curious dissertation on the Eastern origin of the national music of the Scotch, written in German, and entitled "Erste Wanderung der ältesten Tonkunst, &c., von G. W. Fink" (Essen, 1831; sm. 8vo). The aim of the author is to prove that the music of the Celtic race was originally derived from Asia, and that its original characteristics were preserved more intact in Scotland than in any other European districts owing to the isolated position of that country, and to similar circumstances. Twenty-four years before the publication of Fink's interesting book, John Gunn, a Scotch musician, had already given, at the end of his treatise entitled "An Historical Enquiry respecting the Performance on the Harp in the Highlands of Scotland," &c. (Edinburgh, 1807; 4to), a prospectus of "An Enquiry into the Antiquity of the Harp, and into the Oriental Extraction and Ancient History of the Caledonian Scots, demonstrating from the language, ancient religion, superstitious rites, their kalendar and festivals, their remarkable traditions, manners and customs, and from other documents and monuments still existing in Asia, France, Great Britain, and Ireland, that they brought the harp, together with other arts of civilized life, from Armenia and the western coast of Asia into the southern parts of England, prior to the era at which our writers commence the history of Great Britain," &c. This contemplated work has never been published, which is the less to be deplored since —to judge from the circumstantial prospectus, of which the commencement only is here quoted—the author proves himself too superficially acquainted with Oriental music for the successful execution of his projected task. G. W. Fink was evidently far better prepared for engaging in the same inquiry. Perhaps he had seen the prospectus issued by J. Gunn, and it suggested to him to investigate the questions raised by the Scotchman. However this may be, he would not have laid so much stress upon the similarity of the musical scale without the intervals of the fourth and seventh, traceable in the music of the Scotch and of the Chinese, had he been aware of its existence in the music of several nations in different parts of the world, of which there appears not to be the slightest probability that they borrowed it from each other. In fact, this peculiar order of intervals, which is now known as the pentatonic scale, may not improperly be regarded as the most natural musical scale, because evidences are not wanting which show that it naturally suggests itself to people whose music is in its infancy; and because it has often been observed that, even in European countries where the diatonic scale prevails, little children in their first attempts to sing this series of intervals are apt to omit the two semitones and to produce the pentatonic series. At any rate, unbiassed investigators must admit that the pentatonic scale is more simple, more impressive, and easier to sing than the diatonic scale; and these qualifications perhaps sufficiently account for its frequent occurrence in the tunes of uncivilised nations or tribes widely separated and having little or no affinity with each other. Although the subject is suggestive and very important to the student of national music, a further discussion of it would be out of place in the present essay. I shall, therefore, restrict myself to citing only one example in confirmation of the opinion expressed.

The reader will probably remember the so-called Jubilee Singers—emancipated negro-slaves from the United States of North America, who visited Europe for the purpose of giving concerts to obtain funds for the establishment of a college at Nashville, in Tennessee, for the higher education of the freed negroes. In "The Story of the Jubilee Singers, with their Songs" (London: Hodder and Stoughton, 1876; 8vo, fourth edition), are given above a hundred airs in notation, with some curious statements respecting their origin and performance, communicated by T. F. Seward. He remarks: "Their origin is unique. They are never composed after the manner of ordinary music, but spring into life, ready made, from the white heat of religious fervour during some protracted meeting in church or camp. They come from no musical cultivation whatever, but are the simple, ecstatic utterances of wholly untutored minds. From so unpromising a source we could reasonably expect only such a mass of crudities as would be unendurable to the cultivated ear. On the contrary, however, the cultivated listener confesses to a new charm, and to a power never before felt, at least in its kind." Having pointed out as a noticeable feature of the airs the rare occurrence of triple time, or three-part measure, the cause of which he assigns to the habit which these negroes have of beating the foot and swaying the body while singing—motions which are in even measure and in regular time—he remarks: "It is a coincidence worthy of note that more than half the melodies in this collection are in the same scale as that in which Scottish music is written; that is, with the fourth and seventh tones omitted. The fact that the music of the ancient Greeks is also said to have been written in this scale suggests an interesting inquiry as to whether it may not be a peculiar language of nature, or a simpler alphabet than the ordinary diatonic scale, in which the uncultivated mind finds its easiest expression."

The Germans possess a considerable number of treatises on music translated from foreign languages. The English possess but few such publications, their translations of foreign works on music being mostly from productions of a rather gossiping kind. There are, however, indications of an increasing demand in England for really instructive works; indeed, this must be the natural consequence of the greatly increasing extent to which the musical art has been practically cultivated in England since about the middle of the present century. The following books are, almost all of them, either in English, in French, or in German—languages which may be supposed to

be known to many intelligent musicians. It would probably be of but little use here to enumerate the treatises written in other than those languages.

"Ueber die Musik der neuern Griechen," by R. G. Kiesewetter (Leipzig, 1838; 4to). The student will find interesting specimens of tunes of the modern Greeks, Turks, and Wallachians, in "Geschichte des transalpinischen Daciens," by F. J. Sulzer (Vienna, 1781; 8vo, three vols). Chrysanthos has published two works on the music of the modern Greeks, which are written in the Greek language. The first of these works is an "Introduction to the Theory and Praxis of the Greek Church Music." It was neatly printed by Rignoux in Paris, in the year 1821, and was intended for publication in Constantinople. The other is a similar work, but larger, and not so well brought out; it was printed, in the year 1832, by Michael Weiss, in Trieste.

"Histoire de la Musique en Russie. Première Partie: Musique Sacrée, suivie d'un Choix de Morceaux de Chants d'Eglise anciens et modernes," par le Prince Nicolas Youssoupoff (Paris, 1862; royal 8vo). The author's intention to publish, in a second volume, a treatise on the secular national songs of Russia has not yet been carried out. The student would do well to consult "Dissertations sur les Antiquités de Russie, contenant l'ancienne mythologie, les rites payens, les fêtes sacrées, les jeux, les oracles, l'ancienne musique, les instrumens de musique villageoise, les coutumes, les cérémonies, l'habillement, les divertissemens de village, les mariages, les funérailles, l'hospitalité nationale, les repas, &c., des Russes, comparés avec les mêmes objets chez les Anciens, et particulièrement chez les Grecs; par Matthieu Guthrie" (St. Petersburg, 1795; 8vo). An elaborate treatise on Russian Church music, written by Razumoffsky, in Russian, and containing many curious notations with explanations, has been issued in two volumes (Moscow, 1867 and 1869; 8vo).

A treatise on Russian Church songs, written in German, by Alexis von Lwoff, is entitled "Ueber den Freien-Rhythmus des altrussischen Kirchengesangs" (St. Petersburg, 1859; royal 8vo). A. von Lwoff is the composer of the well-known Russian National Anthem, which resembles the "Sicilian Mariners' Hymn."

"Entstehung, Fortgang, und jetzige Beschaffenheit der Russischen Jagdmusik, von J. C. Hinrichs" (St. Petersburg, 1796; 4to). An account of the so-called Russian Horn Band, in which each performer has only a single tone; with illustrations and specimens of the peculiar notation contrived for insuring that each player falls in with his note at the right moment. The inventor of the Russian Horn Band, Johann Anton Maresch, was born in the year 1719 in Bohemia, and migrated in the year 1748 to St. Petersburg.

"Beiträge zur Kenntniss der Slavischen Volkspoesie, von F. v. Miklosich" (Vienna, 1870; folio). "Historical View of the Languages and Literature of the Slavic Nations, with a Sketch of their Popular Poetry," by Talvj (New York, 1850; 8vo).

"Des Bohémiens et de leur Musique en Hongrie, par F. Liszt" (Paris, 1859, small 8vo). A German translation of the same: "Die Zigeuner und ihre Musik in Ungarn, deutsch bearbeitet von Peter Cornelius" (Pesth, 1861; 8vo). The style of this book is rather bombastic, and the author states but few instructive facts, although he displays much sentiment respecting the music of the gipsies.

"Music and the Anglo-Saxons; being some account of the Anglo-Saxon Orchestra; with remarks on the Church Music of the Nineteenth Century," by F. D. Wackerbarth (London, 1837; 8vo). This book is noticed here only on account of the interesting subject on which it professes to treat. It is an unsatisfactory compilation, and its title is the best part of the book.

"Musical Memoirs of Scotland, with historical annotations and numerous illustrative plates," by Sir John Graham Dalyell (Edinburgh, T. G. Stevenson, 1749; 4to). The value of this book, which is replete with extraneous matter, consists in the interesting illustrations of ancient musical instruments, taken from old sculptures and paintings extant in Scotland and England.

"Die Minnesänger und Liederdichter des 12, 13, und 14 Jahrhunderts, von F. H. Hagen" (Leipzig, 1838; 4to, 3 vols.); with specimens of mediæval songs in notation.

"Ueber die Lais, Sequencen und Leiche; ein Beitrag zur Geschichte der rhythmischen Formen und Singweisen der Volkslieder und der volksmässigen Kirchen—und Kunstlieder im Mittelalter," von Ferdinand Wolf (Heidelberg, 1841; 8vo); with eight fac-similes and nine plates of musical notation. An account of the national songs of the Middle Ages will be found in "Histoire de l'Harmonie au Moyen Age, par E. de Coussemaker" (Paris, 1852; 4to). The student will do well to consult "The Lays of the Minnesingers, or German Troubadours of the twelfth and thirteenth centuries; illustrated by specimens of the contemporary lyric poetry of Provence and other parts of Europe; with historical and critical notices, and engravings from the MS. of the Minnesingers in the King's Library at Paris, and from other sources" (London, 1825; 8vo). The annotations are by Edgar Taylor.

"Altcechische Leiche, Lieder, und Sprüche des XIV. und XV. Jahrhunderts; mit einer Einleitung und Anmerkungen, von Julius Feifalik" (Vienna, 1862; 8vo); "Volksschauspiele aus Mähren; mit Anhängen: 1, Sterndreherlieder; 2, Weihnachtslieder; 3, De Sancta Dorothea, Passional, 1495: und einem Nachtrage, gesammelt und herausgegeben von Julius Feifalik" (Olmütz, 1864; 8vo).

"On Purity in Musical Art, by Anton Friedrich Justus Thibaut (Heidelberg, 1825), translated from the German by W. H. Gladstone" (London, John Murray, 1877; sm. 8vo). The German title of this book is "Ueber Reinheit der Tonkunst." The first edition was published in the year 1825, at Heidelberg, without the name of the author. The little book, written with much spirit, and entirely free from the pedantry so usual in musical treatises, produced sensation among the German musicians and lovers of the art. The second edition (Heidelberg, 1826) contains several additions, and a portrait of Palestrina. A third edition, edited by K. Bähr, appeared in 1851, and a fourth in 1875. Thibaut was a professor of law at Heidelberg, and an ardent admirer of the old Italian and Flemish church composers. His book is mentioned here especially on account of an interesting essay on National Songs which it contains.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. V.—SCHUMANN.

(*Continued from page* 16.)

Having, by the help of his letters, discerned something of Schumann as a man, I ask the reader to look with me, through the same unerring medium, at what he was as an artist. The master's connection with art, it should be remembered here, was twofold, since he stood towards it in the double relationship

of a man who not only writes music but writes about it. When we come to that point in his career where this duality first asserted itself, it will be needful to follow him along each road separately, but for the present our business lies with the circumstances under which Schumann first adopted music as a profession.

Although Schumann's father, with true discernment, saw in his boy a great musical capacity, and actually requested C. M. von Weber to educate him, his mother, an excellent and well-meaning but somewhat narrow-minded woman, was bitterly opposed to the idea. Von Wasielewski says of her: "Destitute of all interest in music, she was as incapable of appreciating her son's gifts as of disregarding the petty prejudices which then prevailed in certain circles against any artistic profession. She thought only of the deprivations and discomforts felt by Mozart and other masters, and emphatically pointed out to her darling the hardships of such a calling." We shall presently find that Frau Schumann knew how to give way on this matter, but being a widow when the time came to make choice of a profession for Robert, no one could thwart her resolve to educate him for the law. Schumann accordingly was sent to Leipzig, whence he removed to Heidelberg, and entered as a student at the University. But law was very far from the young man's thoughts, albeit he obeyed his widowed mother's behest to regard it as a vocation. There is reason indeed to believe that he spent his time at Heidelberg in a very desultory fashion, working, when he worked at all, at music, toying with legal lore, and being utterly unable to make up his mind with regard to either. Meanwhile his little fortune rapidly dwindled, for, if there was anything outside music to which Schumann applied himself earnestly, it was to the abstraction of money from the pocket of his guardian and trustee. He laboured under a chronic sense of impecuniosity, and most of his letters to Herr Rudel are full of ingenious pleadings for cash. On one occasion he wrote: "However expensive my life may have been for the last three months, my brothers must have told you that it was pleasant and cheerful. I'm as well as a fish in water, and happy besides. You must also be aware that I am in debt—the only thing which troubles me frequently. I have paid my tailor above one hundred and forty florins for this winter term, to say nothing of all the other bills that I did not have to pay with the money allotted to me by the court for purposes of study at Leipzig. If you reflect you will find that my Leipzig expenses were much the same as these. The worst is that everything is dearer, finer, and better here, because the student lords it here, and for that very reason is cheated. How much you would oblige me, dear Mr. Rudel, by sending me as much money as possible and as soon as possible. Believe me a student never needs more than when he hasn't a penny in his pocket, especially in little university towns where he can borrow as much as he likes. For two out of the past seven weeks I have been without a farthing, and can truly say that I never had so many wants as during those seven weeks." It should be noted that this aimless and, in the truest sense, extravagant life nowise resulted from an infirm purpose. If Schumann hesitated between law and music, as Hamlet hesitated between killing his uncle and letting him live, it was not, as in the case of the Prince of Denmark, for any reason to be found in himself. The cause lay at Zwickau with his mother, whose fond desire to make a lawyer of him he long hesitated to thwart. But things could not go on so. Decisive action had to be taken, and in July, 1830, Schumann wrote the letter which, though it distressed his loving parent exceedingly, settled his future career. The letter in question is the one beginning, "Good morning, mamma," from which a quotation was made in a previous article as showing the fanciful state of mind into which the writer sometimes fell. But the pith of it lies here: "I burn when I think of myself. My whole life has been a twenty years' war between poetry and prose, or, let us say, music and law. I've had as lofty an ideal in practical life as in art. This ideal was hard labour, and the hope of struggling into a great sphere of action; but what prospect is there, especially in Saxony, for a plebeian without influence or money, with no true love for legal petitions and petty controversies! In Leipzig I led an idle life, dreamed and loitered about, and did really nothing; here I have been more industrious; but both there and here have become more and more attached to music. Now I stand at the parting of the roads, and shudder at the question, Whither? If I follow out my own bent, it points, and as I believe correctly, to music. . . . There can be no more painful thought to a man than that he has prepared an unhappy, dead, and shallow future for himself. . . . My fancy is now but young, and would be cherished and ennobled by music. I am also certain that with industry, perseverance, and a good teacher, I could in six years rival any pianist, since pianoforte-playing is pure *mécanique* and skill. Now and then I have also a fancy, perhaps a taste, for composition. . . . Now comes the question, one or the other; for only *one* thing can be done greatly and well in a lifetime; and I can give but one answer—undertake a good and worthy object; firmness and calmness will complete and bring it to a perfect end. I am now more eager than ever in this struggle, dear mother—sometimes rash and confident in my own strength and will; sometimes terrified when I think of the great career which I have already set aside and now again renounce. . . . Farewell, my dear mother. Fear not; heaven only aids when man helps himself." The earnestness of this admirable letter need not be insisted on, but it may be worth while to point out the evidence it affords that Schumann regarded himself as, first of all, a possibly great pianist, and only as incidentally a composer. We shall find later that he persisted in this view till Destiny intervened, and by what is called an "accident" put matters on a proper footing.

It is clear from the letter written by Frau Schumann to Herr Wieck asking his advice, that Robert's communication was a source of great distress. The maternal heart of the woman prompted her to grant his desire, while her judgment urged that it should be resisted. Thus, "in a strait betwixt two," she pleaded for Wieck's guidance with an earnestness and eloquence that should be taken full note of as giving an insight into her character, and accounting in some measure for the deference shown towards her by her son. A quotation from the letter to Wieck may therefore be given here with entire propriety. Addressing Schumann's future father-in-law as "Honoured Sir," the anxious parent proceeded thus: "According to the request of my son, Robert Schumann, I take the liberty of applying to you in regard to the future of this dear son. With trembling and deep anxiety I seat myself to ask how you like Robert's plan, which the inclosed letter will explain. It is not in accordance with my views, and I freely confess that I have great fears for Robert's future. . . . He has now studied for almost *three* years, and had many, very many wants. Now, when I thought him almost at the goal, I see him take another step, which puts him back to the beginning; see, when the time has come for him to provide for himself, that his little fortune is gone, and that he is still dependent. Whether he will succeed! Alas! I cannot tell you

how sad, how cast down, I feel when I think of Robert's future. . . . All rests on your decision—*the peace of a* LOVING MOTHER, THE WHOLE HAPPINESS FOR LIFE of a young and inexperienced man, who lives but in a higher sphere, and will have nothing to do with practical life. I know that you love music. Do not let your feelings plead for Robert, but consider his years, his fortune, his powers, and his future. I beg, I conjure you, as a husband, a father, and a friend of my son, act like an upright man, and tell me your opinion frankly—what he has to fear or to hope. Excuse the distraction of my letter: I am so overcome by all that has passed that I am soul-sick, and never was a letter so hard for me to write as this." Wieck, who knew Schumann's capacity, could give but one answer to this passionate appeal, and that was not the one the mother desired. Frau Schumann yielded, however, on receipt of it, and Robert went wild with delight. The crystal gates of Paradise were open; the dragon guarding the fruit of Hesperides was slain; the water rose to the lips of Tantalus; and joy reigned in the heart of the poor Heidelberg student for such great mercy. What a rhapsodical letter was that he immediately wrote to Wieck. It reminds one of a child long "in populous city pent," gambolling knee-deep in buttercups and daisies, or a liberated seagull dashing itself against the wave-crests in pure ecstasy. Saluting Wieck as "most honoured of teachers," the young man went on thus: "It was long ere my ideas grew calm and smooth. Do not ask me how your letter stirred me. . . . The Atlas was crushed, and a child of the sun stood pointing to the East. Bow before nature; else your genius will be for ever lost. The path to knowledge leads over icy Alps; the path of Art has its cliffs; but they are Indian, covered with flowers, hopes, and dreams—so it seemed when I read your and my mother's letters. Now I am much calmer. I cleave to Art. I will cleave to it; I can, and must. . . . I confide myself wholly to you. I give myself up to you. Take me as I am, and above all things bear with me. No blame shall depress me; no praise shall make me idle. . . . Most honoured one, take my hand and lead me. I will follow where you will, and never tear the bandage from my eyes, lest they should be dazzled by the light. Would hat you could see my soul. It is still, and all around the breeze of morn breathes clear and calm. Trust me; I will deserve the name of your scholar. Alas! why is man so blessed at times in this world, most honoured one? I know."

To his guardian and purse-holder, Herr Rudel, Schumann addressed himself in a very different style. Rhapsody would have been lost upon, if it had not bewildered, this matter-of-fact gentleman, and his ward demeaned himself accordingly. The letter from which I am about to quote is somewhat remarkable, and open to a suspicion of insincerity. It is remarkable because proving, in conjunction with a previously cited opinion as to pianoforte-playing being merely a question of *technique*, that the writer's views of his chosen profession were not the most exalted, and it is of doubtful sincerity because it states a readiness to do, under certain conditions, that which was never seriously contemplated. Much, however, must be forgiven to a young man who wishes to coax money from his guardian. The chief passages in the letter are as follow: "I will devote myself for six months exclusively to music under Wieck in Leipzig. Rely on Wieck, most honoured Herr Rudel, and await his opinion. If he says that I can *in three years from these six months* attain the highest pitch of art, then let me go in peace, for I shall not fail. But if Wieck entertain the slightest doubt (after these six months), then there is nothing lost to law, and I shall be ready and willing to pass my examination in a year; in which case I shall have studied no more than four years. . . . Therefore be so kind as to send me a considerable sum of money at your earliest convenience, that I may pay my travelling and other expenses. From a hundred and fifty to a hundred and eighty thalers would make me perfectly happy. I pledge myself in return not to ask you for another penny till the end of the year." Herr Rudel seems to have been greatly offended by the act of his ward, and sent no answer to this letter. Schumann's impecuniosity however did not hinder him from running over to Strasburg to see as much as was there visible of the Revolution of July. On getting back to Heidelberg he found more pressing need than ever for cash, and assailed Herr Rudel a second time: "Once more I eagerly beg you to answer me quickly, sending some money (if in any way possible a very large sum), and ease my troubled mind. You cannot conceive the anxiety and fearful suspense I suffer. I am the *only* student here (it was vacation time), and wander about, deserted and poor as any beggar, head over ears in debt, through the woods and lanes. Be lenient with me, most worthy Herr Rudel. Send me money this once, only money, and do not force me to seek other means of paying for my journey hence, which would be very injurious to me, and could not be agreeable to you." Schumann obtained the money, but with this all intercourse between the two appears to have ceased. Their views were directly opposed, and while the ward took his own way, the guardian made no effort to stop him.

Every one knows that Schumann, domiciled with Wieck at Leipzig, tried to carry out his notion that excellence in art was only mechanical skill, and that he permanently lamed his finger. This gave him pause, and brought better counsel. Hence, he could write to his friend Töpken, in 1833, as follows: "We did indeed err when we thought we could accomplish by capricious mechanism what the peace and leisure of later years would spontaneously bring; or, we grasped the handle so firmly that we lost the blade (the reverse is much worse). In this respect and to make skill balance with the other powers, I have often been obliged to correct my ideas. Much which I once considered as infallible has been discarded as useless and hindering. Often have I sought to unite the powers of opposites. For equal powers elevate and multiply each other here, as in the physical world, but the stronger kills the weaker, and, to apply it to art, a poetic whole can be formed only by the harmonious cultivation of skill and ability (culture and talent). I play but little on the piano now; don't be alarmed (I am resigned, and consider it a decree of fate)." A decree of fate it was, since from that time his thoughts and energies were addressed to the work of composition, as to the principles of which he then knew little, and as to the practice of which, beginning so late, he never could be a thorough master.

Only a little while elapsed before the "coming event" of Schumann's appearance as a musical critic threw its shadow before in the form of an article on Chopin, contributed to the *Universal Journal of Music*—an article memorable as first introducing the imaginary characters, Florestan and Eusebius, afterwards so prominent in the Davidsbündlerschaft. But it was not till the close of 1833 that a party of "young hot-heads," of whom Schumann was chief, met in Leipzig, and, having resolved unanimously that the musical world suffered from incompetent critics, resolved also to start a new journal and set matters to rights. "Why do we look idly on?" exclaimed the young hot-heads. "Let's take hold and make things better; let's restore the poetry of art to her ancient honour." Thus rose the *Neue Zeitschrift für Musik*. The par-

ticular fault Schumann sought to rectify in criticism appears from a passage in a letter addressed to Töpken, which runs as follows: "All that there is in youth, consequently futurity, shall soon echo through the land. It is almost inexplicable that this critical honey-daubing has not been put a stop to long ago. So strike right at the people, although it is like a flock of sheep who look up once when it lightens, and then quietly go on grazing. The flock shall look up for one moment at least." Instead of honey-daubing, the *Neue Zeitschrift* proceeded to lay on bitter aloes by way of change, that process being necessarily involved in the carrying out of a programme which sought, as Schumann declared, "to acknowledge the remote past, to contest recent ages as inartistic, and to aid the coming of a new and poetic era." No one will be surprised to hear that in less than twelve months after entering upon this magnificent campaign all the "young hotheads," Schumann excepted, had put up their swords and retired from the battle. Our master, thus left alone, assumed exclusive proprietorship of the journal, and carried it on in his own way. First of all, he sought to obtain good correspondence from the principal European capitals. To Fishof, at Vienna, he wrote: "You may consider the young work, our journal, which our friend (Ludwig Schunke, just then dead) so joyfully and zealously supported, worthy your aid. I have motives which I will explain later for begging you *most urgently* either for letters or reviews. . . . A journal which enjoys such favour must not cease to circulate. I will answer for your prompt payment for future work, and hope soon to be able to offer you the best of terms." Then Schumann bethought him of London, and appealed for help to Moscheles, calling him, with customary effusiveness, "most honoured of men," and saying: "Spite of all our efforts, we have not yet succeeded in obtaining any musical news from the capital you inhabit. Wherever we applied, promises were plenty, but labour scarce. We are, therefore, in some degree excusable if we now apply to the man who we know has never ceased to take an interest in the aims and efforts of German musicians. Our question and request is whether you chance to know a musician—that is, a careful, clever, if possible, German musician—who would write us a certain style of letters on the events of the day, English musical life in general, and the musicians there; not mere facts, but elaborate pictures of the musical condition of England. . . . It is our earnest wish, which we utter so humbly that you may never hear it, to receive an occasional contribution to our journal from the illustrious master to whom these lines are addressed, under any title whatsoever. . . . Your indulgence and pardon for these lines, dictated by interest and enthusiasm for music. With heartfelt esteem I part for the present from the man whose bright and intellectual eyes have so often glanced at and blest me." Moscheles appears to have complied with the first of these requests, but the name of the correspondent recommended by him cannot be gathered from the letters. We know, however, that he ceased to write at the end of the year in which he was appointed, and that, three months afterwards, the late Mr. Hogarth took his place. With reference to this change Schumann wrote to Moscheles: "I consider it as a rare mark of kindness that you have gained my paper a new correspondent in Mr. Hogarth. The London article has been missing for three months, so that I should like to hear as soon as possible. If he wants a special invitation, he shall have it forthwith." Hogarth, like his predecessor, remained in connection with the *Neue Zeitschrift* but a little while. This we learn from a paragraph in a letter written to Moscheles four months later than the one from which a quotation has just been taken: "My best thanks for your last note, inclosing one from Thomson, who would greatly oblige me by frequent news from Edinburgh. Since I received no further accounts of your May concert, I patched up what I could from the notice in the *Atlas*, which you sent to Mendelssohn and he to me, and made a letter, whose spuriousness you doubtless detected. The *Globe* is now the only source whence I take a notice, although I don't think it adequate. Mendelssohn wrote to me in glowing terms about Mr. Klingemann, secretary of legation. Do you think he would write now and then at my express request and your recommendation?" Alas! for the *Neue Zeitschrift*, which was to be the organ of light and truth, and rearticulate a disjointed world! Here already was its enthusiastic editor reduced to sit in his office and write himself letters from London by help of the *Atlas* and the *Globe*. Truly, truly, *Vanitas vanitatem, omnia vanitas*. But we can see very clearly through these letters that Schumann had his whole soul in literary work. The "journal" appears to have been always his first thought, the editor taking precedence of the composer, who, indeed, was content to produce no more than a few bagatelles at this particular time. To Heinrich Dorn, in Riga, he wrote: "Thanks for your many proofs of interest in our effort. Much is yet undone; but we are young, and Time does good to all. Special thanks for mentioning the journal and gaining it friends. . . . If you feel like sending us a few honest reviews, especially in regard to musical festivals, and how to make them instrumental for the culture of the people, and on the music of the future, recent dissensions and discords, &c., pray do so. A comparison (Schumann must have meant a contrast) between Breitkopf's Journal and ours would be interesting, but of course it must be in a third paper (the *Journal of Elegance*, the *Comet*, or the *Evening Journal*). Won't you think of it?" In August, 1837, the *Neue Zeitschrift* having attained a circulation of 500, Schumann thought the time had come to expand it; in what manner appears from the following, written to Moscheles: "My urgent entreaties have at last moved the publisher of my journal to insert some good composition every four months. I shall put all sorts of fine ideas into it, and it will make a stir among the musicians. Songs are also to be written, and the most interesting published in a volume, one or two bad ones with the rest, to give the critics some work (artful editor!), and make the reader follow notes in hand. The manuscripts of talented and unknown composers will be preferred; your name would break the ice—the journal has about five hundred readers, who would all receive the compositions gratis. From time to time we shall give old music, extant only in manuscript, such as Scarlatti's fugues and the score of a Bach concerto."

Here we may stop for the present. How, later, Schumann removed the *Neue Zeitschrift* to Vienna, the reasons for doing so, and the result of the act, and how and why he took the degree of Doctor of Philosophy, will, together with cognate matters, supply interesting material for another chapter.

(To be continued.)

"WHISTLERISM" IN MUSIC.

MR. WHISTLER, in his clever but exceedingly expensive little "arrangement in brown paper," acknowledges that the "skirmish fought the other day at Westminster" was really part of an old contest between the "pen and the brush." He tells us that his anathemas are launched solely against the art-critic he wishes to extinguish. The literary critic,

he thinks, has some reason for his existence; but from Mr. Whistler's assertion that "taste has long been confounded with capacity, and accepted as sufficient qualification for the utterance of judgment in music, poetry, and painting," we must assume he rather favours the notion that, even in music, no criticism can be admitted unless "emanating from a man who has passed his whole life in the science which he attacks." We quite agree with Mr. Whistler that taste alone will not be a sufficient qualification in the critic. In the present day there are few critics who venture into the public arena without a considerable degree of practical knowledge. The old saying, that the ranks of the critics are recruited from the never-ceasing supply of disappointed authors, is confirmatory of the fact that critics as a rule have a practical knowledge of the particular art they profess to judge, and very often their knowledge is superior to that of the author they criticise. The triumph of an author does not always depend on his practical knowledge, but on the genius and mastery with which he can apply such knowledge as he may possess. It is either the want of genius which makes the disappointed author turn critic, or it is the want of knowledge or long practice. The whole hierarchy of painters, poets, and composers is simply a question of classification according to the degree in which the creative and mechanical qualifications are distributed. Mr. Whistler speaks of painting as a "science." With much more reason music could be called a science. But neither one nor the other is a science. It is not very exact to speak, as Mr. Whistler does, of "attacking a science." Science is not attacked, except by fanatics, whose prejudices and preconceptions may be offended by its results. In the course of formation a science may give rise to different opinions, and those opinions are attacked; but here we are much in that very region of criticism Mr. Whistler would limit; the only difference being that in science it is wholly a question of opinion, and in art it is partly a question of *taste*, which may be cultivated, but cannot be acquired by any amount of practice. In the late trial, "Whistler *v.* Ruskin," it was stated by one of the witnesses, not we think on the side of the plaintiff, that what an artist looks at is the "finish of the picture." We can all of us understand that an artist who spends his life in the handling of the brush is attracted principally by the technical merits of a picture. Any of us can appreciate the difference between fresco-painting and wall-decoration, between real work and general effect. But a weak conception or subject can be well finished; or, with practical knowledge and mechanical aptitude, we can beautifully finish other people's ideas, as some of us do, in music particularly. We take Mr. Whistler to be a man of genius; and we are quite sure he would not admit that the "finish" of a picture is the whole question. A contrary opinion would only degrade painting from a fine art to the status of a mechanical art. In a fine art it is not the mechanic, not the mere professional, whose judgment we are to take as final. Even the greatest of artists are often the worst of critics. Were we to think differently, in music we should with Spohr speak of Weber as "that little man," and with Cherubini talk of Sebastian Bach as "that barbarous German." The question Mr. Whistler has revived is of special interest just at present, because what in art we used formerly to refer to as "inspiration," and were accustomed to surround and obscure with a now nearly effete phraseology borrowed from the Germans, is being gradually dissected by science. Every one knows the celebrated letter of Mozart in which he endeavours to describe the process of musical composition, and how he formed in his mind a vivid or photographic representation of what he had conceived, and with such distinctness that he could criticise and amend his work as if it had a positive or objective existence. In Mozart's case the phenomenon was all the more incredible, as in addition to the vivid mental representation of what we may describe as a page or two of musical notation, he tells us he both saw and heard his composition "all at once." Many of our readers will have seen during the last week or two an interesting series of letters and articles in the *Spectator* in reference to the late Mr. G. P. Bidder, a well-known prodigy in mental calculation, who with perhaps a still more remarkable specimen of the kind, the American boy, Zerah Colburn, is referred to in Carpenter's "Mental Physiology." It is not our business to enter into such questions, more than to call attention to the marvellous similarity in all these phenomena that seem to resolve into efforts of memory, strikingly exhibited in musical composition, in chess, and in mental calculation. The process seems to be in a great measure automatic; but in these extraordinary cases the mechanical power is derived from natural organisation, or as we call it "a natural gift," and in ordinary people the same power is acquired by practice, and then only in a comparatively infinitesimal degree. The musician may make up his mind sadly, that unless he is conscious of possessing that power, he may work away until middle age; and under the most favourable circumstances, admitting a certain degree of endowment, he may write one song or one opera which will have acceptance, but each succeeding effort will only mark the degree of exhaustion and decadency. Only on this theory, that is, the "specific localisation" of the musical gift, can we account for the fact that many who possess it to a certain extent write trash, and many who are sparingly endowed write music that is good as dramatic music, or as scholarly or devotional music, each description bearing the impress of other faculties or emotions quite distinct from the gift, which will alone give ease or fluency in composition and completeness; although general capacity will assert itself in music as in everything else. It is the province of the critic to detect at once in a work of art how much of it is the result of technical knowledge and practice, how much of it comes of general knowledge and capacity, and how much is due to that natural gift which is alone sufficiently sensitive or pliant to respond to those rapid and delicate promptings of feeling and imagination that produce what we call originality. We assume that the originality is in a man's whole nature, but the power of expression or of rapid and vivid concatenation is in the specific apparatus, faculty, gift, or whatever we may choose to call it. It is a curious fact, which the back numbers of any musical journal will easily confirm, that for hundreds who will detect mechanical skill and excellence of models in music, there will only be one critic who possesses the intuitive power of immediately recognising genius or originality. It is probably the same in painting, and the fact was surely in Mr. Whistler's mind when he alluded to the "shock of surprise" experienced by Balaam "when the first great critic proffered his opinion." We are quite alive to an obvious retort in taking a particular side in this question; but, as far as our recollection goes, the remark of the ass was, "Why smitest thou me?" and appears less like a criticism than an expostulation against an unmerited castigation. Balaam's interlocutor saw more than he did. Mr. Whistler seems to us to have thrown away, for the sake of a witticism, his best card; and particularly in this country, where eccentricity and

even genius itself have so little chance against a dead weight of pious formality, hypocrisy, and dull pedagogism. We had always looked upon "Whistlerism" as a protest in all the colours of the rainbow against our national arrangements in snuff and whitewash. We are disappointed that in plain black and white Mr. Whistler should have so forgotten history as to speak of "work received in silence as it was in the days to which the penmen still point as an era when art was at its apogee," and, as he should have added, when the *press* did not exist, and annual exhibitions were unknown; and when the large niches were filled by Angelos and Titians, and there were no niches at all for little people, and certainly no place for critics.

SIGNS OF THE TIMES.

THE sage in olden times was wont to study the heavens and the stars to discover portents of good or ill, and to enable him to hazard predictions of what events were likely to happen to mankind in this sublunary sphere; but the wise man of to-day is fain to turn his eyes earthward and around him to enable him to guess at the probabilities of the near future. Surely he who does so at this present time will perceive many indications that a long winter of musical stagnation and ignorance is about to break up; whether it will be followed by a genial and promising spring time only can show. One of the most gratifying and marked signs of the times is the unwonted prominence accorded to music and musical topics in the leading daily journal. Not long since we found the columns of the *Times* teeming with letters respecting the authorship of our National Anthem. Soon after followed a warm and interesting discussion as to our national capabilities for profiting by general instruction in the divine art. Considerable space has also been devoted to the vindication of the merits of the Royal Academy of Music, and the endeavours to promote a National Training School; and now quite recently we have had a series of letters and a leading article on "Music in the Church Service."

The question of "Music in the Church Service," as might have been anticipated, brought into the arena doughty champions of extreme ecclesiastical schools; one apparently desiring that the Church Service should be wholly musical, the other that music should be reduced to a minimum. The *Times* leader, with commendable moderation in its general tenor, pointed out the fact that most of the heart-burnings and difficulties arose from the lamentable ignorance of both laity and clergy—a truth amusingly illustrated by the following sentence:—

> The clergyman intoning the Lord's Prayer, and expecting the worshipper to think in quavers and semiquavers.

A little more knowledge would have been of service here, for, of course, quavers and semiquavers are merely technical terms for portions of time, and therefore all speech, in common with all song, must of necessity be in quavers or some other time-sign. Again, the suggestion that—

> Plain-song offers a concealment of the common incapacity for good reading, from which a multitude of English clergymen suffer. Nothing is more difficult than to read the Liturgy well; yet it is only within a very few years that the profession, whose duty that especially is, has begun to entertain the faintest doubt that the gift of reading aloud comes to an English gentleman by nature. With the growth of a consciousness that a power to read intelligently is no more innate than a power to construe the Greek Testament, has arisen an alarmed desire to hide the inability.

Those who have studied vocalism and musical declamation will at once perceive that here is a most sufficient reason for the low estimation in which intoning is held in certain quarters; for if it be true that reading aloud is an art, so also is singing and intoning, only in a much greater degree, and yet the *Times* says:—

> Many a timid curate who cannot read aloud more impressively than a National-school child, intones with a courage bred of a belief that for one who can criticise plain-song ten can criticise plain reading. In fact, choirs and clergy who think that all singing in church is music are deluding themselves.

Alas! this is but too true, and the only remedy to be looked for is in the general advance of the musical education of the people. We thoroughly endorse the closing sentences of the *Times* leader:—

> The Church Services contain matter which ought to be spoken and matter which ought to be sung. When congregations and their clergy have learned to do both competently, we hope we shall hear no more of encroachments by slovenly chanting on territory which is occupied more appropriately by good reading.

The most pleasant characteristic of the correspondence which has appeared in the *Times* on the subject of "Church Music" has been the sober earnestness and the kindly way in which the disputants have advocated their various views, presenting a happy contrast to an article on the same subject which appeared in the *Church Review* a short time since, in which the Rev. G. P. Grantham aired his notions respecting Gregorian and Anglican Church music, and in which we find the following elegant sentences:

> Anglican chants or Anglican hymn-tunes are often allowed to be introduced at intervals throughout the various services, like as we find in a sandwich a dainty morsel of luscious but unclean swine interlarded between the wholesome solid covers of honest bread and butter. . . . A trumpery Anglican chant finds as appropriate a place for itself in the midst of the glorious plain-song Missa as a Punch-and-Judy show would in the middle of the Bodleian Library.

Judging from the general tone of the article from which we have quoted, we are forced to conclude that reading is not the *only* branch of a polite education which might with advantage be cultivated by some of our clergy who set themselves up as infallible musical guides.

The signs of the times, as we read them, seem to indicate an intense desire throughout society for musical knowledge and culture; and also that the time is not yet ripe for either clergy or people to give a sound verdict as to the precise programme which shall be laid down for musical services in our churches.

AN extraordinary story comes to us from Germany. It is said that Robert Franz, the distinguished editor of Bach's works, having long been engaged in endeavouring to discover the compositions which Bach is known to have written, but which could nowhere be found, visited in the course of his researches a mansion called "Schloss Witzthun." There one day his attention was casually attracted to some thick paper used for tying up young trees in the garden. On looking closely he was astonished and delighted to recognise Bach's autograph. Inquiring of the gardener he was told that a lot of the same paper filled several trunks in the attic of the mansion. Hastening thither he discovered that one trunk at least had not been rifled, and that it was full of manuscript music in the shape of 150 Violin Sonatas. What the other trunks contained we can unhappily only conjecture, but it is too probable that many important and long-looked-for compositions have perished in the hands of the ignorant German gardener. Franz's discovery therefore excites at one and the same time congratulation and regret—congratulation, because the musical world has been enriched by a large number of precious examples of a great master; regret, because we now know that many others are lost for ever while only barely evading our hands. We may congratulate Robert Franz upon a stroke of fortune which he of all men would know how to value; violinists too may be heartily felicitated upon a discovery which has for them a very special interest. As regards amateurs generally we must of course await further particulars before

attempting to estimate the interest the matter has for them. But meanwhile one certain good will arise from it: the search which has always been going on more or less zealously for missing compositions by great masters will receive special stimulus, and who knows that there may not be many a "Schloss Witzthun" in wide Germany which will ere long have to give up its treasures. But we devoutly hope that there may not be many "Schloss Witzthun" gardeners.

In common with all admirers of Mozart, we cannot but peruse with feelings of sorrow the announcement, recently discovered, of those concerts given by the father of the composer for the purpose of exhibiting the precocity of his two children, Wolfgang and Marianna. "My son," he says, "will cover the keys of the clavecin with a cloth, and play on the instrument equally well as though it were not so covered." That this might prove a profitable entertainment to the father, and interest a gaping crowd of idlers, can hardly be doubted; yet that so great a genius should have been carried about and made a show of at the very age when his marvellous powers demanded the utmost care and watchfulness, is pitiable in the extreme. It is true that Mozart, celebrated as he was when a boy, became more celebrated as a man; but in proof that this forcing of unripe talent is fatal alike to body and mind, another instance is scarcely within our recollection of a child shown publicly as a musical prodigy who afterwards obtained the highest rank in the world of art; whilst, on the other hand, we could name many whose mental growth was thus fatally blighted. The "Quiriti" troupe of children, exhibited this year as a Christmas attraction at the Criterion Theatre, may be cited as perhaps the most decisive illustration that could be furnished of the force of these remarks. It is true that they are full of animal spirits; that they keep the stage alive throughout the evening; and that they show signs of having been carefully trained in all the dramatic conventionalities; but it is as singers that they come before us, and it is almost needless to say that nothing more painful to musical ears can be imagined than their attempts to ape the qualifications of adult artists. Forced almost to scream in order to make themselves heard, their voices become harsh and disagreeable, and often most faulty in intonation. Supposing, indeed, that any of these children have exceptionally good vocal organs, it is hopeless to expect that the mischief now done can ever be repaired. Some of them may probably become good actors in the future, but not one can possibly become a good singer.

As we are told, and assuredly with much truth, that the current literature of any period reflects tolerably faithfully the prevailing opinion of the majority of readers, it is good, we think, for those who watch with interest the growth of art amongst the people not to despise the writings of those pleasant gossiping authors who, perhaps somewhat bluntly, tell us their own feelings upon certain conventional artistic surroundings which have been only protected by their age. That music is fast shaking itself free from the fetters of fashion can scarcely admit of a doubt; and when enthusiasts in the art can go either to the Opera or to a Concert without the feeling that they must prepare themselves for an evening party, many will gladly avail themselves of this privilege who now reluctantly stay at home. In proof of our position that this reform, like most others, is shadowed forth in our literature, we quote the following from a little book of Sketches, entitled "Half-Hours of Blind Man's Holiday," by Mr. W. W. Fenn, an artist who became blind at the age of thirty-five. After saying that he is extremely fond of music, he continues thus: "I am afraid the Opera and the Concert-room do not open up such resources for me as would generally be imagined; I get oppressed and made fidgety by the confinement, glare, and heated atmosphere, and the inevitable paraphernalia, so to speak, incidental to such 'society' doings. A good orchestra and orchestral performances generally afford me immense pleasure if—and this is a very important 'if'—I can hear them in my own way; that is, free from any approach to a crowd seated in gorgeous array, with the ceremony inseparable from all evening assemblies." Messrs. Mapleson and Carl Rosa have already proved how largely this feeling is shared amongst the middle classes; and if some equally energetic concert-givers will aid them in the good work, we may shortly expect to permanently erase that long-standing line in our fashionable programmes, "Evening dress indispensable."

The "Board of Musical Studies" at the University of Cambridge, in view of the many important changes recently sanctioned in connection with the faculty of music, has issued a report which proves how earnestly the subject has been considered, and how desirous are the authorities to give instruction in every branch of the art at the University itself. With regard to candidates for the musical degree, it is said that special instruction should be provided in Acoustics at the University because "it will not be found easy to obtain adequate teaching elsewhere;" but we can scarcely believe that it will be necessary for any person to go to Cambridge solely for the purpose of mastering the principles of Acoustics sufficiently to pass an examination. It is gratifying, however, to see that not only is it suggested that lectures should be given on Acoustics, but on Counterpoint, Harmony, the history of Music (especially Church Music), with an exposition of the most approved methods of elementary music-teaching in primary schools, and hints for the superintendence of Church Choirs; and for those who may hereafter be called upon to give elementary musical instruction in schools, it is recommended that rules should be given for the right method of imparting knowledge to beginners. Feeling that for the duties required of the Professor of Music—who should be called upon to deliver lectures, not on the subjects mentioned above, but upon those of a higher and more special character—the stipend ought to be raised, and that he should reside not less than one term in Cambridge, the members of the board, we are glad to see, virtually declare that the University of Cambridge should regard its Chair of Music as something more than a mere post of honour; and that in making such excessive demands upon the time and energy of an eminent artist as will be necessary under the new arrangements, the rate of remuneration, therefore, should be increased in proportion.

Much has recently been written about the music taught in private schools; and a very laudable attempt has been made to impress upon those who are employed as Professors in these establishments the necessity of upholding the dignity of the art by inculcating a love for sterling works, instead of fostering a frivolous taste for the "showy" pieces of the day. Yet cordially as all must agree with this well-meant advice, we cannot but believe that we are dealing with the effect rather than the cause of the evil; for as long as these positions are occupied either by incompetent teachers, or by those who favour the compositions issued by any special music-publisher or publishers, it is perfectly hopeless to expect any change. In the course of our experience we could have named many

who come under the first category; and an advertisement in a morning paper now before us for a Professor, who is requested to "state terms per lesson, by letter only," proves beyond doubt how they are procured. With regard to the second class it can only be said that, although perhaps perfectly efficient in the duties required of them, they are not free agents; and as the music they teach satisfies at least two-thirds of the parents and guardians of their pupils, they can afford to defy the opinion of the minority. Of course those who conduct these seminaries could easily correct such abuses by never engaging a master without being satisfied, by the production of a diploma, of his talent and experience, and by seeing that in the pieces he selects for tuition he is guided rather by the name of the composer than by that of the publisher. It would of course be satisfactory to find that this course of action were pursued by those so deeply interested in the matter; but this we can with certainty affirm, that if some reform of this kind do not come from within the schools, it will certainly, and very speedily, come from without.

We have often alluded to the peculiar class of entertainment provided at the so-called "Music-halls" in the metropolis; but it was not until perusing a recent announcement of the company engaged at some of these popular resorts that we found a language employed in describing the various "stars" which to us is perfectly unintelligible. It may be that, as the humour of the "comic" songs is only to be appreciated by a Music-hall audience, words which convey no real meaning to our ears may be full of suggestion to the initiated—even as the followers of a celebrated preacher, in days gone by, were deeply moved by the eloquence of the "unknown tongue"—but as it is no doubt the desire of the proprietors of these places of amusement to appeal also to the general public, many would like to know, we are certain, how a "Royal Tenor" differs from any other tenor; what are the special characteristics of a "Vital spark actress and vocalist;" what countryman can possibly be the "white-eyed musical Kaffir and Scotch American comedian," or why the "lion comic," according to our usual method of placing nouns and adjectives, should not be termed the "comic lion." But singular as these specimens of "Music-hall" phraseology may appear, they are certainly beaten by the following; for, in spite of our own efforts, and the assistance of those familiar with the good, bad, and indifferent days of the Drama, we cannot in the least divine what kind of entertainment is to be expected from the "celebrated pugnacious knockabout coloured comedians."

HER MAJESTY'S THEATRE.—CARL ROSA OPERA COMPANY.

A new series of representations of Opera in English was inaugurated by this company at Her Majesty's Theatre on the 27th ult., on which occasion Richard Wagner's Opera "Rienzi, the last of the Tribunes," was performed for the first time in this country, before a crowded and appreciative audience.

We are not aware of any one witnessing the first performance at Dresden in 1842 of Herr Wagner's Opera "Rienzi," having predicted that the name of its author would some day mark an epoch in the development of the musical drama itself; but he, if ever he existed, must have been a man endowed with an extraordinary insight into the mysterious workings of genius. It may be an idle assertion, in the face of succeeding events, yet it is a legitimate one, that if the composer, disappointed as he was in his professional career, and embittered by a want of appreciation on the part of the public, had laid his pen aside for ever after writing the work in question, his music of "Rienzi" would have been classed in the same category with the productions which he himself subsequently characterised by the eminently expressive term of "Capellmeister Musik." Familiar as we now are with the later manifestations of his remarkable genius, we instinctively view this early production of a confident imitator of an existing phase of Opera through the prism of our experience, and we are able to discern here and there the flashes of genius lighting up, for a moment, the conventional atmosphere of the so-called Grand Opera. For, taken as a whole, "Rienzi" is neither more nor less than a *grand opera* constructed upon the model furnished by Meyerbeer with all its spectacular arrogance and cosmopolitan adoption of musical styles. Trials of a very severe order had yet to exercise their refining office in the career of the poet-composer before the true individuality of his genius could be brought to the surface, the first manifestations of which became apparent, as we all know, in his "Flying Dutchman." Fortunately for the appreciation of Herr Wagner's art in this country, the Opera-drama, which of all others presents in the most attractive and conciliatory form the full artistic significance of his reformatory strivings, viz., "Lohengrin," was at the same time the first to preach, as an entire stage representation at least, the gospel of the "Art-work of the future" to English audiences. Since then we have been led backward in the development of the composer's genius, thanks to the efforts of Herr Carl Rosa, by numerous performances of "The Flying Dutchman," and again onward last year by the production of "Tannhäuser," a work which marks a period of transition from the embryonic state of the composer's theories to their first fully developed manifestation in "Lohengrin." To the praiseworthy zeal of Herr Carl Rosa we now owe the first performance in this country also of Richard Wagner's first recognised Opera, "Rienzi," an event which the subsequent achievements of the poet-composer of the Nibelungen Tetralogy have rendered specially interesting.

The libretto of "Rienzi," written, like the rest of the text-books of his opera-dramas, by the composer himself, is founded upon the well-known novel, bearing the same title, by Bulwer Lytton. It will suffice, therefore, to give a brief outline of the principal incidents made use of in Herr Wagner's dramatised version. As regards the character of the hero, the main features as portrayed by the novelist have been retained in the Opera. He appears "a grand nature struggling amidst the darkness of his times to re-establish the glories of a wondrous past—a young enthusiast, dreaming among the desolate ruins of ancient Rome of making the Eternal City once more the queen of all the world." Through the brutal murder, on the part of one of the followers of a Roman patrician, of his little brother, and for which he appeals in vain for just retribution, the enthusiastic dreamer is converted into a man of action, a stirring leader of the people, whose patriotism is stimulated by the desire for revenge. As such we are introduced to him in Herr Wagner's Opera, the first act of which opens in the Piazza of San Giovanni del Laterano, on one side of which stands *Rienzi's* house. *Prince Orsini* (we are partly following the "argument" contained in the preface to the English version) is attempting to carry off *Irene*, *Rienzi's* sister, but she is saved by the timely appearance of her lover, *Adrian di Colonna*. While the followers of the rival factions assail each other in the street, *Rienzi* appears on the scene, and addresses the unruly nobles in indignant language. The nobles finally agree to fight out their quarrel next morning outside the city gates, and this is the opportunity for which *Rienzi* has long been waiting. He resolves to put an end, by a bold stroke, to the oppression under which Rome has been so long suffering. Having secured the support of the Holy See, and arranged an armed rising of the populace, he determines that the nobles shall enter Rome again submissive to the constitution or as captives. The signal for the rising is sounded, and *Rienzi*, appearing on the threshold of the Lateran Church, is greeted by the people as Rome's deliverer, and leads them to battle, The second act transports us to a stately reception-room in the Capitol. Messengers of peace enter, singing. *Rienzi's* military success has been complete, and the Orsini-Colonna factions have been subjugated. *Rienzi* has been invested by the people with supreme power, and bears the title of "Tribune

of Liberty, Peace, and Justice." Festivities to celebrate the happy event are taking place, during which the young *Orsini*, representing the discontented nobles, attempts to stab the newly elected Tribune. But the latter, besides being warned by *Adrian*, wears a shirt of mail under his toga, and the dagger recoils from his breast. The nobles, who all declare themselves responsible for *Orsini's* deed, are condemned to death; but *Adrian* and *Irene* beg off the former's father, old *Colonna*, and *Rienzi* persuades the infuriated people to pardon the conspirators. With this *Rienzi's* star begins to pale. The treacherous nobles, however, have forgiven the Tribune his leniency as little as they did his assumption of power. Thus we find in the third act *Orsini* and *Colonna*, having united their forces in order to regain the supreme power in Rome, against them *Rienzi* leads the citizens of Rome amidst the stirring sound of the war-hymn, "Santo spirito cavaliere." But the leniency exercised by the Tribune towards the conspirators had undermined the confidence of the people in their leader, while, on the other hand, the defeated nobles had, by special promises of their support, prevailed upon the Pope to withdraw his protection from the Tribune and even to excommunicate him. Returning, at the commencement of the fourth act, from a victorious campaign, *Rienzi* is met on the stairs of the Lateran Church—whither he goes to a triumphal procession to celebrate a Te Deum for his successes—by the Legate, who refuses him entrance and pronounces the Papal ban upon him. Transfixed with astonishment, *Rienzi* stands on the marble stairs of the Basilica, deserted by all his friends and late worshippers. His sister alone clings to him with unbroken fidelity and affection. *Adrian* implores her to fly with him, but she repulses him with indignation. She gives up love and life to prove herself a Roman like her brother. In the final scene, *Rienzi* attempts to address the populace excited against him, but the leaders refuse to allow him to be heard. *Adrian* fruitlessly strives to induce *Irene* to leave her brother. The populace surround the Capitol, set it on fire, and the Tribune and his sister sink to earth amidst the flaming ruins. With this the Opera closes. It will be gathered, even from the foregoing scanty outline of the libretto, that a good deal of ingenuity has been brought to bear upon the general arrangement of the plot, each important incident leading up to a *tableau* admirably adapted for the display of spectacular effects and appropriate musical illustration.

Turning now to the first English performance of the work by the Carl Rosa Company, a full measure of praise is due to the managers for the liberal manner in which the Opera has been placed upon the stage, both as regards decorations, costumes, and general scenic arrangements. The opening scene of the second act, presenting a hall in the Capitol, overlooking the higher parts of the City of the Seven Hills, may be instanced as particularly effective. Mr. Joseph Maas, as *Cola Rienzi*, scarcely possesses the physical qualifications for a part which taxes the endurance of the singer to the utmost; but, this fact apart, he both acted and sang well, it being chiefly the sentimental aspects in the character of the Tribune which his impersonation realised with good effect. The singer was much applauded during the evening, particularly after his delivery of the beautiful prayer in the fourth act (which also lends to the Overture its chief characteristic element), which he sang with much taste and feeling. Madame Hélène Crosmond gave a good impersonation of the gentle yet heroic sister of the Tribune; while Madame Vanzini successfully maintained the difficult *rôle* of *Adrian*, producing however occasionally something of an anti-climax in her otherwise effective delivery, by unduly forcing in one or two instances the exceptionally high capabilities of her voice. Mr. Walter Bolton was a capital *Orsini*, Mr. George Olmi being also an efficient representative of the head of the rival faction, *Stefano Colonna*. The remaining characters of the Opera were cast as follows: *Raimondo* (Papal Legate), Mr. Henry Pope; *Two Roman Citizens*, Messrs. Cadwalader and Snazelle; a *Messenger of Peace*, Miss Georgina Burns; the latter being deservedly applauded in the delivery of her solo at the commencement of the second act. Special applause was of course elicited by the grand Finale to the second act, undoubtedly the most remarkable portion of the Opera, being full of dramatic power and concentrated musical effects. The Ballet incidental to the pageantry in connection with this Finale was given with much splendour and taste. Certain shortcomings in the performance, both musically and scenically, which were apparent on the occasion of the first performance, will, no doubt, be amended at its repetition, which was to have taken place on the 30th ult. The *ensemble* was on the whole satisfactory; and considering the few rehearsals which it has been possible to bestow upon the work, we are bound to say that the performance we speak of was in the highest degree creditable to the Conductor and those who assisted him in the general mounting of Herr Wagner's interesting first operatic production. Herr Carl Rosa and the leading vocalists were summoned to appear before the curtain, a good deal of enthusiasm being displayed by the audience during the evening. The libretto, we should add, has been very ably rendered into English by Mr. John P. Jackson, who has made the translation of Wagnerian poetry a specialty.

Sir Julius Benedict's "Lily of Killarney" was announced for the 28th ult.; and on the following evening, for the first time in England, Guiraud's romantic Opera, "Piccolino;" the remaining evenings of the month being occupied by the repetition (already referred to) of "Rienzi" and the performance of Balfe's "Bohemian Girl" respectively.

MONDAY POPULAR CONCERTS.

AFTER the customary adjournment over Christmas, these performances recommenced on the 6th ult., on which occasion the first appearance this season of Mdlle. Marie Krebs was, as usual, a welcome feature in the programme. The lady, it need scarcely be added, met with a very warm reception on the part of an audience less numerous than on previous occasions, owing no doubt to the prevalence of fog in the metropolis, which had even penetrated into the spacious concert-room. The solo performance of the gifted artist just named consisted in an excellent rendering of Beethoven's Sonata in E flat (Op. 81), to which the composer himself has supplied the "programme" in the title "Les Adieux, l'Absence et le Retour," suggesting a romance to the poetic interpretation of which the individual player may lend infinite variety. Signor Piatti, to whose earnest artistic zeal amateurs are indebted for the occasional revival of works by the earlier Italian masters, introduced, for the first time at these concerts, a Violin Sonata by Locatelli (a composer who flourished during the first half of last century), adapted by him for the violoncello, with added pianoforte accompaniments. The almost endless applause which followed his performance must have convinced the sterling artist that his efforts in the direction indicated are thoroughly appreciated. Nor should we omit to say a word in praise of the able and musicianlike manner in which Mr. Zerbini invariably discharges the by no means easy office of accompanist, and which on the occasion in question was particularly conspicuous. Beethoven's Quartett in C major (Op. 59), one of the three dedicated to Count Rasoumowski, was well played (for the twentieth time at these concerts) by Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti, although the misty cloud in which these artists appeared enveloped on the platform somewhat interfered with the delicate *timbre* of their instruments. The Concert concluded with a novelty, M. Saint-Saëns's Quartett in B flat for pianoforte, violin, viola, and violoncello, in the execution of which Mdlle. Krebs was associated with Madame Norman-Néruda, MM. Zerbini and Piatti, the mention of whose names sufficiently indicates the respective instruments for which the work is written, as also the fact that its execution left nothing to be desired. It would be manifestly unjust, after a first hearing, to pronounce a definite opinion on the merits of the work of the talented and rising French composer, in whose writings the influence of the modern German schools is plainly discernible. Suffice it to say, that the impression produced on our mind by the performance in question is that of a certain straining after originality, frequently met with also in compositions of the representatives of the school alluded to. The final Allegro appears to us the most consistently and ably developed of its four movements,

being full of sprightliness and animation, and forming an agreeable contrast to the preceding Poco Allegro with its episode in B flat major, the undoubted originality of which is of a kind bordering very closely upon vulgarity. Mr. Barton McGuckin, who was the vocalist of the evening, was much applauded in his rendering of songs of a very diversified character, by David, Salvatore Rosa, and Abt. This gentleman's singing has much improved since we last had an opportunity of hearing him at these concerts; we would remind him, however, that a tenor voice, however robust, is a "fragile thing," and that the sympathetic quality of his notes, as well as his general delivery, will gain nothing by being forced to an undue degree.

The second evening Concert of the month (on the 13th ult.) presented a programme truly popular in the sense of the title adopted by this excellent institution, including, as it did, Beethoven's Serenade Trio in D major for violin, viola and violoncello (Op. 3, nineteenth performance); Chopin's Introduction and Polonaise Brillante for pianoforte and violoncello; and Schubert's Quartett in G major (Op. 161), for stringed instruments. The last-mentioned work, the latest of the kind which the composer has written, is at the same time one upon which his singular individuality is most markedly impressed, being likewise full of those "heavenly lengths" about which the genial Schumann was wont to go into raptures, a feeling which was evidently shared by the present audience, whose enthusiastic plaudits after every movement testified to the maturity of their musical appreciation. The executants, to whose efforts much of this approbation was due, were MM. Straus, Ries, Zerbini, and Piatti. The first-named gentleman we have never heard to better advantage than in his performance of the leading violin part in Beethoven's Serenade Trio, he having been the first to introduce, in the same capacity, this now so familiar work during the seventh season of the Popular Concerts. Chopin's "Polonaise" was played with much effect by Mdlle. Krebs and Signor Piatti, the lady pianist having previously given a very refined and thoughtful interpretation of Beethoven's Sonata in E major (Op. 109). The vocal soli were Gounod's "There is a green hill far away," and Scarlatti's "O cessate di piegarmi," well rendered by Signor Federici. Mr. Zerbini was again the accompanist.

On the succeeding Monday (20th ult.) the Concert opened with Mozart's string Quartett in E flat (No. 4) interpreted by Madame Norman-Néruda, MM. Ries, Zerbini and Piatti. Mdlle. Janotha, who on this occasion reappeared as the pianist of the evening, gave a very effective reading of Beethoven's familiar "Moonlight Sonata," playing also by "special desire," in association with Signor Piatti, Rubinstein's Sonata in D major for pianoforte and violoncello, the performance of which, it is hardly necessary to say, elicited much applause. Haydn's Pianoforte Trio in G major, capitally rendered by the two lady-artists and Signor Piatti, concluded the evening's proceedings. Miss Mary Davies was the vocalist. We must defer our notice of the following Concert, which took place on the 27th ult., until our next number.

MADAME VIARD-LOUIS'S CONCERTS.

HOWEVER the general public may regard these Concerts, the aspect of St. James's Hall on the evening of the 21st ult., when the third of the course was given, proved that they have attracted the attention of connoisseurs. To use a common phrase, limiting it of course to people in the musical world, "everybody was there," and the greatest interest prevailed. The reason for this is easy to discover, because so special an audience cannot be attracted by ordinary or familiar things. Thus, we may be sure that the general desire was not to hear Wagner's overture to "Tannhäuser," though a performance of that work by so powerful and capable an orchestra might well excite uncommon interest. Nor was it to hear Mendelssohn's Concerto in G minor (played by Madame Viard-Louis), or Bennett's Rondo Piacevole (also one of the spirited concert-giver's solos), or the air from Loder's "Night Dancers" (sung by Mr. Lloyd). These works are welcome when they come, but as connoisseurs scarcely make a point of going forth to meet them, we must look for the loadstone of the concert in the remaining part of the programme—that is to say, in a Menuet by M. Bourgault-Ducoudray, Goetz's Symphony in F (repeated by desire), and the Barcarole and Ballet music from Gounod's "Polyeucte." Here we have no difficulty in finding it. So many novelties might well draw the most confirmed musical hermit out of his cell. M. Bourgault-Ducoudray's Menuet is a pretty trifle, worthy of the Gavotte played, and encored, at the first concert of the season. The composer does not use a big orchestra for his dance music—if that may be so called to which nobody ever dances, off the stage—but he employs a small one with a great deal of taste and judgment. His treatment of the themes, moreover, is, as a rule, very fanciful and pleasing. M. Bourgault-Ducoudray should be known to us by something more important and more worthy a Professor of the Conservatoire than Menuets and Gavottes. Concerning Goetz's remarkable Symphony we spoke last month, and may be content to say now that it appears more and more worthy of all that has been written in its favour. Rarely does a Symphony leap so soon into popularity. The other day unknown even as to its bare existence, it is now an object of wide-spread interest, and will assuredly go the round of our orchestras. Why is this? Simply because the work unites to technical merits, fancy, feeling, and original expression in no ordinary degree. It is never pedantic and never shallow, while always animated by that spirit of art which is superior to and better than its mere form. The Symphony was again played with immense spirit by the fine orchestra. We are of opinion, however, that the movements were taken a shade too fast. Such music will not bear hurry. It is so thickly crowded with ideas that there must be time to grasp them as they pass. The Barcarole of M. Gounod was fortunate in having Mr. Lloyd as an exponent, but most unhappy in the English translation supplied to the singer. Mr. Lloyd, we believe, never sings in French, but it would have been better for him to have done so a first time on this occasion than to have used verses which tended to make the subject ridiculous. As regards the song itself an opinion has already been expressed in these columns, and need not be repeated. Doubtless the Barcarole will be annexed by most tenors to their repertory, and brought out whenever there is an orchestra to furnish the picturesque accompaniments. Our readers have been made familiar also with the circumstances under which the ballet in "Polyeucte" takes place, and the character of the *fête* with which it is connected. We are not called upon, therefore, to do for them what was properly done in the programme-books for Madame Viard-Louis's patrons. They will hardly be surprised to learn that the ballet music was heard throughout with interest, often with special admiration. The movements, it is true, are not of equal value, but the best are very good indeed—charmingly melodious and richly coloured. Among these are the dances in honour of Venus, and the tuneful Adagio with which Pan is invoked. A few "cuts" were made by Mr. Weist Hill, but substantially the whole of the ballet music had a hearing. We trust nobody judged "Polyeucte" by it and the Barcarole, for these numbers, elegant though they be, are among the weakest in the opera.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE programme of the Second Concert, on the 13th ult., contained two works of the utmost interest, and but little known to the general public. The first, Handel's Sixth Chandos Anthem—although the programme stated that it has "probably not been given with orchestra within the memory of any one living"—was performed at the Hereford Festival of 1873, with the same excellent additional accompaniments by Mr. Silas as those used on the present occasion; and the second, Mendelssohn's setting of the 114th Psalm, "When Israel out of Egypt came," a grand piece of choral writing in eight parts, was rendered in a masterly manner some years ago by Mr. Barnby's choir, and was also one of the pieces included in the concerts of the Bach Society last season; an Association which has already done much to place some of the strangely neglected works of the great masters before a modern audience. The singing of Handel's Anthem by the choir, so efficiently trained by Mr. Ebenezer Prout, revealed all the beauties of this noble composition to perfection; the choruses, "With cheerful

notes let all the earth," and "Ye boundless realms of joy," especially, being given with a decision in the points of attack and a careful management of the gradations of tone worthy of the highest praise. The principal vocalists, Miss Annie Marriott, Mr. Frank Boyle, and Mr. Frederic King (all from the National Training School for Music) acquitted themselves with much credit, and throughout their arduous task gave decisive promise of future excellence. Mendelssohn's Psalm was unquestionably the finest specimen of choral singing we have yet heard from this body of vocalists; and indeed not only for accuracy, but for the far higher merit of unity of feeling in the varied expression of the text, was so remarkable a performance, that we see no reason why works of the utmost elaboration should not be placed before an audience evidently—if we may judge by the warm applause bestowed upon those selected for this concert—perfectly prepared to receive them with a cordial welcome. Mozart's "Jupiter" Symphony, which commenced the second part, was delicately and intelligently played throughout, each movement eliciting the most enthusiastic marks of approbation; Beethoven's trio, "Tremate, empi tremate," was well sung by the vocalists before mentioned, and Mr. Eaton Faning's clever and characteristic chorus, "Song of the Vikings," was so persistently redemanded, that Mr. Prout found it necessary to inform the audience that he always had resisted, and, so long as he had the honour to conduct the Association, intended to resist, the system of encores, a resolution for which we are certain all the thinking portion of the audience will heartily thank him. The concert was brought to a successful termination by a spirited rendering of Rossini's Overture, "The Siege of Corinth," Mr. Prout, on retiring from the orchestra, receiving that sincere tribute of applause which he had so worthily earned.

SACRED HARMONIC SOCIETY.

THE afternoon performance of Rossini's "Moses in Egypt" (under the direction of Sir Michael Costa) attracted a large audience on the 11th ult., and the work was again received with the warmest demonstrations of approval. The principal vocalists were Madame Sherrington, Mdlle. Enequist, Miss Julia Elton, Messrs. Lloyd, Cummings, Wallace Wells, Hilton, and Bridson.

Handel's Oratorio, "Samson," was given on the 17th ult., with Sir Michael Costa's additional accompaniments. The principal vocalists were Mrs. Osgood, Madame Patey, Mr. Shakespeare (who replaced Mr. Vernon Rigby, absent from indisposition), Mr. Wallace Wells, Messrs. Santley and Hilton. Mr. T. Harper's trumpet obbligato, to "Let the bright Seraphim," was a special feature in the performance; and the choruses were rendered with good effect throughout. Sir Michael Costa conducted as usual, and Mr. Willing presided at the organ.

ROYAL ALBERT HALL CHORAL SOCIETY.

HANDEL'S "Israel in Egypt" (with G. A. Macfarren's additional accompaniments) was given on the 23rd ult., the choruses, which form so conspicuous a feature in the work, being rendered in a manner which worthily sustained the high reputation of this choir. As usual at these concerts, the duet, "The Lord is a Man of War" was sung by the tenors and basses of the choir, and so well as to be redemanded. The principal vocalists were Misses Anna Williams and Katharine Poyntz, Madame Patey, and Mr. Cummings; the air, "The enemy said," being so finely given by the last-named artist as to elicit an enthusiastic encore. Mr. Barnby conducted with his accustomed efficiency, and Dr. Stainer ably presided at the organ.

ST. PAUL'S CATHEDRAL.

THE Dedication Festival (Conversion of St. Paul) was observed in the usual manner at St. Paul's Cathedral on Saturday, the 25th ult. There were two early celebrations of the Holy Communion, and at ten o'clock Matins with the usual choir in attendance, the music to the Te Deum and Benedictus being Walmisley in D, and the anthem, Beethoven's "Hallelujah" from "The Mount of Olives." The great musical service, however, took place at four o'clock, when, besides a powerful choir of more than three hundred voices, there was a fine band of fifty performers led by Mr. Amor, Messrs. Watson, Zerbini, G. Horton, Lazarus, Harper, and other well-known instrumentalists being amongst the performers. No tickets were required for admission, and the congregation numbered probably between seven and eight thousand. After a few voluntaries had been played on the organ, and when the choir and clergy had taken their places, the Overture to Mendelssohn's "St. Paul" was faultlessly played by the band. Then commenced the service proper, the Special Psalms being sung by the ordinary Cathedral choir, while the Glorias were taken up by the whole body of voices combined with orchestra and organ. The Magnificat and Nunc dimittis were sung to music, in the key of F, composed by the Rev. Sir Frederick A. Gore Ouseley, Bart., and, if we mistake not, this was the setting written for the Worcester Festival some short time ago. The compositions are undoubtedly of a high character, and many points came out grandly on the present occasion—namely, the modulation to D♭ major at the words "All generations shall call me blessed," the fugato, "He hath shewed strength," and "He remembering His mercy," the latter of which is both original and masterly. A most appropriate selection from Mendelssohn's "St. Paul" occupied the place of the anthem, and, taken as a whole, was well performed. The following numbers must be mentioned as having produced perhaps more than their usual effect, "Rise up, arise," "See what love hath the Father," "I praise Thee, O Lord my God," "O God have mercy," "Be Thou faithful unto death," "Now we are ambassadors," and the final chorus, "Not only unto him." The soloists who contributed much towards the success of the service were Masters Banemann, Whittle, and Tresilian, Messrs. Kenningham, Winn, De Lacy, and Kempton; Messrs. Hodges, Thornton, and Tinney, supporting the soli parts of the Magnificat and Nunc dimittis. Of course, the musical arrangements were under the direction of Dr. Stainer, who conducted as usual from the lectern, and Mr. George C. Martin, the sub-organist, presided at the organ. Perhaps one of the most striking features of these Special Services at St. Paul's is the orderly manner in which everything is carried out, and, as a rule, the reverent behaviour of the congregation.

BACH'S "CHRISTMAS ORATORIO" IN WESTMINSTER ABBEY.

A CONSIDERABLE portion of the above work was performed at a Special Service in the Abbey on Tuesday evening, the 14th ult., by a band and chorus of 200, under the direction of Dr. Bridge. Every part of the building was crowded by an attentive congregation, and the performance, which was as a whole exceedingly good, created a great impression. The band comprised some of the best wind instrumentalists, this department of the orchestra being by far the most important in Bach's accompaniments to solos, &c. The obsolete *oboe da caccia* in Dr. Stone's hands proved most effective in the Pastoral Symphony. Mention must also be made of the admirable manner in which the very difficult horn parts were rendered, not, as is often the case, on *corni Inglesi*, but upon French horns. The effect of these accompaniments in the Chorus "Come and thank Him" was very good. The treble and alto solos were well given by the boys, Mr. Kearton (a recent and valuable addition to the Abbey choir) taking those for the tenor. Dr. Stainer played the important organ part as few could have done it, Dr. Bridge of course conducting. The selection occupied about an hour and a half in performance, being preceded and followed by a few Versicles and Prayers, the Dean reading a short Lesson after Part II. It is to be hoped that this or a similar selection may be given annually in the Abbey.

WE understand that a Memorial has been sent to the Education Office on the subject of teaching singing in elementary schools, signed by 118 members of the Western Counties Musical Association, including the Right Hon. the Earl of Devon, President of the Association; and amongst the Vice-Presidents, Professors Ouseley and Macfarren, some Members of Parliament, and many other

influential persons. The petition of the Memorial is based on the ground that, under the present system, the teachers, although in most instances able to instruct pupils by note, adopt the principle of teaching by ear, as giving less trouble; that a great deal of the time devoted to this subject is occupied in learning, by heart, the *words only* of each song; and that the children consequently leave school without the slightest knowledge of the principles of vocal music, and are therefore neither disposed nor prepared to keep up what might be to them a really valuable source of pleasure and even of profit. It is suggested that such an alteration of the scale of payment should be made as would give less encouragement to singing by ear, and greater encouragement to singing by note; and that at least two hours a week should be provided in the time-table for this study, even at the risk of reducing the time spent on some other subject. We are glad to find that this matter is now being taken up in earnest; for although the question is usually asked at examinations by the Government Inspector whether the children sing by ear or by note, the answer to the inquiry does not in the slightest degree make any difference in the grant.

THE First Examination under the new regulations for Degrees in Music at the University of London was held on the 9th and 10th of December last. The examination was called the "First Bachelor of Music Examination;" it was devoted exclusively to theoretical subjects, and it comprised the following heads:—

The relations between musical sounds and the vibrations of sonorous bodies, as affecting the *pitch* of the sounds.
The simpler properties of stretched strings, and the sounds produced by them. Compound vibrations. Nodes.
The nature of harmonics.
The general theory and simpler phenomena of compound sounds.
The theoretical nature and values of musical intervals.
The theoretical construction of the modern scales: Temperament, Melody, Time, Rhythm.
The theoretical nature of consonance and dissonance as determined by Helmholtz.
The principles of the construction of chords.
The history of music, so far as it relates to the growth of musical forms and rules.

The Examiners were: For the Physical subjects—Professor W. G. Adams, M.A., F.R.S.; Professor A. W. Reinold, M.A. For the Musical subjects—Dr. W. Pole, F.R.S.; Dr. Stainer, M.A. There were eight candidates, out of whom five passed, namely: *First Division*—G. W. Bullen; R. Deakin, B.A.; H. K. Moore, B.A. *Second Division*—Thos. Jones, B.A.; W. H. Sampson. These have to go up again in December, 1879, for the Second or Practical Examination, which they must pass in order to obtain their degree.

ON Thursday evening, the 16th ult., Mr. C. J. Frost, Mus. Bac., Cantab., Organist of S. Mary's, Haggerston, gave a recital on a large chamber-organ at the residence of Thomas Spratt, Esq., Vassall Road, Brixton. The instrument is of unusual size and power for a chamber-organ, consisting of three manuals, independent pedal organ, fifty sounding stops, with twelve hydraulic movements acting on them, ten couplers, and a total of 3,182 pipes. Pneumatic action is applied to the great and swell organs, and also to the couplers, and the instrument is blown by a Crossley's gas-engine. The pipe-work is partly by Mr. J. Courcelle, and partly by Mr. T. S. Jones. The organ is erected in a chamber specially built for it, of a suitable capacity to hold about 100 persons. The room was well filled with an appreciative audience. Several pieces in the programme were comparatively unknown, such as Mr. Stephens's Fantasia on Chorale, "St. James;" Mr. Smart's Air, with variations and finale fugato, written for the opening of the Albert Hall Organ; and Mr. Hopkins's Andante, written for the same purpose. The Recital lasted about two hours, and the auditors gave abundant evidence of their approbation both of the excellence of the performer and the selection of the compositions. It is to be hoped that connoisseurs, of whom there were several present, may have other opportunities of hearing this instrument.

THE prospectus of the Philharmonic Society for the coming season announces no orchestral novelty, but Brahms's Second Symphony is a welcome item in the selection. Madame Arabella Goddard plays at the opening concert, and a hope is expressed that Madame Schumann will be able to accept an engagement for March 20. Herr Joachim is amongst the artists engaged; and the vocalists named are Mrs. Osgood, Miss Thursby, Madame Patey, and Herr Henschel. It is evident that the Directors are resolved to persevere in the system of placing only well-known works before the audience; and if by this method a satisfactory pecuniary result can be obtained, they can afford to turn a deaf ear to those who clamour for compositions, if not by our own countrymen, at least new to this country: but it must be remembered that by excluding novelty the auditor is practically invited to direct his attention chiefly to the merits of the performance; and, considering the progress of orchestral playing within the last few years, it behoves the Philharmonic Society therefore to exercise increased caution both in the choice of its instrumentalists and the preparation for its concerts. Mr. W. G. Cusins retains the post of Conductor; and the season is advertised to commence on the 6th inst.

THE Committee of the Manchester Branch of the Lancashire Association for promoting the Cultivation of Music among all, have recently reported to the Society of Arts that ten free scholarships for teachers of elementary schools have been awarded, by competition, at Owens College. Mr. Hecht, Professor of Harmony and Composition at Owens College, says that the examination was in a knowledge of notes, keys, and time, as well as in voice and ear; that eight scholarships were obtained by schoolmasters of elementary schools, one by a teacher of music, aged seventeen, and one by a warehouseman aged twenty. Mr. Hecht also states that the musical knowledge of most of the candidates was highly satisfactory; and that he is prepared to say that had he assembled for examination, under similar conditions, an equal number of schoolmasters from any continental nation, he would not have found so large a proportion with good voices and with such a general proficiency in the principles of music. This is indeed a practical proof of the rapid progress of the art in this country, and the best possible refutation of the oft-repeated assertion that the English are not a musical people.

THERE was a large congregation at St. James's Church, Clerkenwell, on the 21st ult., to listen to a Service of Praise from the choir—the piece chosen being Mendelssohn's "Athalie." After the Litany had been sung, the Rev. J. H. Rose gave an address "On the Bible Story," 2 Kings, xi., and in doing so passed a warm eulogium on the talents of Mendelssohn, whose "Shakespeare's music," composed when very young, breathes the soul of poetry in every note, and shows what a success he might have attained had he chosen to write more for the stage. The choir, augmented to fifty voices, then gave Mendelssohn's superb work, the principal vocalists being Miss Paget, R.A.M., Miss Martin, and Miss London. The Rev. J. A. Nash read the words, and the music was conducted by Mr. James Robinson, whose son presided most efficiently at the organ. The soloists acquitted themselves of the difficult task imposed on them in an excellent manner; and the choir gave the whole of the choruses with much precision and dramatic effect.

THE St. George's Glee Union gave its 120th consecutive monthly Concert at the Pimlico Rooms, on Friday the 3rd ult. The first part consisted of part-songs, &c., well sung by the choir, and songs by Miss Bessie Spear, Miss Alice Scoones, and Mr. R. F. Roberts. Mr. Frank Amor was warmly applauded for a violin solo by Mendelssohn. Sullivan's Cantata "On Shore and Sea," with Miss Bessie Spear and Mr. J. R. Jekyll as soloists, filled the second part of the programme. Mr. G. F. Smith, R.A.M., presided at the pianoforte, and Mr. F. Kinkee at the harmonium; Messrs. Garside and Monday conducted. The Committee announces the following works for performance during the current year:—Mendelssohn's "Athalie," "Hear my Prayer," and "Judge me, O God"; Spohr's "God, Thou art great"; Bennett's "Woman of Samaria," and "May Queen"; Aspa's "Endymion," and "Gipsies"; Fox's "Jackdaw of Rheims"; Howell's "Song of the Months"; Sullivan's "On Shore and Sea"; and a varied selection of madrigals, glees, and part-songs.

THE members of the Westminster Choral Union assisted at a Ballad Concert given at the Crystal Palace, on Thursday evening, the 9th ult. The choir contributed the following

numbers to the programme:—"Bethlehem" (Gounod), "In going to my lonely bed" (Edwards), "The ferry maiden" (A. R. Gaul), "In this hour of softened splendour," (Pinsuti), "The Lass of Richmond Hill" (H. Leslie), and "A Christmas Madrigal" (Ions). Miss Ada Patterson, Miss Annie Butterworth, Mr. Wilford Morgan, and Mr. Thurley Beale, sang several songs with good effect. Miss Emma Barnett played two pianoforte solos, and Miss C. Rossiter a concertina solo. Mr. Sydney Tower, a young and promising student at the Royal Academy, gave a song by Roeckel, for his rendering of which he was enthusiastically recalled. Mr. H. M. Higgs was a thoroughly efficient accompanist; and the choir was directed by Mr. A. Cottman.

OUR obituary this month includes the name of Mrs. Anderson, who died December 24, in her ninetieth year. At the concerts of the Philharmonic Society, both at the old Argyll Rooms (which were destroyed by fire) and the Hanover Square Rooms, Mrs. Anderson was for many years the leading pianist; and, as an exponent of the chaste and classical school of playing, she justly maintained the highest rank in this country. Her Majesty the Queen (when Princess Victoria) was one of her early pupils; and she also instructed the youthful Princesses, and several eminent professional artists, amongst whom may be mentioned Madame Arabella Goddard. Mr. Anderson, her husband, (who died two years ago) held the office of Master of the Private Band of King William the Fourth and of Queen Victoria, a post to which his nephew, Mr. W. G. Cusins, succeeded.

THE London Gregorian Choral Association has now a publication devoted exclusively to its interests, No. 1 of the "Gregorian Quarterly Magazine," commenced with the present year, fully reporting the progress and advancement of the principles of the ancient Plain Song of the Church, and containing original papers, reviews, and correspondence upon the subject of what is popularly known as "Gregorian Music." Those who wish well to the cause will be glad to find that the Magazine is intended to "afford an open channel for the expression of temperate opinions upon all matters connected with Church Music," because there is always a danger of an avowedly sectarian journal becoming so narrow in its views as to enlist the sympathies of but a very limited class of readers.

THE Grosvenor Choral Society held its eighty-third Monthly Concert on the 17th ult. The selection was miscellaneous, and chiefly noticeable for the singing of Miss Agnes Ross and Mr. Walter Bolton. The choir sang several part-songs, &c., including "Come if you dare," solo by Mr. Arthur Weston, and "The Tramp Chorus," solo by Miss Josephine Pulham. Mr. S. Dean Grimson contributed a violin solo by De Beriot, and, in conjunction with Mr. J. G. Callcott, a duet for violin and pianoforte on airs from "William Tell." Haydn's Trio, "Maiden fair," sung by Messrs. Maunder, Nettleship, and Baker, received a well-merited encore.

A SERVICE of Sacred Song, entitled "The Child Jesus," was given in St. Stephen's Church, North Bow, after Evening Prayer on Friday, December 27. The alto solo, "O Thou that tellest," with its chorus, and the "Hallelujah Chorus," were added to the Service, the whole being sung with great steadiness and precision. The chanting of the special Psalm (lxxii.) was unusually good; the accents were invariably well marked, and the words to the reciting-note were taken deliberately. Mr. Price presided at the organ, and Mr. E. Stroud (the Choirmaster) conducted, and also sang the recitative and solo from the "Messiah."

WE perceive that *Dwight's Journal of Music*, one of the oldest of the many American periodicals devoted to the art, has passed from the business management of Oliver Ditson and Co. into the hands of Houghton, Osgood and Co., by whom it will in future be published. We are glad to see that it will remain under the editorship of John S. Dwight, whose earnest and independent views upon music and musicians have mainly contributed to the success of a journal which we find dates back twenty-six years. The first number of the new volume, published with the present year, is in every respect fully equal to its predecessors.

A CONCERT took place at St. Peter's School-room, Great Windmill Street, on the 24th ult. Miss A. Parish, Miss Tylee, Miss J. M. Hill, Miss E. Reed, Mr. W. Rendell, Mr. H. Tylee, and Mr. H. G. Froome contributed vocal solos; Messrs. Humm, Rendell, Dorey, and Froome sang several well-known glees; Messrs. A. Dorey and P. Kling performed two pianoforte duets; and Mr. W. Dorey gave two concertina solos. The concert gave much satisfaction to a tolerably numerous audience. Mr. A. Dorey, the Organist of the church, was the accompanist.

MISS EMMELINE DICKSON gave her first Concert at the Langham Hall on Thursday the 16th ult., which was well attended by a fashionable audience. The artists were Madame Lemmens Sherrington and Miss Emmeline Dickson (soprani), Miss Damian (pupil of Madame Sainton) (contralto), Mr. Faulkner Leigh (tenor), Mr. Geo. Fox (baritone), and Mr. W. Ganz. Mr. Henry Parker conducted. The concert was a decided success.

THE Saturday Popular Organ Recitals at the Bow and Bromley Institute are resumed for the season. The arrangements for the present month include, on the 1st, Mr. E. H. Turpin and the Choir of the Institute; on the 8th and 15th, Mr. W. T. Best (of Liverpool)—vocalists, Mrs. D'Alton and Mr. Maybrick; and on the 22nd, a Pianoforte Recital by Mr. Silas—violin, Herr Kummer; violoncello Mr. C. Ould.

ON Friday evening, the 24th ult., Mr. D. Woodhouse, Organist and Choirmaster of All Saints' Church, Pimlico, was presented with a handsome writing-desk. The presentation was made by Dr. Lavies, and bore the following inscription:—"Presented to Mr. D. Woodhouse by the Members of All Saints' Choir, Pimlico, as a token of their esteem. January, 1879."

A NEW Choral Society under the conductorship of Mr. Willem Coenen, and entitled the "Hampstead Choral Society," has been established with every prospect of success. The rehearsals have commenced; the works taken in hand being Schubert's "Song of Miriam" and Weber's "Jubilee Cantata." The meetings take place on Friday evenings at the new Vestry Hall, Hampstead.

REVIEWS.

Piccolino. Opéra Comique en trois actes de Victorien Sardou et Charles Nuitter. Musique de E. Guiraud. [Paris: Durand, Schœnewerk et Cie.]

ONCE more we ask the attention of our readers to a new opera, and again the composer is a Frenchman. Truly our gifted neighbours are asserting their genius as creators of lyric drama, and it is well that this should be so. The special characteristics of French music are essential to the completeness of the branch of art in question, for proof of which let the incredulous examine the choicest examples in the repertory of Opera, and imagine them divested of whatever is due to the influence, direct or indirect, of the nation which admittedly takes the lead in everything pertaining to dramatic feeling or expression. But we have not now to discuss this interesting theme, and go on, therefore, to point out that, as regards "Piccolino," there is no question of probable performance in England, as was the case when we reviewed "Carmen," "Polyeucte," "Le Roi de Lahore," and "Fior d'Aliza." Before these lines appear in print "Piccolino" will have been performed at Her Majesty's Theatre, under the direction of Mr. Carl Rosa, to whom already belongs so much credit for an enterprising spirit, and who never fails to carry out his intentions with all the resources at disposal.

Who is M. Guiraud? The question is as pertinent as, some months back, was "Who is M. Bizet?" or, still more recently, "Who is Hermann Goetz?" We will answer it in brief before turning to his opera.

Ernest Guiraud was born at New Orleans, in June, 1837, and is, therefore, in his forty-second year. His father, Jean-Baptiste Guiraud, himself a musician, though a somewhat unfortunate one, discerned the son's budding promise, and took him to Paris at the age of twelve, that his imagination might be impressed by the artistic wonders of the capital. Returning to New Orleans, with some

libretti in his pocket, young Guiraud brought out an opera, "Roi David," when only sixteen years old, and achieved so much success that he at once removed to Paris, determined upon making that his home. Having entered the Conservatoire, Guiraud became a pupil of Halévy, and in 1859, won the Grand Prix de Rome with a Cantata entitled "Bajazet et le Jouer de flûte." At this time he played the drums in the orchestra of the Opéra-Comique, but, of course, removed to Rome, and there gained, as well as knowledge of many kinds, that insight into student-life which is vividly reflected in "Piccolino." According to the conditions of the Grand Prix, Guiraud sent to Paris an important work yearly, the first being a "Messe Solennelle;" the second, an Italian *opéra bouffe*, "Gli Avventurieri;" and the third, an *opéra comique*, "Sylvie." The last-named was brought out in the Rue Favart in 1864; but not till 1869 could Guiraud get a hearing for his second Opera, "En Prison." In 1870 he produced a third, "Le Kobold," but the war very soon cut short its career; and the composer, throwing down his pen, took up the sword, and fought for his country in several fierce engagements, out of which he happily came unwounded. Peace having been restored, Guiraud went back to composition, and in 1872 produced a *Suite d'orchestre* at the Concerts Populaires, with a good deal of *éclat*. In the same year he appeared at the Athenée with a two-act comic Opera, "Madame Turlupin;" and in 1873 he was represented at the Opéra by a Ballet, "Gretna Green." Returning to the Opéra-Comique, he brought out "Piccolino" in April, 1876, and since then has been engaged at the Conservatoire as professor of harmony and accompaniment, in succession to the late Edouard Batiste. Such is the man whose latest contribution to lyric drama has just challenged English criticism.

Guiraud was undoubtedly fortunate in having Sardou as a *collaborateur*, and it is not difficult to trace the hand of that accomplished dramatist in the pretty story of "Piccolino." We shall not, however, deal separately with the libretto, but include it in a general survey.

The Overture is of greater length than usual in modern French operas, but follows the common plan of taking its themes from the body of the work. Its subjects are strung together without reference to any obvious design; and thus the interest excited arises, not from the overture as an example of art, but from its connection with various salient points in the drama. Whether this method of preluding an opera is preferable to that adopted by the older masters, who gave us such overtures as those to "Die Zauberflöte," "Fidelio," and "Der Freischütz," is a point we need not discuss. Nor need the fact be insisted on that the method, even if less artistic, is more convenient. When the curtain rises it shows a room in the house of *Pastor Ziegler*, who has spiritual care of a village near Lausanne, and whose wife and daughters, *Denise* and *Charlotte*, are busily making preparations for a Christmas feast. A sprightly Trio in E major, expressive of anxiety about nuts, oranges, and spoons, &c., together with the state of the young ladies' "back hair," opens the scene well. The music is simple and unpretending, as it should be, but overflowing with brightness and good humour. In the course of the trio, some surprise is expressed at the absence of *Marthe*, about whom, as yet, we know nothing; and, when the trio becomes a quartett, it is not because *Marthe* has appeared, but because *Vergaz*, the village watchman, has entered with a Christmas-tree and a lot of presents provided by the good pastor for his family and guests. These are duly discussed to a continuation of the same pleasing music, in which a valse movement obtains and deserves prominence in right of its piquancy and daintiness. A present has been brought for *Marthe* as well as the rest, and again there are cries for that lagging damsel, who now appears at the door of her room, and promises, though with little zest, to help dress the tree. All go out for this purpose, leaving *Marthe*, who sings a cavatina, "Softly he said, 'I love thee only.'" It is the "old, old story" of man's promise and woman's betrayal; and the music, an Andante in B minor, well reflects the sadness of the victim. Yet nothing could be more simple, or more thoroughly rely for effect upon expressive melodic phrases. A dialogue follows between *Madame Ziegler* and *Vergaz*, in the course of which we learn that *Marthe* was adopted by the pastor when her mother, a stranger, died in the village. This information is partly conveyed in the Carl Rosa version by a song, "A smile upon her face she wore," which we do not find in the printed copies, and as to the music of which we cannot now speak. The narration ended, the pastor's grandsons appear, and there is much merry Christmas talk before a procession of village children and young people, some of whom represent Scriptural characters associated with the Nativity, enters upon the scene. At this point the music resumes, the procession moving to the sound of a March (previously heard in the Overture), the theme of which might be that of some rustic carol. Presently the whole party join their voices in an actual Christmas ditty, "With our joyous singing, welcome we this day," the orchestra continuing as before. The pastor's daughters then welcome the "Kings of ancient story," and a Chorus, "A star so brightly gleaming," succeeds, followed by a Chorus of Children, "The angels watching o'er us." This ended, the first Carol is repeated, and so the ceremony concludes. With appropriate simplicity, M. Guiraud's Christmas music combines a decided character, the children's song above all, thanks to a quaint accompaniment; and the whole may fitly be described as pleasing. During the feast which follows, *Vergaz* appears, attended by three roving students — *Musaraigne*, a composer; *Comète*, an amateur painter; and *Tourteau*, a sculptor—whom he had found roaming about the village, and taken into custody as vagrants. The *Pastor* soon convinces the watchman of his mistake, and some lively conversation ensues, in the course of which *Musaraigne* takes occasion to rail at everything Swiss, and sings a song, "All your celebrated scenery," comparing the country to a peep-show, and its inhabitants to puppets. The music of this number calls for no particular remark, and indeed is more than a little commonplace. At its close the talk is resumed, and *Marthe* hears that the guests had visited the spot on the recommendation of a fellow-student named *Frédéric*. Then she learns that her forgetful lover is still unmarried, and that all hope need not be abandoned. The visitors leave, and the *Pastor*, alone with *Marthe*, insists upon knowing the cause of her trouble. After some resistance the girl tells her story, and the good man at once resolves to set out for Rome in search of her betrayer. At this point the finale of the first act begins, opening with the *Pastor's* Solo, "My child, my duty bids me go." Here M. Guiraud appears at his best. The melody is flowing and agreeable, full of tender expression, and accompanied with much delicacy. A happy mixture of dignity and sweetness pervades the air, disposing us to think more highly than at any previous time of the composer's powers. Left alone at its close, *Marthe* takes the bold resolution to anticipate the pastor, and herself set out for Rome. As she does so, *Vergaz* is heard crying, "Nine o'clock. It snows." But this deters not the girl, who, while the children in another room repeat their carol, writes a hurried "Farewell," and stealthily leaves the house. As she disappears, *Denise* enters calling "Marthe," and ascends the stairs to look for her in her apartment, the merry Christmas voices all the while singing, "Kings of ancient story, please to step inside:" the warmth of Christmas festivity bitterly contrasting with the situation of the poor wanderer who has just gone forth. Then the curtain falls. So far, though the music is never great, it cannot fail to please us. We recognise a harmony between its unaffected simplicity and the idyllic character of the drama, and with this have good reason for content.

The second act takes us to Tivoli, near the Temple of the Sybil, and introduces us to a crowd of beggars, who relieve the tedium of lying in wait for prey by singing a chorus, "Mendicity was once a prosperous trade," which soon becomes more energetic and dramatic as a party of American tourists approaches, convoyed by guides. "We're in luck," exclaim the beggars, and commence to play upon their instruments a *pifferari* melody with a drone bass, while others dance. Next the men whine in two-part harmony a very characteristic and happily conceived chorus, "Your charity we pray;" and when these are finished the guides, reinforced by *Marcassoni*, a neighbouring innkeeper, begin their routine description of the place. Presently the beggars recommence, this time in four-part chorus; and between the

ciceroni on the one hand and the mendicants on the other the poor travellers are in bad case. We, however, enjoy the scene, for the music is clever and humorous, and when the Americans go away without putting their hands in their pockets, we laugh as a *fortissimo* scream "Canaglia" rends the air. But all this is apart from the story, which resumes when the innkeeper and his two daughters talk of a certain guest of theirs named *Frédéric*, describing him as madly in love with a sister of the *Duca Strozzi*. Illustrating a well-known proverb, this gentleman soon enters, enabling us for the first time to look upon the betrayer of *Marthe*. He has obtained an interview with the *Contessa Elena* unknown to her hostile brother, and elatedly sings an air, "In spite of wealth and high position," that may fairly be reckoned among the best numbers in the opera. Quite French in character, and calling up reminiscences of M. Gounod without actual plagiarism, it stands an excellent chance of meeting with favour from those who love a pretty melody and prefer sentiment not too profound. *Frédéric*, it appears, had arranged to meet *Elena* at the inn, and is not long kept waiting for her appearance. A love Duet of course follows, the *abandon* of which is somewhat checked by the lady's fear of discovery. She swears nevertheless to be faithful, and the concluding *ensemble* is melodious and passionate enough to "bring down the house" if at all decently sung. We gather from this number that M. Guiraud cannot enter very deeply, as a composer, into human feeling. He is always somewhat superficial, but, as he is at the same time pleasing, few will murmur. A little bit of stage "business" follows the duet, the Duke appearing, and *Elena* slipping away unobserved, while the orchestra plays a short movement. *Strozzi* has come to dine at the inn attended by his bravo *Beppo*, and as they pass we hear them arrive at a mutual understanding that *Frédéric* shall be somehow put out of the way. Meanwhile that young gentleman receives visitors. There come from Rome in search of him the three students whom we saw in Switzerland and three lady models, *Rosetta*, *Angelica*, and *Violina*. They are a merry party, and, suspecting *Frédéric* to be in the inn, essay to "draw" him by singing a piece from *Musaraigne's* grand opera, "The Maniac Mother-in-law"—a serenade with vocal accompaniment in imitation of a guitar. This is a clever and ingenious bit of fooling, and answers its purpose by bringing *Frédéric* to the balcony, where he is uproariously recognised and saluted. He begs his friends to let him alone, but they answer with another chorus from the same opera, "Our curses on his head"—a piece of mock-heroics well conceived and carried out. Yielding at last, *Frédéric* orders an *al fresco* dinner, and the dishes are discussed in a sparkling, lively chorus, which the Carl Rosa version omits. When, however, the talk runs on the lady of *Frédéric's* choice, the three students speculate in a Trio with chorus upon her personal appearance, and this Mr. Rosa has wisely retained, since it is a thoroughly piquant and agreeable number. So far, in the act, the drama has "marched" slowly, but now its interest revives. A sweet voice begins singing outside, and presently a boy enters, and is requested to entertain the company with a song. Wandering minstrels are only too glad to comply with such a desire, and the lad begins a ditty, "Thy perfumed shore, Sorrento," the melody of which obviously imitates, in style and character, those that may be heard any day in the Italian towns. Charmed with the new comer, the merry party buy up his stock-in-trade, but not before we hear the "boy" identify *Frédéric*, and hear *Frédéric* wonder where he had seen his face before. Under the influence of this feeling, the young painter asks permission to sketch *Piccolino* (for so the minstrel is called), and doing so he questions him as to his antecedents. A duet ensues in which *Frédéric* is himself questioned, and thus carries on the drama without, however, adding in any especial measure to its musical interest. The result is that the young painter offers to admit *Piccolino* into the artistic fraternity, and after some hesitation the lad accepts. *Frédéric's* friends, absent throughout this dialogue, now return, and a comical ceremony of initiation takes place, the neophyte being asked gravely whether he has yet painted the Sixtine Chapel, whether he is sought after by the ladies, whether he drinks till he sees the bottom of the bottle, &c. To all these queries *Piccolino* replies, "Not yet," and receives the solemn caution, "It is better to remain the ignorant young chap you are." M. Guiraud has caught the true spirit of this scene. His music combines a half-seriousness with just enough of fun to make a true burlesque, and to help the action merrily along. As the game is at its height the *Angelus* gives a signal for the party to break up, but at that moment *Beppo* and another enter with a pretended letter for their destined victim *Frédéric*. Fortunately *Piccolino* thrusts himself in the way and receives a slight wound in the shoulder. The action here is exciting. The young men would remove *Piccolino's* clothing, but are met with protestations that nothing is the matter. Enough is the matter however to cause faintness, and while *Frédéric* tries to restore his preserver, the rest sing an "Ave Maria." Recovering consciousness *Piccolino* is relieved to find that his clothing has not been disturbed, and after a while the whole party join in a merry chorus before setting out for Rome. With this the second act ends.

The third act shows us *Frédéric's atélier* in "an old and dilapidated palace," where are assembled *Tourteau*, *Comète*, and a number of students. After a lively introduction, *tempo di valse*, an *Ensemble* begins, in the course of which *Comète* receives an unlimited amount of "chaff" *à propos* to a picture of his on the easel. This is really a continuation of the valse movement, and has a bright and inspiriting effect, appreciated by us if not by the object of its raillery. But relief comes to the young amateur with the noise of a fanfare behind the scenes, and the uproar of a merry Chorus sung by a Carnival mob. "We rule o'er Rome, and while our reign's enduring, no peace a single soul shall know," cry the boisterous crowd—a sentiment received by the occupants of the stage with a sympathetic "Ta, ta, ta, ra." "They are pursuing some one," observes *Comète;* and then the some one enters in the person of *Musaraigne*, who, in a capital *buffo* Air, "In this crowd and this confusion," describes the attention paid to him by the mob, and his preference for the quieter Carnival of Paris. This song is really excellent of its kind, because not less marked by musical ability than genuine humour. It cannot fail to make a "hit." *Musaraigne* has brought an invitation to a fancy ball from the owner of the dilapidated palace, and, as it is being discussed, *Frédéric* and *Piccolino* enter. All set to work, but presently *Piccolino* is called upon for a story. He prefers, however, to sing a song, and chooses one which exactly reproduces the tale of *Marthe's* betrayal and *Frédéric's* unfaithfulness. "It was a shepherd maiden," with its short, interpolated choruses, is, of course, a simple ditty, with no musical pretensions beyond giving fit expression to the subject. This it does, in our opinion, sufficiently well, allowing the singer ample scope for whatever of natural pathos she can command. *Frédéric* is naturally touched by what he has heard, but forgets it all when a crowd of masqueraders enter, dancing and singing a mad-cap chorus, in which the composer appears to special advantage. Here the orchestra plays a distinguished part, and the whole reflects a wild exuberance of animal spirits in a manner that makes us suspect the existence in M. Guiraud of a dramatic power greater than any that has yet appeared. In the course of the revel, a bouquet, intended for *Frédéric*, is dropped, and secured by *Piccolino*, who, when all have retired, finds in it a note from *Elena* making an appointment to meet in the studio. *Piccolino* at once resolves to receive her in person, and, when the Countess enters, masked, pretends to take her for a model. *Elena*, irritated, unmasks, and is then bluntly told that she cannot see *Frédéric*. "Who are you that dare prevent me?" exclaims the Countess, and is answered "A woman." At this point begins an important Duet for *Elena* and *Marthe—Piccolino* no longer. The situation, it will be observed, is highly strung and capable of passionate treatment, so that we are curious to see how far M. Guiraud will prove himself equal to it. *Marthe* begs with tears that *Elena* will give up *Frédéric* to her, but the proud lady utters words of scorn and contempt, both the supplication and the refusal growing in intensity as the duet proceeds. On the whole, M. Guiraud comes out of the ordeal well. He does not employ elaborate means of expression, nor seek to use the orchestra rather

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(DA NOBIS PACEM)

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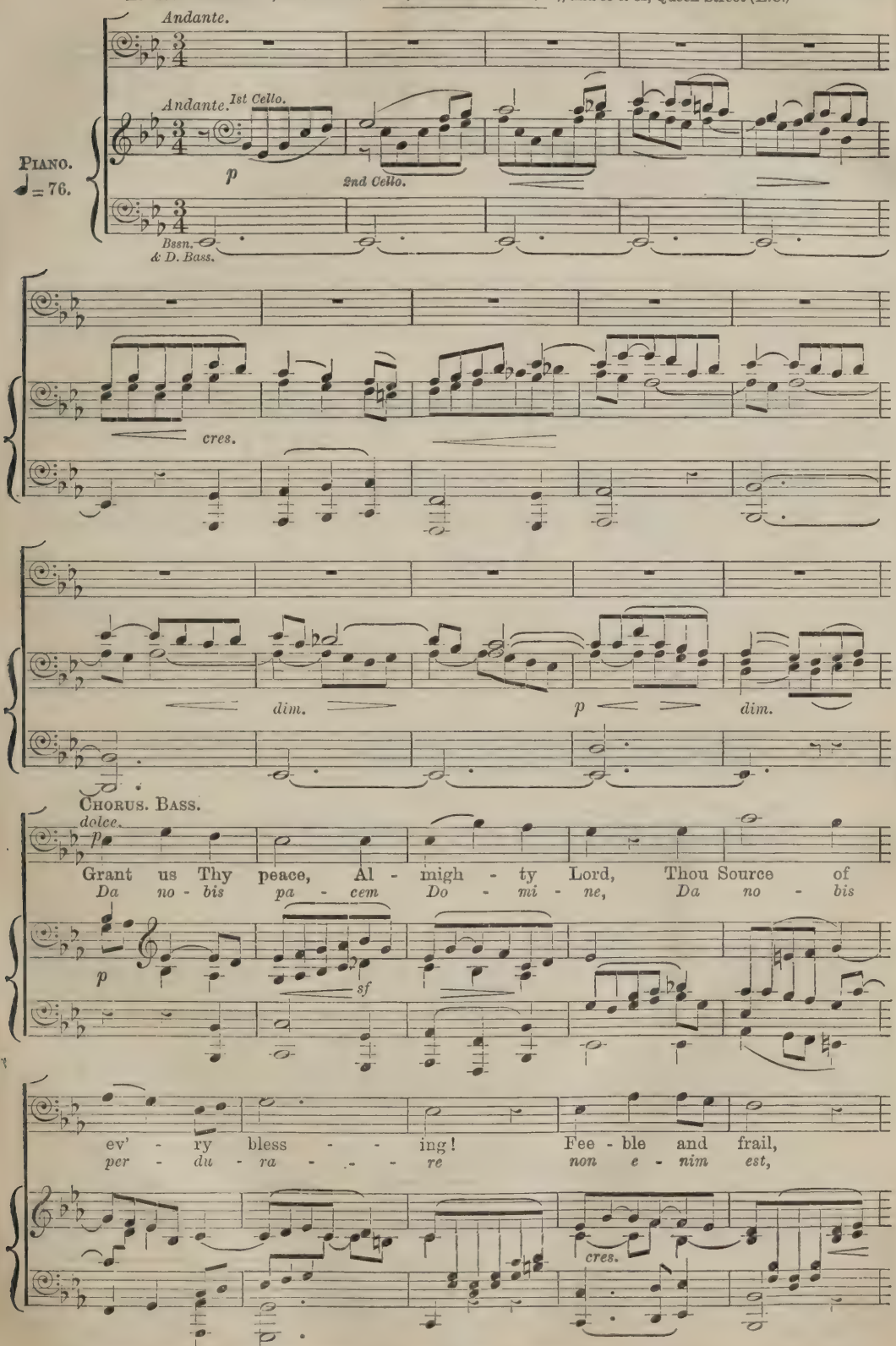

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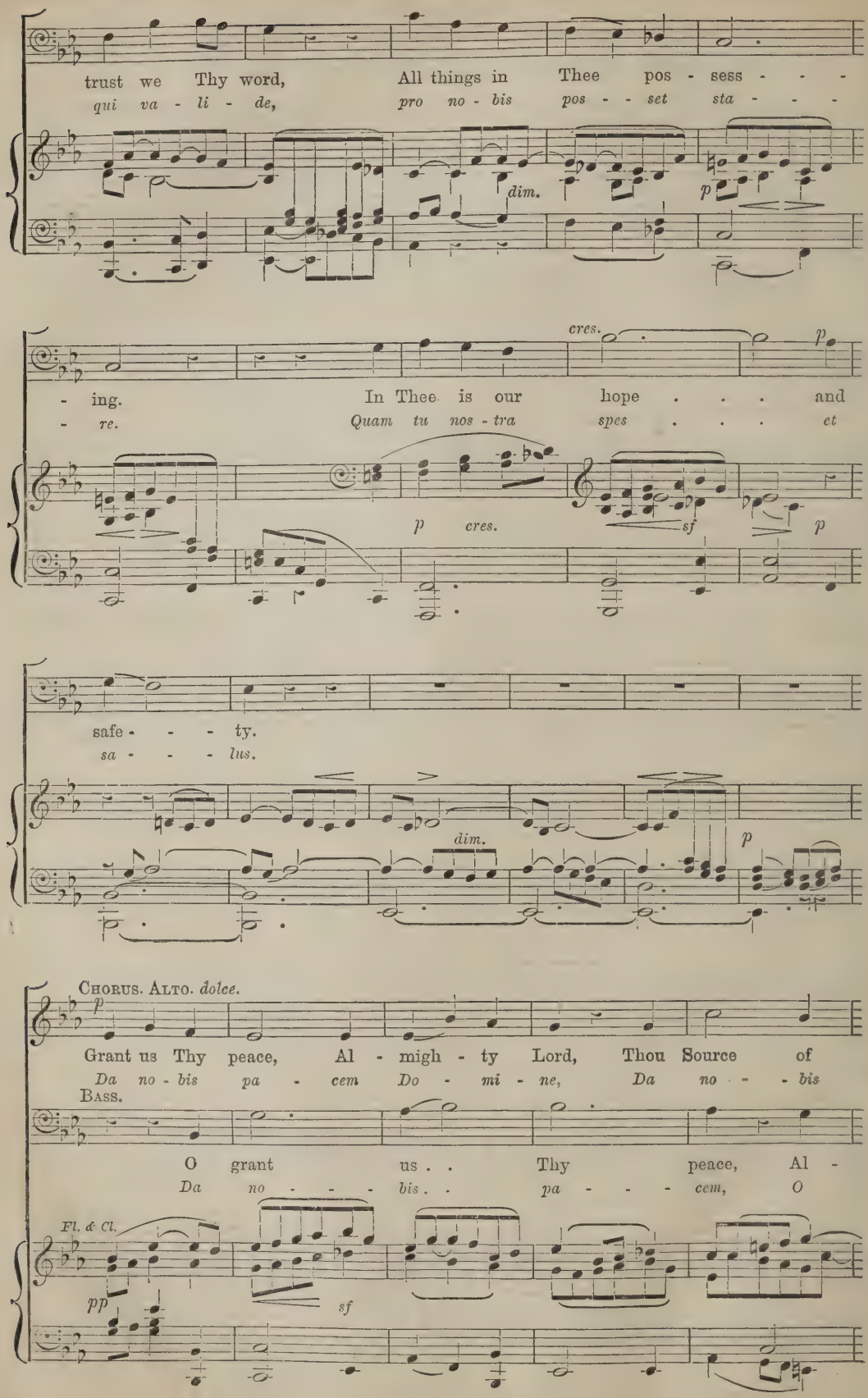
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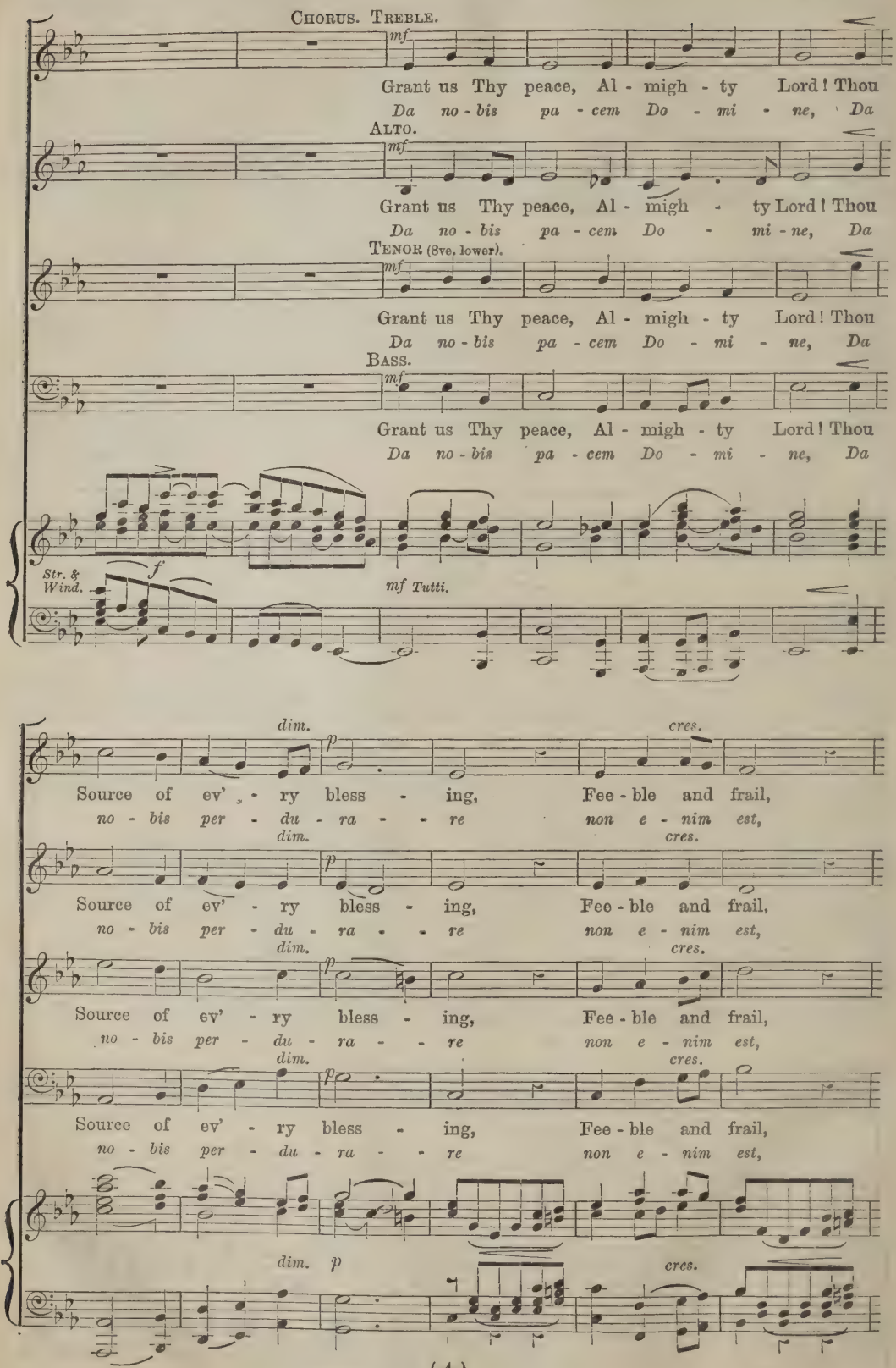
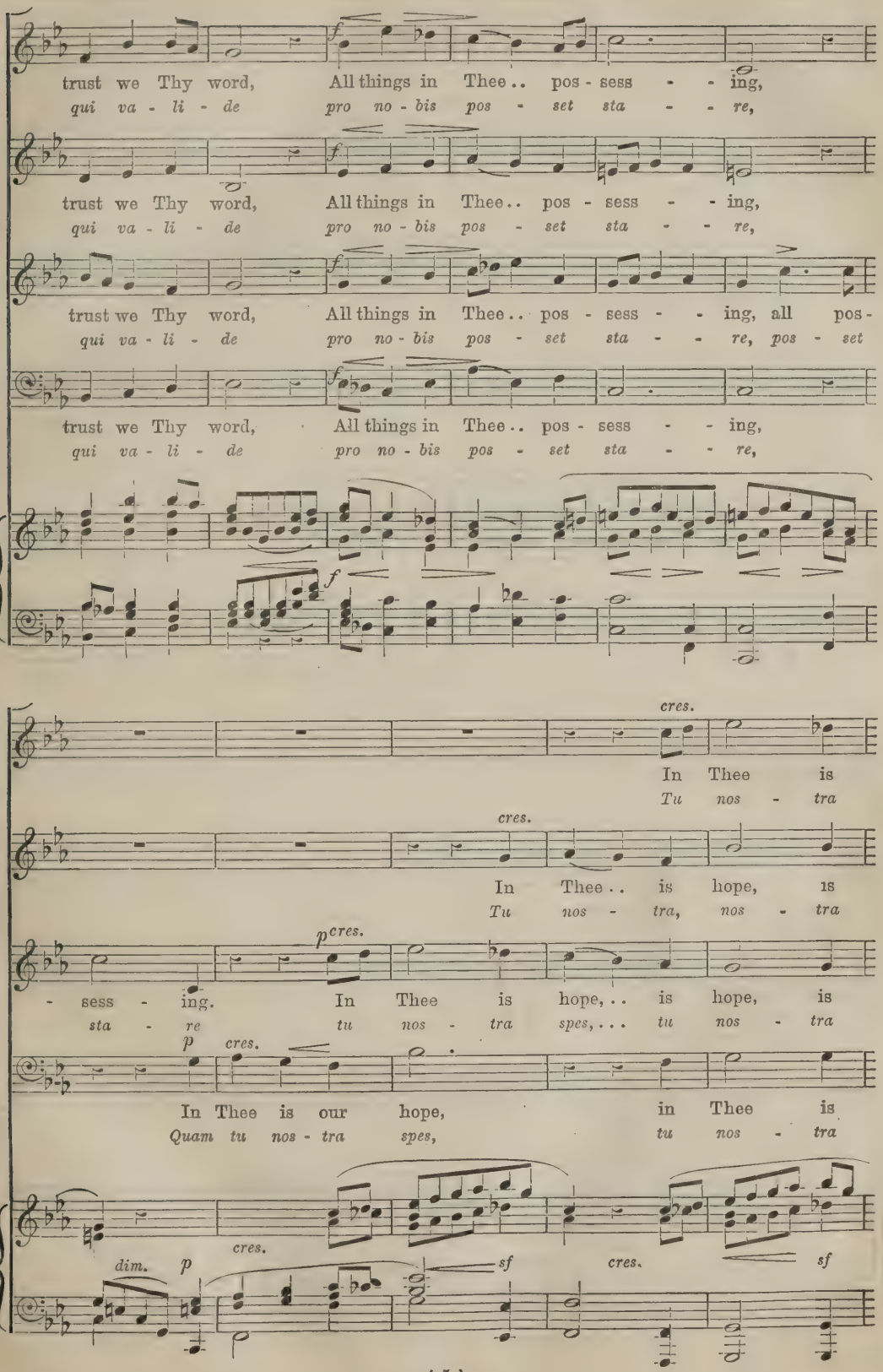
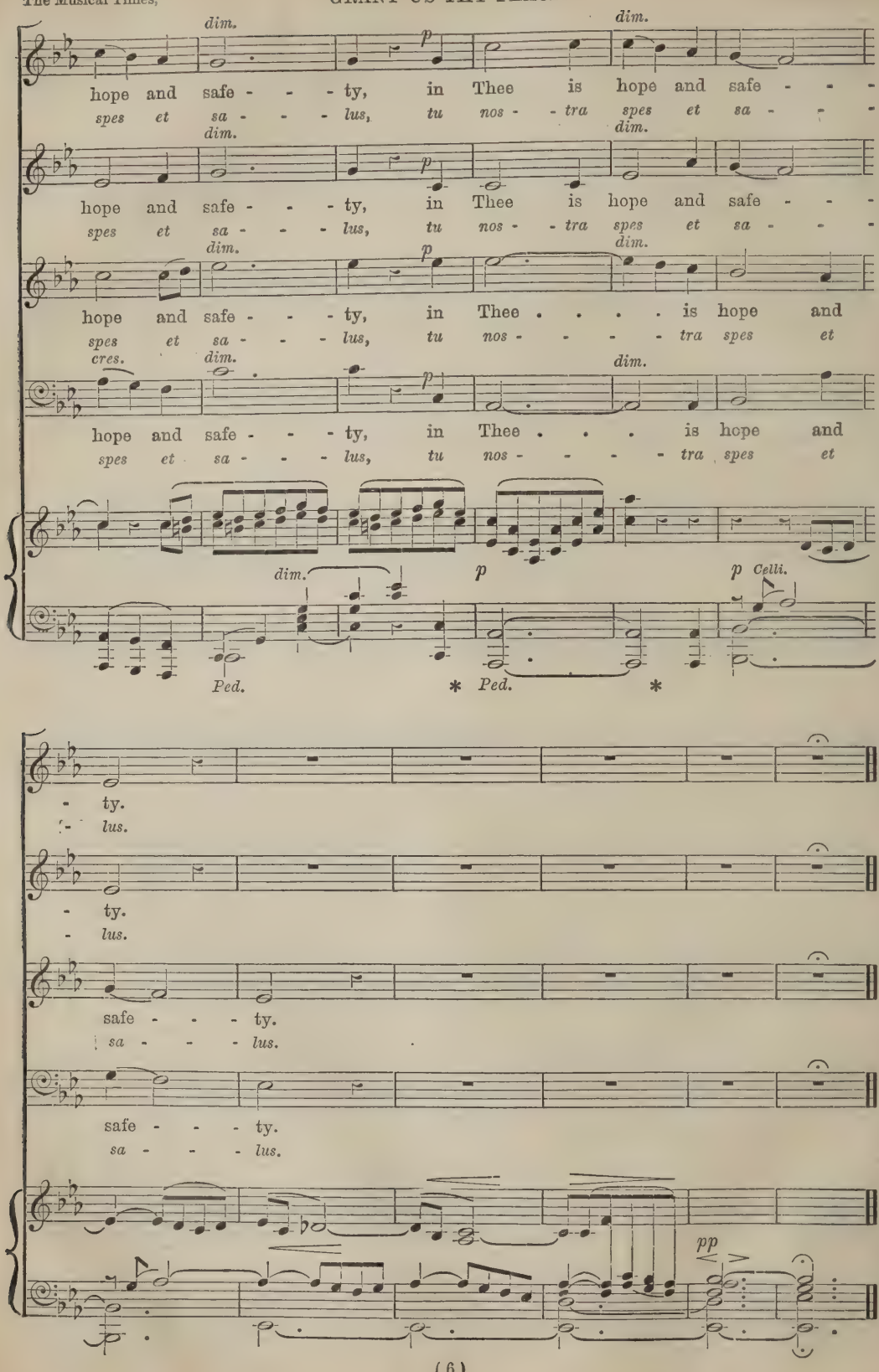
Da no - bis pa - cem Do - mi - ne, Da no - - - bis
Bass.
O grant us . . Thy peace, Al -
Da no - - - bis . . pa - - - cem, O
Fl. & Cl.
pp
sf

ev' - ry bless - - - ing! Fee - ble and frail,
per - du - ra - - - re, non e - nim est,
- migh - ty Lord! Fee - ble and frail, fee - ble and
Do - mi - ne, non e - nim est, non e - nim
cres.
trust we Thy word, All things in Thee . . pos - sess - - -
qui va - li - de, pro no - bis pos - - set sta - - -
frail, trust we Thy word, All things in
est. qui va - li - de, pro no - bis
cres. dim. p
cres. dim.
- ing, In Thee is our hope . . . and
- re, Quam tu nos - tra spes . . . et
cres.
Thee pos - sess - ing, In Thee is our hope
pos - - set sta - re, Quam tu nos - tra spes,
p cres. sf p
safe - - ty.
sa - - lus.
dim.
and safe - - ty.
et sa - - lus.
cres.


Chorus. Treble.
mf
Grant us Thy peace, Al - migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da
Alto.
mf
Grant us Thy peace, Al - migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da
Tenor (8ve. lower).
mf
Grant us Thy peace, Al - migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da
Bass.
mf
Grant us Thy peace, Al - migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da
Str. & Wind.
f
mf Tutti.
dim.
p
cres.
Source of ev' - ry bless - ing, Fee - ble and frail,
no - bis per - du - ra - re non e - nim est,
dim.
p
cres.
Source of ev' - ry bless - ing, Fee - ble and frail,
no - bis per - du - ra - re non e - nim est,
dim.
p
cres.
Source of ev' - ry bless - ing, Fee - ble and frail,
no - bis per - du - ra - re non e - nim est,
dim.
p
cres.
Source of ev' - ry bless - ing, Fee - ble and frail,
no - bis per - du - ra - re non e - nim est,
dim. p
cres.


trust we Thy word, All things in Thee.. pos - sess - - ing,
qui va - li - de pro no - bis pos - set sta - - re,
trust we Thy word, All things in Thee.. pos - sess - - ing,
qui va - li - de pro no - bis pos - set sta - - re,
trust we Thy word, All things in Thee.. pos - sess - - ing, all pos -
qui va - li - de pro no - bis pos - set sta - - re, pos - set
trust we Thy word, All things in Thee.. pos - sess - - ing,
qui va - li - de pro no - bis pos - set sta - - re,
cres.
In Thee is
Tu nos - tra
cres.
In Thee.. is hope, is
Tu nos - tra, nos - tra
- sess - ing. In Thee is hope,.. is hope, is
sta - re tu nos - tra spes,... tu nos - tra
In Thee is our hope, in Thee is
Quam tu nos - tra spes, tu nos - tra
dim.
cres.
sf
cres.
sf


dim.
p
hope and safe - - - ty, in Thee is hope and safe - - -
spes et sa - - - lus, tu nos - - tra spes et sa - - -
hope and safe - - - ty, in Thee is hope and safe - - -
spes et sa - - - lus, tu nos - - tra spes et sa - - -
hope and safe - - - ty, in Thee . . . . is hope and
spes et sa - - - lus, tu nos - - - - - tra spes et
cres.
hope and safe - - - ty, in Thee . . . is hope and
spes et sa - - - lus, tu nos - - - - - tra spes et
Celli.
Ped.
*
- ty.
- lus.
safe - - - ty.
sa - - - lus.
pp

than the voice for that purpose. Nearly the whole of the sentiment of the music lies in its melodic phrases, and these, it must be confessed, are happily chosen; above all, when *Marthe* pleads with her rival, urging that, while *Elena* is rich and happy, the poor Swiss girl has nothing but love to reconcile her to life. This, however, is characteristic of M. Guiraud, who, avoiding any attempt to be profound, rests satisfied with a judicious employment of the more natural and obvious resources of his art. At the close of the duet *Elena* hears her brother approaching, and hides in an adjoining room. Immediately after the *Duke*, come *Frédéric*, *Torteau*, and *Musaraigne*. *Strozzi* desires to warn *Frédéric* that, should he persist in his suit, *Elena* will be compelled to take the veil. This he does in significant language, and retires, leaving the young painter furious with rage and bent upon carrying *Elena* off that night. But he reckons without the lady, who overhears all, and leaves a note behind her bidding her lover farewell for ever. *Frédéric* picks the missive up, discovers what has taken place, and goes away in anger, bidding *Piccolino* find some other home. That home, *Marthe* resolves, shall be the bed of the Tiber, and, as she meditates thus putting an end to trouble, the orchestra plays the Christmas carol, "Kings of ancient story." Hardly has she left the house, before *Frédéric* enters, making arrangements for carrying off *Elena*, while outside a riotous Carnival Chorus bursts forth. Now the end of the story has come. *Marthe*, rescued from the Tiber, is carried in, and soon *Frédéric* recognises in the half-drowned girl his victim of the Swiss mountains. Struck with remorse, and touched by her fidelity, all his love revives, and in a brief, passionate solo he pleads for forgiveness, which is gladly accorded; and after the "minstrel boy" has been introduced to the students as *Frédéric's* wife, the Opera concludes with a portion of the merry chorus previously sung by the masqueraders.

To sum up, let us say that the drama of "Piccolino" is one of strong interest and varied attraction, and that the music, while never great, always pleases, in right of its simple natural melody, its dramatic fitness, and unpretending character. "Piccolino" should be a popular success.

Sechs Lieder für Sopran oder Tenor mit Begleitung des Pianoforte (Op. 12).

Genrebilder. Sechs Klavierstücke (Op. 13).

Quintet für Pianoforte, Violine, Viola, Violoncell, und Contrabass (Op. 16). Componirt von Hermann Goetz. [Leipzig: Kistner.]

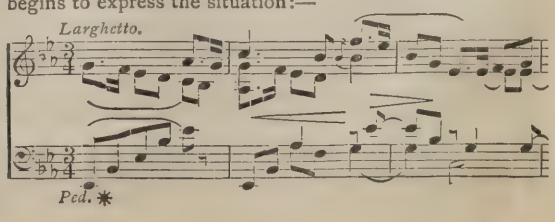
Having regard to the sudden and wide-spread interest taken in this composer since the production of his "Taming of the Shrew" at Drury Lane Theatre, by Herr Carl Meyder, and the performance of his Symphony in F at Madame Viard-Louis' Concerts, we shall be consulting the wishes of our readers if we lay before them some particulars regarding his other works. For this purpose we make no careful selection with a view to set the composer in a particular light, but take such of his later productions that happen to be at hand. The majority of those to be noticed now and hereafter, though the Opus number of the latest is no higher than 17, are unfortunately posthumous, only up to Opus 13 having been published during the lifetime of the unfortunate author. This fact lends to our task a melancholy interest, and makes our perception of Goetz's genius more and more painful as it becomes more and more complete. Every talent discovered is a talent lost; every promise of greatness, a flower nipped in the bud. But we may feel thankful all the same that, though the man has gone and his hopes have perished, something remains as his contribution to our artistic wealth. In music, no more than in any other branch of human enterprise, is any man a necessity. The thing wrought upon endures, though among the workers "one generation passeth away and another cometh;" and happy should he be who leaves an abiding mark of his existence upon the mighty aggregate of the labour of ages.

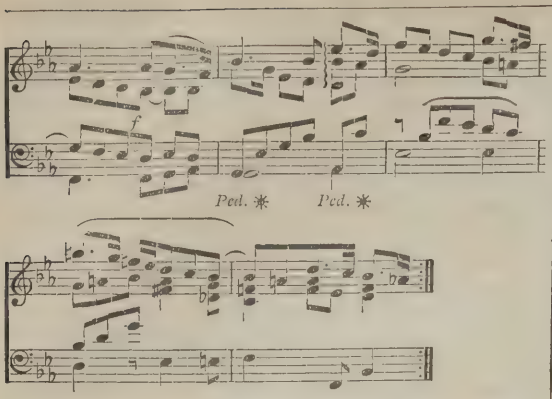
Taking the compositions before us in the order of their publication by Kistner of Leipzig, we come first upon "Six Songs for Soprano or Tenor, with Pianoforte Accompaniment" (Op. 12), dedicated by the composer to "his beloved Laura." The verses here set to music are by various writers, as Richard Pohl, Th. Storm, Julius Wolff, and Albert Trager; nearly all of them being distinguished by a tenderness and depth of sentiment such as we should expect to find in any poetry chosen of Goetz. With this, however, we have not specially to do, and, as regards the music, it is clear that Goetz studied the German *lied* in its best and most attractive forms, without sacrificing his own individuality. Every bar seems to have been inspired by careful reading of and profound sympathy with the verse. In all cases the one art—the woman, as Wagner would say—follows, and is subordinate to the other—the man; taking such forms as may best express the poet's feeling without reference to any notions of symmetry. The result is entirely beautiful; the more because Goetz has always at command a wealth of appropriate melody, and knows how to make the pianoforte almost as eloquent as the voice. We might illustrate this with copious extracts, but matter of greater "pith and moment" awaits us; and we dismiss these songs, for the present at least, with a hope that an English edition may soon appear. Of their favourable reception in our drawing- and concert-rooms we have not the smallest doubt.

Opus 13 is entitled "Genrebilder: Sechs Klavierstücke," and dedicated to the composer's sister Marie. Each of these pieces, we should note, is headed by a verse of poetry, in the same manner as the Symphony in F. This appears to have been a favourite method with Goetz, who found in the thoughts of others an incentive capable of arousing within him the spirit of composition. Musical authors seek this help more often than is generally supposed, because the fact is not always acknowledged. Haydn, we are told, invariably imagined some story or incident when sitting down to write, and the practice has nowadays so widened its scope that "programme music" is a department in itself, containing, let us add, a good deal of matter *pour rire*. In the little works now before us, as in his Symphony, Goetz makes no attempt to describe that which, musically speaking, is indescribable, but limits himself to the legitimate task of expressing feelings called up by the sister arts. *Ex uno disce omnes*—here is the motto of the first of these six pieces:—

Jetz wird sie wohl im Garten gehen,
Der blüht und glüht im Sonnenlicht,
Und in die Ferne wird sie spähen—
Mich aber, ach, mich sieht sie nicht!

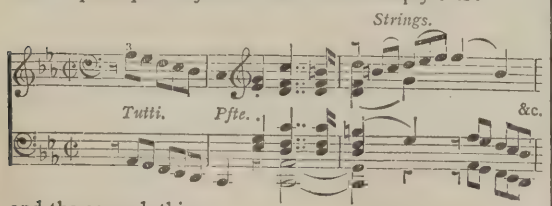
In the illustration of lines like these, music, we need not say, is perfectly at home, and few will question that an association of the two arts has charms for a circle of amateurs wider than that affected by abstract music. With reference to the workmanship of the "Genrebilder," we decline to assert that there are no passages adapted to make a purist examiner in harmony angry enough to tear his hair. Goetz shows considerable hardihood in this respect, but we have arrived at an epoch in musical art when all of us consider ourselves entitled to put Beethoven's question, "Who made the rules?" Nowadays, in music, if not in morals, "the end justifies the means," and if a composer can produce a desired effect by flying in the face of law, we are disposed rather to admire his courage than censure his audacity. But the most prominent characteristics of the "Genrebilder" are those which stand so well to the front in Goetz's opera and symphony, intense earnestness, keen feeling, and powerful expression. There is no doubt at all with us that the man was a true poet, gifted with a poet's susceptibility to influences from without, his perception of the beautiful, and ability to transmute and reproduce beauty stamped with the stamp of his own individuality. We could prove this over and over again from the pages before us, but a single passage will speak for all—at any rate, it does so to us. Goetz has in mind a man looking on the scenes of his happy boyhood under the influence of feelings at once tender and melancholy, and this is how the composer begins to express the situation:—



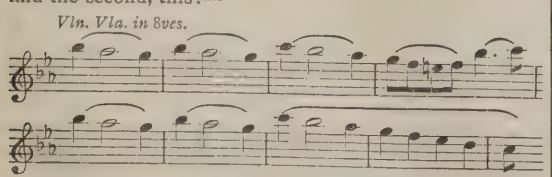


Indefinite as, in its very nature, is the language of music, the foregoing passage may not produce the same effect on all who hear it; but its sweet tenderness well stands for the emotion of one to whom the happy days of "auld lang syne" are recalled. We claim, then, for these unpretending little flowers of art the greatest distinction to which they can aspire—not only modest beauty, but a language.

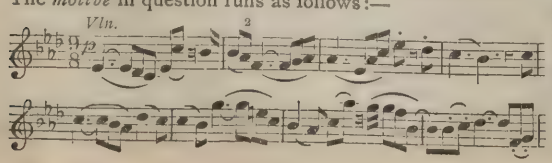
Turning to concerted chamber-music, let us see how our composer distinguishes himself there. This branch of art is represented among Goetz's posthumous works by a Quintett in C minor for pianoforte, violin, viola, violoncello and double-bass—an important contribution to its repertory, at all events in design and intention. The Quintett begins with a short *Andante sostenuto*, the opening bars of which (for strings only) at once arrest attention, and, by the way, illustrate the polyphony which is so marked a characteristic of the composer's style. Ending on the dominant seventh chord, the Introduction is followed by an *Allegro con fuoco*, the development of which strikingly recalls the first movement of the Symphony in one very important respect. We refer to the absence of the discursive episodes with which composers who are not adepts at development eke out their movements. The *Allegro* in this instance is a model of skill in making the most of carefully chosen themes, while its form is as clear as crystal. A casual glance at the music may, perhaps, dispose one to think that it somewhat lacks variety; but careful inspection dissipates the idea, so ingeniously diversified, and with such nice regard to the effect of slight changes, are the themes worked out. It may be well to cite the principal subjects. The first is simply this:—



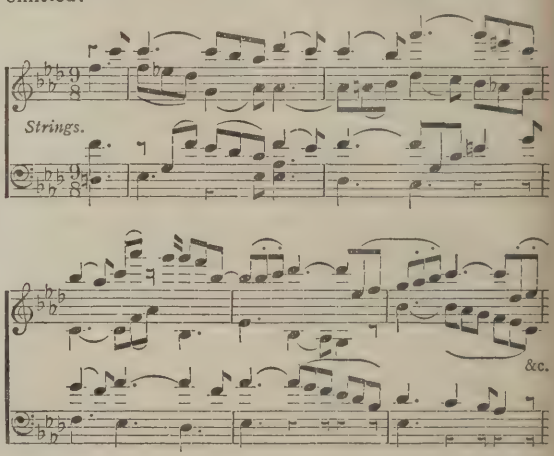
and the second, this:—



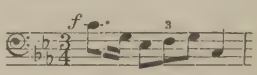
The slow movement is an *Andante con moto* in A flat, having its chief thematic material in a melody first given out by the violin, to a simple pianoforte accompaniment. The *motive* in question runs as follows:—



It is then taken up by the violoncello, the violin, as do the violins in the slow movement of the Symphony, continuing with an independent melody of its own. The movement duly exhibits episodes and a second subject, but these are all subordinate to the subject just quoted, Goetz's treatment of which grows highly interesting after it has been heard *in extenso* from the viola, accompanied in semiquaver *arpeggios* by the pianoforte. Thus its first section is worked in varied "imitation," and always the interweaving parts are managed with the skill of a true master of polyphonic writing. We may cite the movement, further, as showing with what care Goetz studied the character of each instrument. The pianoforte part is always pianoforte music, while each member of the string family is provided with matter suited to its genius. As a specimen of the young master's part writing, the following may be given—the pianoforte semiquavers are omitted:—

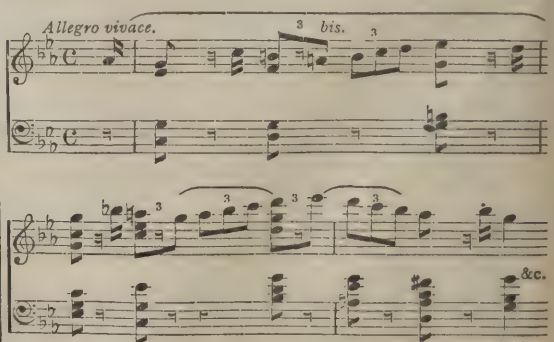


The third movement is an Allegretto (*quasi Menuetto*) in which a curious effect is produced by the intimate association of a short, energetic phrase, with a suave and graceful theme. Phrase:—



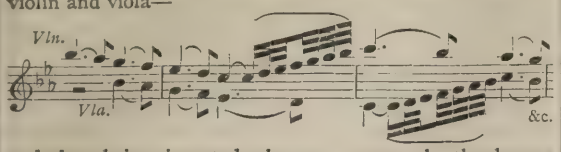
Theme:—

The Trio consists of a simple diatonic melody in C major, first announced by the violoncello and then treated as a canon on the octave by that instrument, and the pianoforte. Altogether the movement is graceful, pleasant and unpretending. Life and energy animate the finale (*Allegro vivace*) from beginning to end. Mark how, after a few bars of introduction, the pianoforte announces its chief theme:—



The first episode is in the same key, bold and march-like, but the second subject is more noteworthy on account of

its treatment, first appearing as a canon on the octave for violin and viola—



and then being inverted, also as a canon, by the basses and viola. But Goetz here revels in counterpoint, for after the reappearance of his main theme he treats a portion of it fugally, and in a manner worthy of careful notice on account of its ingenious devices. The temptation to quote liberally is very strong, but enough has been said, we trust, to kindle the reader's interest alike in the composer and his work. We shall take another opportunity of directing attention to the dead master's setting of Psalm 137, his Frühling's Overture, and other important compositions.

Novello's Music Primers. Edited by Dr. Stainer.
Singing, by Alberto Randegger, Professor of Singing at the Royal Academy of Music.
[Novello, Ewer and Co.]

THE fact—which appears universally admitted—that it is not necessary to be a public singer in order to secure a high position as a teacher of the art seems to confirm the theory which has been often advocated in these columns, that mere executive proficiency in any branch of music should not be accepted as the only qualification requisite for one who has to form and direct the plan of study for others. But the time has not yet come when the capacity of the instrumental professor to make his pupil play shall be as severely tested as the capacity of the vocal professor to make his pupil sing; and meanwhile, therefore, we must cling to the hopeful sign that a man like Signor Randegger, who is one of the deepest thinkers upon his art, an excellent musician and a successful composer—but who never, as far as we are aware, has sung before an audience—should be regarded as a recognised authority upon vocal training, and be the master of very many of the most favourite singers of the day. It is very true, as the author of the excellent Treatise now before us says, that "no written theories on singing can presume to take the place of oral tuition;" but works of this class—like medical books by our eminent authorities—are most valuable as guides; although we should certainly not recommend any person to attempt either to teach himself or cure himself by their aid. If, however, it were possible for an amateur to glean enough knowledge to become a tolerable singer solely by obeying printed instructions upon the subject, we really believe that his object would be more effectually gained by attentively studying Signor Randegger's Manual than by poring over any other with which we are acquainted. In the first place, on opening the book, we are pleased to find the announcement that it is the purpose of the author to explain the primary rules "in concise and intelligible language, purposely avoiding the use of diagrams and of technical expressions, which would require special scientific knowledge on the part of the reader;" because we are satisfied that, although a thorough acquaintance with the anatomy of the vocal organs is absolutely necessary for the professor, many persons are deterred from the study of the art by those somewhat repulsive illustrations which are so plentifully scattered through many of the works on the subject. The author has very carefully classified, and indicated the compass of, the various voices; and some important hints are given respecting the necessity of exercising great caution in training the delicate vocal organs of young children. The subject of "Resonance connected with the Registers of the Voice" is most ably treated; and it is truly said "the notion that certain sounds come *from* the chest or *from* the head must be rejected as absurd," the fact being that "the shape and action of the vocal organs vary according to the pitch of the sound; and in conformity with the different shapes which the vocal organs assume—their different actions, the greater or less pressure of, and the direction given to, the vibrating column of air—the singer experiences peculiar physical sensations, as if the sound were actually generated in the chest, mouth, or head, while in fact these cavities only act respectively as the '*resonance apparatus*' of the voice." The systematic arrangement of the preparatory lessons will sufficiently show how carefully and gradually an experienced master trains the voice to produce beauty of tone by the practice of the sustained note, before he proceeds to blend the registers, and should act as a caution to those ambitious amateurs who plunge into songs without the power of even singing a scale correctly. Passing through the numerous studies, which really contain everything essential for the acquirement of pure tone and facile execution, we come to the explanation and examples of the various embellishments. As might be expected, we here get the true definition of the *Appoggiatura* and *Acciaccatura*, the real meaning of which two words is most incorrectly stated in many of the elementary musical books which have lately come before us. Regarding the *Trillo* our author says, "It is one of the most brilliant displays of executive skill in a singer, and should be practised as soon as the student has conquered the difficulties of the Preparatory Exercises." This is quite true, and although few of our modern vocalists use this embellishment, there can be no doubt that the real reason of this is not so much, as is often asserted, that it is an old-world ornament, as that there are but few artists who can perfectly execute it. Some excellent Exercises are given upon the method of practising these ornaments, and also for the acquisition of the *Mordente*, *Gruppetto*, *Portamento*, &c.; the observation with regard to the last named, however, that, although "graceful and effective when *sparingly* and *judiciously* applied, its abuse or misemployment becomes most nauseous and offensive, besides giving unmistakable evidence of bad taste in the singer," being one which should be taken to heart by the many who fancy that this effect appeals, on all occasions, with irresistible force to the auditor. The method of singing notes in a smooth and connected manner (no *gliding* being permitted) is also dwelt upon—*Legato* vocalisation, it being truly said, forming "the most prominent and valuable attribute of a good singer"—and directions are given for the various degrees of *Staccato*, with specimens of each for practice. The observations upon Elocution and Declamation are short but important: "No song," it is remarked, "should be attempted without first *reading* the words aloud, and trying to render them clear and intelligible: 1, by perfect articulation; 2, by a well-defined contrast of the various phrases, accents, and inflections; and, 3, by an exact expression of the author's meaning. Having thus studied the poetical sense of a song, the relation of the music to the words should be analysed." How rarely all these directions are attended to it is almost needless to say; but there can be no question that the neglect of them prevents the possibility of any person becoming more than a singing machine. It is a wholesome indication of the desire to convey instruction upon the various branches of musical art in the best form when we find that so many eminent men have associated themselves with Messrs. Novello as authors of the series of Manuals now so fast increasing; but, in truth, although we are bound to accept this work by Signor Randegger as a "Primer" because it is so termed, the matter is treated so exhaustively that we cannot consider any second work called for. Of course very much could be said upon the purely intellectual portion of the study; but, as we have already indicated, this is a subject the essence of which cannot be successfully conveyed in writing. "Technical and æsthetic principles," says Signor Randegger at the conclusion of his book, "must thenceforward go hand in hand; for the greatest mechanical efficiency would prove cold and lifeless without the animating spirit; whilst no æsthetic beauty could possibly exist apart from a perfect command over technical resources." This we fully admit; and although no more competent person could be found to lay down rules for so important a branch of art than the author of this Manual, he wisely refrains from doing so at any length, feeling no doubt, with us, that whoever desires to be an "æsthetic singer" must employ an "æsthetic master."

Novello's Music Primers. Edited by Dr. Stainer.
Musical Forms, by Ernst Pauer.
[Novello, Ewer and Co.]

THE title of this work gives at once a fair notion of the object it has in view, namely, to become a handy-book of

reference as to the shape and character of the various compositions which form the literature of music. No one could probably have been found more capable of producing such a book than Mr. Pauer. He has as it were one foot in England and the other in the very home of "form in music"—Germany. As a domiciled Englishman he is fully acquainted with all that has been said on the subject by our best thinkers; as a German by birth, he has at his finger-ends all the most valuable gleanings of contemporary Teutonic labour. But it would be but poor praise to say that Mr. Pauer has here given us only a catalogue of musical forms. He has done more than this; for in every possible case much evident care has been bestowed on the elucidation of difficult questions, and minute details have been given wherever careful reading has been able to unearth them. The first division of the book consists of a succinct but most useful account of form, beginning with its simplest elements, and proceeding onward to its more complicated development. We specially mention this as a merit, because there is a great tendency to limit the use of the word "form," even in some very influential quarters, to the general outline of an extended work. The author then traces the growth of that early ingenuity which, germinating in counterpoint, reached its full growth in the noble Fugue. After this the form of vocal pieces is described under their proper names, separated into sacred and secular divisions. A certain number of compositions which seem to belong without many distinctive features to either or both of these branches, are described as if on neutral ground. Under the group of secular vocal forms much information will be found which will be specially valued by those who have not the time to dip into foreign books. The article "Opera," which extends from page 94 to page 105, and closes with a most useful chronological table of composers of operas, is of marked interest. The early part of that portion of the work devoted to instrumental music contains useful explanations of several words and titles of pieces frequently talked of, but about the nature of which many persons are lamentably ignorant. Under the head "Cyclical Forms" Mr. Pauer has given a most excellent account of Sonata-form, appending tables showing the position and key of the *motifs* in several standard works, also an admirable sketch of the *framework* of the first movements of Beethoven's "Waldstein" Sonata (Op. 53, in C), which young students will find most instructive. The short notice of Overture form is also well worth study, as giving a trustworthy account of the historical growth of the form. Dance tunes of the old type are fully explained, and the verbal explanation well illustrated by a few bars of music showing the rhythm of each form. On the whole this Primer will, we believe, be found replete with valuable facts. It would of course be easy to say that some of the articles are too concise, but on the other hand it must undoubtedly have been a task of no small difficulty to the author to keep the book within reasonable limits as to size and price. That Mr. Pauer has done his task thoroughly well cannot be doubted, and most young musicians will be glad to reap the benefit of his highly trained intellect and extensive reading.

Novello's Music Primers. Edited by Dr. Stainer.
Plain-Song, by the Rev. Thomas Helmore.
[Novello, Ewer and Co.]

The author of this capital book has devoted so much time and energy to the resuscitation of ancient music in this country that he is worthily considered a sort of apostle of ancient church-song. His reputation for complete mastery of his subject will be fully maintained by this work, which first gives the history of the growth of plain-song and the signs used for the purpose of representing it to the eye, and is then devoted to useful practical instruction. We can confidently assert that the book will be found both useful and interesting not only to those who feel in duty bound as churchmen to incorporate church-song into church-services, but also to those who have a hazy notion that plain-song is something much to be respected for its antiquity, although sometimes rather ugly. The latter class, it is to be feared, is still very large; but there is no longer any excuse for ignorance on the subject when so much instruction in such an interesting shape can be thus easily and cheaply obtained.

A Morning and Evening Service, consisting of Te Deum, Jubilate Deo, Cantate Domino, and Deus Misereatur. Set to music for a Double Choir, and the Organ Part arranged from the Orchestral Score by Sir Robert P. Stewart, Mus. Doc. [Novello, Ewer and Co.]

We have no hesitation in saying that with an adequate chorus and band this Service would produce a very magnificent effect, so skilfully is it conceived and wrought; but, excepting at choral festivals, we fear only our largest and best choirs could perform it with anything like credit to themselves or to the talented composer. Of the several numbers composing this work, we must be allowed to single out the Cantate Domino and the Deus Misereatur as possessing great poetic beauty, though probably the Te Deum, with its massive harmony and antiphonal phrases, displays the composer as a master of the intricacies of what may be called the higher forms of musical learning.

English Organ Music, chiefly for Church Use. Published monthly, under the direction of the Editor of the *Musical Standard*. [W. Reeves.]

This publication should be known to all organists and others who desire to encourage this branch of English musical literature—Church organ music—which until lately has been greatly neglected. If all the gentlemen whose names are to be found in the prospectus contribute to this work, there can be no doubt whatever that it will be both very valuable and useful. We sincerely regret that the music should be printed in such an exceedingly microscopic style. Notes of this size can scarcely be distinct enough to make reading at sight an act either of certainty or pleasure.

The last Autumn Flower. Song. Words by Fides. Music by Ancona. [J. B. Cramer and Co.]

Were it generally understood that music is a science, and that its rules, as in other sciences, must be comprehended before even amateurs can be justified in giving forth their compositions to the world, we should cease to be inundated by such songs as "Ancona" has forwarded to us, and relieved from the unpleasant duty of saying what should have been said to the composer before the work was engraved. We can well understand how any person with a love of melody, but unskilled in the simplest laws of rhythm, can pick out the voice-part of the song before us; but a few weeks' study of any work upon Harmony would convince her (for we presume that "Ancona" is a lady) that, apart from putting false basses to her melody, there are scarcely two consecutive chords correctly written. Without dwelling upon the number of dominant sevenths rising, and discords tumbling down to notes with which they have no affinity, let us direct attention to the harmonies of the four bars of symphony in E flat minor (page 6), and to the bass notes A, B, rising with the voice (bars 1 and 2, page 7), in justification of our remarks, and with a kindly wish that some professor, or at least competent musical friend, may be consulted whenever "Ancona" is again desirous of publishing.

Auld Robin Gray; as originally composed about the year 1770, by the Rev. William Leeves.
[Novello, Ewer and Co.]

This melody has often been described as of Scottish origin; but the edition now before us—issued by Mrs. Moon, of Brighton, the granddaughter of the composer, the Rev. William Leeves—sets the matter at rest. The words were given to Mr. Leeves, when a young officer in the Foot Guards, by the Hon. Mrs. Byron, who received them from Lady Ann Lindsay; and it is here published with the original recitative. Mr. Leeves—who afterwards became Rector of Wrington, in Somerset, where he died in 1828, aged eighty—accompanied the air merely with bass notes; but the pianoforte part in this edition is mainly the same as that appearing in "Wilson's Songs of Scotland." Generally speaking, this is sufficiently sympathetic with the air; but we should recommend accompanists to raise the hand, or at least treat the chord very tenderly, on the third crotchet (bar 14, p. 2), lest the effect of the *acciaccatura*, A, should be marred. We sincerely hope that the present version of "Auld Robin Gray," the genuineness of which is attested on authority not to be disputed, will increase the popularity of a ballad which, for the purity of the words as well as the beauty of the music, stands almost unrivalled.

FOREIGN NOTES.

MADAME ADELINA PATTI has left Berlin, the scene of her latest triumphs, amidst the demonstrations of regret on the part of the lovers of the *bel canto*, and to the apparent relief of the adherents to the modern German school, in whose creed *diva*-worship is one of the abuses branded with an anathema. Herr Ferdinand Gumbert, the able critic of the *Neue Berliner Musik Zeitung*, in a farewell notice dedicated to the gifted vocalist, whom he styles "the greatest vocal artist of our time," improves his opportunity by pointing out some of the reasons for the existing scarcity of native *prime donne*, and the superabundance on the other hand of second and third-rate singers. Want of discretion on the part of young candidates for the stage in choosing the profession, the critic thinks, is not the least important of the causes which have led to these results, adding in conclusion: "It is high time the fact should be recognised that in order to become a good operatic singer five qualities are indispensable, namely: a sufficiently powerful voice, vocal talent, musical talent, dramatic feeling, histrionic talent. Of course, all the young ladies who nowadays enter upon a stage career possess these qualities—in their own estimation—and it is the fault of their teacher if they do not speedily attain a position of eminence. As if he could create a voice, talent, and diligent application in his pupils, when among fifty of their number there is frequently scarcely one having a true calling for the profession. And have not the most famous professors of the art presented the world with very indifferent singers indeed? Again, have not great vocalists, with but scanty instruction, solely by untiring study and eager and intelligent *listening*, attained to a high position in their art?" It may be said that there is nothing new in the above remarks of the Berlin critic; but they convey at least some wholesome truths which, if commonplace, are, for that very reason perhaps, but too frequently lost sight of amidst the vociferous applause with which we greet many a *prima donna* of the hour whose short-lived fame is the result merely of the fascinating influence of a sympathetic voice.

Madame Adelina Patti and Signor Nicolini, after giving a series of concerts in Leipzig, Dresden, and other German towns before crowded audiences, have proceeded to Italy to fulfil their engagements in that country.

Glinka's "The Life for the Czar" has recently been performed for the first time at Hanover, under the direction of Dr. Hans von Bülow, with a German translation of the libretto. The interesting work of the Russian composer was very successful, and has been several times reproduced since. Owing to the exertions of the indefatigable conductor of the Hanoverian orchestra the revival may also shortly be expected of Hector Berlioz's Opera "Benvenuto Cellini," which, since its first performance some years ago at Weimar, has not been taken up by any other German operatic establishment.

Herr Anton Rubinstein is just now at Berlin, where he has appeared at several concert performances, the chief object of his stay at the Prussian capital being however to direct the preparations now being made for the *mise-en-scène* of his Opera "Feramors," the first representation of which at the Royal Opera will shortly take place. The work, it will be remembered, was brought out not long ago at Königsberg, under the direction of the composer, achieving a moderate success.

Herr Goldschmidt's Oratorio "Die Sieben Todsünden" is to be performed this month at Hanover, under the direction of Herr Emil Paur. The German press refers to the work of the young composer in terms of the highest eulogium, while its author is being looked upon as one of the most promising representatives of the "new German" school.

An interesting performance of Beethoven's "Fidelio" took place on the 7th ult., at the Court Theatre of Sondershausen, a specialty on this occasion being the production during the evening of the four overtures written by the composer for his only operatic work.

The following works will form part of the programme of this year's Music Festival of the Lower Rhine, to be held about Whitsuntide at Aix-la-Chapelle, viz.: Beethoven's "Missa solemnis," Schubert's C major Symphony, Max Bruch's latest work, "The Lay of the Bell," and Schumann's Symphony in B flat major.

The representation of the entire Tetralogy, "Der Ring des Nibelungen," now being held at the Leipzig Stadt Theater, having attracted the attention of the King of Saxony, that art-loving monarch has recently paid a visit to the town in order to be present at the performance of a selection from the work in question, given by his special desire, and consisting of the opening and concluding scenes from "Rheingold," and the third act from "Götterdämmerung." The performance is said to have been a most brilliant one.

Herr Wagner's already so-much-talked-of opera-drama, "Parsifal," is announced to be completed, and the pianoforte arrangement of the score, from the pen of Herr Kellermann, will shortly be published. It may be added that the Society of Patrons of the Bayreuth undertaking, upon whom the worthy representation of the new work during the coming year will devolve, now possesses some two hundred branches extending far beyond the limits of fatherland, and whose members are steadily increasing in number.

At the eleventh concert of the Leipzig Gewandhaus Herr Joachim created much enthusiasm by playing a new violin concerto composed expressly for him by Herr J. Brahms. The work, which exists as yet in manuscript only, is said to be written in classical style, clear and ingenious, while presenting manifold difficulties to the executant.

Herr Ignaz Brüll, the composer of "The Golden Cross," is understood to be engaged upon the composition of a new operatic work.

Madame Pauline Lucca, whose predilection for the lyrical stage is apparently reviving, will, it is stated, shortly assume two new characters at the Imperial Opera of Vienna, viz., that of *Carmen* in Bizet's Opera and of *Elsa* in "Lohengrin." The announcement has, it need scarcely be said, greatly excited the curiosity of the Viennese public.

Dr. von Bülow has already found an imitator in his remarkable effort of memory recently displayed in this country. On the occasion of the anniversary of the death of Beethoven (December 16), the Viennese pianist, Herr Bonawitz, played in succession, from memory only, the composer's last five pianoforte Sonatas, to the entire satisfaction of his audience.

The second part of Herr Wagner's Tetralogy, "Die Walküre," is shortly to be performed at Pesth, with the text translated into Hungarian by Herr Csisky. The same composer's Opera "Rienzi" was to have been performed for the first time last month at St. Petersburg in the Russian language.

At Paris, the so-called Festival-Concerts now being held at the Hippodrome, to which reference has already been made in our last number, continue to be a great success. The acoustic properties of the monster hall are described as absolutely perfect, and the fact that a building constructed of iron and glass, and intended originally for the exhibition of acrobatic and similar non-musical performances, should by mere chance have been found to possess these qualities in such a high degree, has set Parisian architects thinking. The discovery is the more noteworthy since the acoustic arrangements of the grand national concert hall of the Trocadéro, erected at so much expense, has been found to be anything but perfect.

A new Opera entitled "La Reine Berthe," from the pen of M. Victorin Joncières, was recently performed at the Grand-Opéra, but failed to create much attention. The new production has been somewhat severely handled by the French musical press. M. Massenet has, at the request of the Italian publishing firm, Ricordi, undertaken to write a grand Italian Opera entitled "Erodiade," the libretto of which is from the pen of Signor Zanardini. The Salle Ventadour, devoted during many years to the performance of opera, was definitely closed some weeks ago, and will in all probability be converted into a banking establishment. (!) Efforts are, however, being made on the part of the shareholders to avert such an eventuality, and to preserve to the building its original *raison d'être*.

A project for the enlargement of the building of the Paris Conservatoire is just now awaiting the sanction of the French Government, the existing locality being considered insufficient to meet the requirements of the growing institution. The estimated cost of the proposed extension is eight million francs.

The French Minister of Fine Arts has granted the sum of 20,000 francs to the directors of the Lyons Opera towards defraying the expenses of that establishment in placing on the stage M. Saint-Saëns's Opera "Etienne Marcel," the first performance of which took place on the 18th ult. under the personal direction of the composer.

A series of letters by Hector Berlioz have just been published at Paris under the title of *Correspondance inédité de Berlioz*, edited by M. Daniel Bernard. Among other matters of interest, the letters throw a new light upon the position held by the composer with regard to Richard Wagner and the "music of the future."

During one of the Concerts Populaires recently held at the French capital, the director, M. Pasdeloup, permitted—*incredibile dictu*—the performance on the part of the pianist, Mr. Ritter, and the full complement of orchestral violins, of the theme with variations in Beethoven's "Kreutzer-Sonata."

The "Villa Rossini," which since the decease of the composer's widow has again become the property of the City of Paris, is being offered for sale at the nominal price of 350,000 francs.

The Apollo Theatre at Rome has reopened with a performance of Meyerbeer's "L'Africaine," on which occasion a young singer, Mdlle. de Vere, made a highly successful *début* in the *rôle* of Inés. The Theatre La Scala, of Milan, likewise commenced a new season of operatic performances on December 26: Verdi's "Don Carlos," Massenet's "Le Roi de Lahore," Gomes' "Maria Tudor," and Scuteri's "Dolores," are among the works included in the *répertoire*.

It is stated in *Le Ménestrel* that M. Brassin, the eminent pianist and professor of the Brussels Conservatoire, has been prevailed upon to accept a similar post at St. Petersburg. M. Brassin has been connected with the Belgian establishment for more that ten years.

A comic Opera, written for the music publisher, Sonzogno, by the Maestro Usiglio, will be performed during the present season at the Royal Opera at Madrid.

Heinrich Proch, the Viennese capellmeister and well-known composer of favourite songs, died at the Austrian capital on December 18, at the age of seventy. Proch, who was also much esteemed as a teacher of singing, numbered among his pupils Mdlle. Tietjens and Frau Materna, the interpreter of the character of Brünnhilde at the Bayreuth Festspiele.

The death is also announced of Charles Soullier, *littérateur* and musician, the translator of the *libretti* of several operas by Weber and Rossini, and the author of a "Dictionnaire de Musique." The deceased was eighty-one years of age.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (December 22): Symphony, "In the Forest" (Raff); Prelude (Paladilhe); Overture, "Fingal" (Mendelssohn); Pianoforte Concerto in C minor (Beethoven); Air de Ballet from "Philémon et Baucis" (Gounod). Châtelet Concert (December 22): "Le Tasse," symphonie dramatique (B. Godard). Concert Populaire (December 29): Queen's Symphony (Haydn); "Sadko," légende populaire russe (Rimsky-Korsakoff); Third Violin Concerto (Bruch); Septett (Beethoven); Overture, "Carnaval romain" (Berlioz). Concert du Conservatoire (January 5): "Roméo et Juliette," symphonie dramatique (Berlioz); Theme with variations from Septett (Beethoven); Overture, "Der Freischütz" (Weber). Concert Populaire (January 5): "Judith," lyrical drama in three parts (Charles Lefebvre). Second Festival Concert at the Hippodrome (January 9): Overture, "La Muette" (Auber); Hymne à la France (Berlioz); Fragment from "Dimitri" (Joncières); Scene from "Armide" (Gluck); Suite d'Orchestre from "Sylvia" (Léo Delibes); Prelude to "La Reine de Berthe" (Joncières); Third Act from "Le Roi de Lahore" (Massenet); Fragments from "L'Africaine" (Meyerbeer); Finale of Second Act from "Guillaume Tell" (Rossini); Hallelujah from "Messiah" (Handel). Concert du Conservatoire (January 19): Pastoral Symphony (Beethoven); Fragments from Third Act of "Euryanthe" (Weber); Introduction and Chorus from "Mount of Olives" (Beethoven). Concert Populaire (January 19): Symphony in D minor (Schumann); Largo (Handel); Overture "Cid" (Brink); Theme with variations from Serenade (Beethoven); Andante and Finale from Symphony No. 29 (Haydn). Châtelet Concert (January 19): Overture "Carnaval romain" (Berlioz); "Sapho" tableau antique (Lacombe); "Phaëton" poême symphonique (Saint-Saëns); Third part of "Le Tasse" (B. Godard).

Leipzig.—Gewandhaus Concert (January 1): Overture (J. Lachner); Air from "Belmont and Constanze" (Mozart); Manuscript Concerto for Violin (Brahms); Notturno and Mazurka (Chopin); Chaconne for Violin (Bach); Symphony, A major (Beethoven). Euterpe Concert (January 7): Festival Overture (Reinecke); Concerto for Violoncello (Saint-Saëns); Soli for Violoncello (Bach and Chopin); Symphony, C major (Schumann). Gewandhaus Concert (January 9): Overture, "Anacreon;" Arioso from "Elijah" (Mendelssohn); Symphony, C major (Mozart); Vocal Soli. Gewandhaus Concert (January 16): Overture "Wikingerfahrt" (Bohlmann); Seventh Violin Concerto (Spohr); Variations for Violin (Rode); Romance and Scherzo from Second Violin Suite (Ries); Symphony, "Eroica" (Beethoven).

Berlin.—Concert of the Symphoniekapelle (December 21): Symphony, D minor (Spohr); Overture, "Ali Baba" (Cherubini); Symphony, A major (Mendelssohn); Overture, "Oberon" (Weber). Bilse Concert (December 21): Overture, "Meeresstille" (Mendelssohn); March, B minor (Schubert-Liszt); Symphony (Radecke); Overture, "Freischütz" (Weber). Bilse Concert (December 28): Overture, "Sakuntala" (Goldmarck); "Danse macabre" (Saint-Saëns); Rhapsody, D major (Liszt); Pastoral Symphony (Beethoven); Hungarian Dances (Brahms); Funeral March from "Götterdämmerung" (Wagner). Symphoniekapelle Concert (January 2): Symphony, "Ocean" (Rubinstein); Adagio from Clarinet Quintet (Mozart); Overture, "Coriolanus," and Symphony, B flat major (Beethoven). Concert of the Stern'sche Gesangverein (January 17): "The Lay of the Bell," Cantata (Bruch). Soirée of Dr. von Bülow, for the benefit of the Bayreuth Fund (January 22): Fantasia, C major (Schumann); Variations, in E flat major, with Fugue (Beethoven); Six Pianoforte pieces (Chopin); Capriccio, Op. 5 (Mendelssohn); Impromptu (Schubert).

CORRESPONDENCE.

THE EDITION NUISANCE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—If the *edition* fabricators are to have their own way, a time will come soon when it will be impossible to get a piece by any of the great masters *such as it was written by them*. It would require quite a long article to point out all the havoc already committed with Mozart's and Beethoven's works. The edition-makers have a special turn now at Bach. One of the worst examples which I have seen lately is the Chromatic Fantasia (published at Bote and Bock's, Berlin, and "edited" by Dr. H. von Bülow). This gentleman says in a preface that he has doubled passages and strengthened chords in order to heighten the colour! Mr. v. Bülow, not satisfied with putting in octave passages and altering the Fantasia in the style of modern productions, has also taken liberties with the fugue; for instance, writing passages in sixths where Bach has single notes, &c. Quite apart from the want of respect for author's rights, every student of fugue should know that *all* the parts ought not to go on moving the whole time with the monotony of a steam-engine. If ever there was a man who knew anything about fugues it was certainly the venerable Sebastian; and putting extra parts into his works, therefore, cannot but be regarded as an unwarrantable liberty. What is wanted now is a firm which shall provide unadulterated works of the classics. Surely such a firm ought to be found in England, where good music is so much talked about, and where so much of it is played. Let those who do not see the importance of the question, and often cannot understand it, imagine an antique Roman or Greek statue of the glorious period of sculpture dressed up in modern costume, and they will have

an idea what the edition nuisance has done in certain quarters for the so-called advancement of art.

I am, sir, yours obediently,

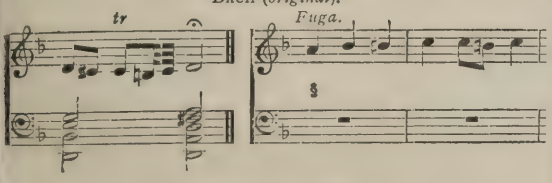
January 6, 1879. ALLEGRO.

P.S.—I add a few bars of the spurious "Fantasia Chromatica" as a specimen:—

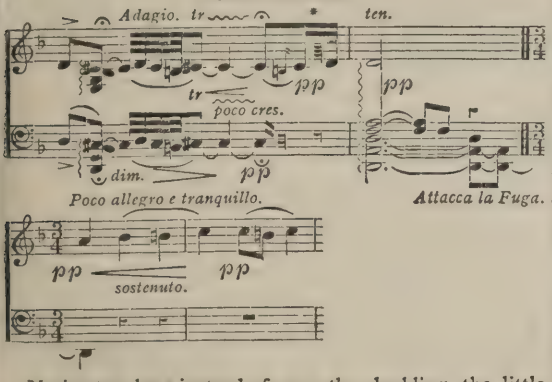
FANTASIA. BACH (*original*).

BÜLOW'S EDITION.

BACH (*original*).

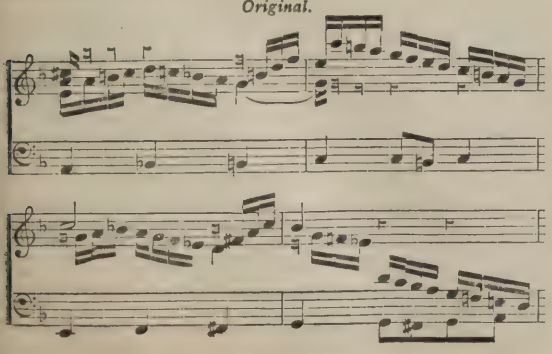


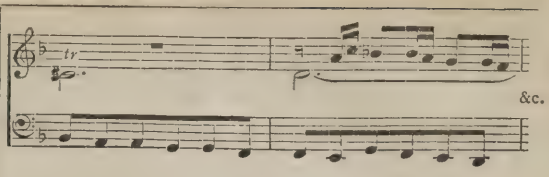
BÜLOW'S EDITION.



Notice two bars instead of one, the doubling, the little aerial comical jump at *, and bringing over the bass D to the fugue; whereas in the original the A at § is not written as fifth from D.

Original.





BÜLOW'S EDITION.

Observe *staccato* passages in sixths and thirds in bars two and four; in bar five he destroys the original part-writing by putting a rest and a note, A, which has no business there.

SIGNATURE OF MINOR KEYS AND NOTATION OF THE GERMAN SIXTH.

TO THE EDITOR OF "THE MUSICAL TIMES."

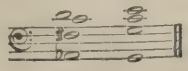
SIR,—While agreeing with Dr. Gilbert that a better signature for minor keys is desirable, I confess that I see little chance of any such being generally adopted until some agreement is come to as to the correlation of the two modes—a subject on which different opinions are maintained with almost equal plausibility.

Without obtruding my own notions on this matter, I venture to make a suggestion which interferes with no prejudices, and has the advantage of being already more or less in practical use. The proposal is simply that music in a minor key should be noted with the signature of the *tonic* instead of the *relative* major, the necessary accidentals being inserted as required.

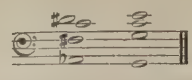
I avail myself of this opportunity to put in a word on another subject referred to in a notice of a song by Sir R. Stewart that appeared in your last number. Objection is there taken to an unusual way of noting the "German" sixth, which I must say seems to me perfectly justifiable.

When the dominant $\frac{6}{4}$ follows this chord, the anomaly of the rising flat strikes most young harmonists, and has always seemed to me unnecessary. I cannot say that I myself have ever ventured to run counter to the usual practice, but I have seen it done more than once, and can discover no sound objection to the innovation.

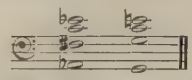
If the progression—



be correct, then the chromatic alteration—



would seem to be equally correct, and I do not see why it may not be used instead of—



This unusual notation of an old progression shows also, in my opinion (and the books notwithstanding), that the interval of a fourth, like other concords, may appear in *four* states: (1) *Minor* (or perfect), (2) *Diminished*, (3) *Major* (the Tritone), and (4) *Augmented* (as above).

The term "augmented" is clearly erroneous when applied to the Tritone, and is properly falling into disuse. But I regret to observe in some recent treatises an attempt to still further complicate our musical nomenclature by calling the lesser of the two diatonic fourths (hitherto known as the "perfect" fourth, whatever that may mean) the *major* fourth, thus directly contradicting the etymology of the word.

I am, &c.,

Dover, January 9, 1879. C. W.

["C. W." appears anxious to preserve the etymology of words, but not of chords. Sir Robert Stewart has forwarded us a very sensible letter admitting that the notation we suggest is correct, but that he has written F♯ instead of G♭ for the sake of ease in reading. "C. W.'s" notion that in the example he gives D♮ (which *is* in the chord) can be altered at will to D♯ (which is *not* in the chord) is certainly a concession to the ignorance of "young harmonists" which we should be sorry to see extensively followed.—*The writer of the review on Sir R. Stewart's Song.*]

"THE ELEMENTS OF THE BEAUTIFUL IN MUSIC."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent, "A Lover of Music," has evidently bestowed considerable thought on the subject on which he writes, and he is perfectly right in saying that an artist's aim is "to express a particular idea by means of a particular form united to a particular material." This is a most true account of the *synthetical* process by means of which an artist or composer is enabled to present a work of art to the world. But "A Lover of Music" forgets that the *analytical* study of a work of art must necessarily go through the reverse process. Thus, when listening to a piece of music (unassisted, of course, by an explanatory programme or descriptive title) it is first discovered that the material used is sound; next, that it is moulded into a particular form; lastly, that it is the outcome of a particular idea. Mr. Pauer is, therefore, perfectly right in giving this last order of sequence as an *analyst;* while "A Lover of Music" is equally correct in saying that a composer as a *synthesist* proceeds from the idea to the formal expression of the idea in a material.

I am, yours faithfully,

J. STAINER.

THE MENDELSSOHN SCHOLARSHIP.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you permit me a little space to correct an error that appears in the MUSICAL TIMES of January, in calling attention to the vacancy that has now occurred in the Mendelssohn Scholarship?

In the notice referred to, it is mentioned that Mr. Shakespeare was the second elected to the Scholarship. I think you will find on inquiry that Mr. Shakespeare succeeded me, and he was therefore the third, as I was elected in January, 1865, and continued to hold the Scholarship for three years.

I am, sir, yours faithfully,

C. SWINNERTON HEAP, Mus. Doc., Cantab.

Clarendon Road, Birmingham.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

M. M.—*Mozart's "Maurerische Trauermusik" is published by J. André, Offenbach, but can be obtained in London.*

ORGANIST.—*Apply to the Secretary, at the College, 41, Queen Square, W.C.*

CARILLON.—*The author of the tune "Adeste fideles" was John Reading.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BABBACOMBE, TORQUAY.—On Tuesday the 7th ult., a Miscellaneous Concert was given by the members of the Choral Union. The part-songs were admirably sung, under the conductorship of Mr. Claude R. Fowles. The vocalists were Mrs. Hewett, Miss Turner, and Mr. Pridham. Two violin solos were well played by Mr. Sparke, of Torquay. Miss Rivington acted as accompanist, assisted by Mr. Fowles and Mr. Turner.

BIRKENHEAD.—At the third Subscription Concert the instrumentalists were Mr. Charles Hallé, Madame Norman-Neruda, and Franz Neruda. The vocalist was M. Theo. Marzials, who was heard for the first time at these concerts. This gentleman possesses a baritone voice of unusually fine quality, which showed to great advantage in songs by Scarlatti, Gounod, Schumann, &c. &c.

BIRMINGHAM.—The usual annual performance of the *Messiah*, by the Festival Choral Society, took place in the Town Hall on Thursday, the 26th Dec. The vocal soloists were Mrs. Osgood, Madame Enriquez, Mr. Lander, and Mr. Bywater. Mr. T. Harper was principal trumpet, and Mr. Stimpson, Organist. Mr. Stockley conducted with his accustomed ability.——The Philharmonic Union gave a Concert on Friday evening, Dec. 27, which was of more than usual interest, as affording local amateurs an opportunity of hearing portions of Bach's *Christmas Oratorio*, of which the first two parts were given. There was an excellent band, and the accompaniments were generally well executed; the Pastoral Symphony being listened to with great attention. The soloists were Miss Mary Davies, who made an excellent first appearance in Birmingham, Miss Annie Butterworth, Miss E. Bailey, Mr. Welch, and Mr. Blower. The second part of the programme contained well-known airs for the vocal principals: a new song by the Conductor, "Lead, kindly light," given with orchestral accompaniment, well sung by Miss Butterworth, and warmly applauded; a violin concerto (De Beriot), Op. 70, capitally played by Mr. F. Ward; and the Symphony of the *Lobgesang* (Mendelssohn), for the band. Mr. G. I. Halford accompanied the recitatives in the Oratorio on the harmonium, and Mr. Robinson was very efficient in the difficult trumpet part in the same work. Dr. Heap conducted. ——The third of a series of Concerts, in aid of St. Barnabas' Schools, was given in the large room on Monday, the 13th ult. Miss Jessie Percivall afforded much pleasure by her brilliant pianoforte playing. Two trios for piano and strings, by Mas and Haydn, were well rendered by a party of amateurs. The vocalists were Miss Rainsford, Fräulein Weinert, Mr. Walters, Mr. Randell, and Mr. Matthieson. The Concert was under the direction of Mr. S. S. Stratton. There was a large attendance, and the various performances were warmly applauded.

BRADFORD.—A vocal and instrumental Concert took place on the 6th ult. at the Lecture Hall of the Church Institute, the proceeds being devoted to the choir fund of Christ Church. The programme included the Military Symphony (Haydn) and the Overtures to *Masaniello* (Auber) and *Il Barbiere di Siviglia* (Rossini), which were ably performed by the Philharmonic Society, Mr. Loaring, F.C.O., conducting with great ability. Several glees were well sung by the church choir, and Miss Cater contributed two songs: "Laura," by Rastrelli, and "Evening song," by Blumenthal. The other soloists were Mr. W. Golden, Mr. T. A. Duckitt, and Mr. and Mrs. Wild. Mr. F. Walker played the accompaniments. There was a fair attendance.

BRIGHTON.—A Testimonial was recently presented to Mr. Alfred King, Organist of St. Peter's Parish Church, formerly Organist at the Church of St. Michael and All Angels, by a few of his friends in the choir. The testimonial consisted of a handsome black marble clock, surmounted by an elegant bronze, supplied by Messrs. Lewis and Sons, of the King's Road. On a gilded metal plate, let into the marble, is the following inscription: "Presented to Alfred King, Esq., Organist at St. Michael's Church, Brighton, 1865-1877, by a few past and present members of the choir."

BRISTOL.—On Saturday the 11th ult., a series of Popular Concerts was commenced in the New Broadmead Rooms, under the direction

of Mr. A. Whitaker. A band of about twenty performers, led by Mr. J. O. Brooke, performed a selection of popular music, including the overture to *Masaniello*. Miss Kate Hayes and Mr. H. J. Dyer were the vocalists.

Cardiff.—The members of the Llandaff Madrigal Society gave their second public performance at the Assembly Rooms of the Town Hall, on Wednesday evening the 15th ult., when there was a large and fashionable attendance. Mr. C. L. Williams, the Organist of Llandaff Cathedral, conducted, and Colonel Hill presided. The Llandaff choir was reinforced by contingents from the Bristol, Hereford, Gloucester, and Worcester Cathedral choirs. The programme was selected from the works of Mendelssohn, Pearsall, Walmisley, Horsley, Leslie, Saville, Cooke, Fleming, Smart, Macfarren, Benet, Stevens, Battishill, Ford and Barnby. The most spirited performance of the evening was Pearsall's "Who shall win my lady fair," which was sung with a hearty good-will, and repeated by general desire. The other encores were for Macfarren's "O gentle summer rain," sung with good emphasis; Fleming's "Integer vitæ," in which the efficiency of the choir was most strikingly exemplified; and Mendelssohn's "When the west with evening glows."

Cheltenham.—The second Subscription Concert of Mr. J. A. Matthews's Choral Society for the season took place on the 21st ult., in the Winter Garden. There was a large and fashionable audience. The programme consisted of the Oratorio *The Messiah*. The principal vocalists were Madame Suter and Miss Julia Jones (soprano), Miss Marion Severn (alto), Mr. Kenningham and Mr. Twinning (tenors), and Mr. Cecil Tovey (bass). The number of vocalists and instrumentalists had been considerably increased for the occasion, the orchestra seating some 220 performers. The band was led by Mr. E. G. Woodward. The trumpet solos were taken by Mr. T. Harper, and Mr. J. A. Matthews conducted. The Concert was an entire success.

Chepstow.—Mr. T. Wainwright's Choral Class gave its first Concert for the season on the 2nd ult., when Sir Sterndale Bennett's Cantata, the *May Queen*, and a miscellaneous selection were performed.

Chertsey.—On the reassembling of Mr. Frederick Monk's Choir on the 20th ult., the members presented their Conductor with a handsome electro-plated cruet-stand, with an address, as a wedding present. Mr. Monk has also received from the choirmen of St. Mary's Church, Byfleet (of which church he is Organist and Choirmaster), a folio copy of "Hymns Ancient and Modern," and from the Rev. N. J. Spicer, Rector of Byfleet, a handsome Bible, on the occasion of his marriage.

Christchurch, New Zealand.—The Choral Society connected with S. Michael's (the cathedral church of this city) gave a farewell Concert to its musical director, Mr. Robert Parker, on October 9. The programme included Barnett's Cantata, *Paradise and the Peri*, and a miscellaneous selection, which comprised, amongst other items, Brahms's Hungarian Dances (for four hands), Ebenezer Prout's arrangement of *William Tell* (for harmonium and piano), Gade's Cantata, *Spring's Message*, Handel's "Haste thee, nymph," and an unaccompanied quartett, "The Rainy Day," by the director. At the conclusion of the concert, which was highly successful in every way, the President of the Society (the Rev. E. G. Penny, M.A.) handed to Mr. Parker a gold watch as a souvenir from the members of the Society, and the choir-boys then came forward and presented him with a silver inkstand and an address. The adult members of the choir, and several members of the congregation, have also presented Mr. Parker with testimonials on his departure to Wellington as organist of the cathedral church, and conductor of the Choral Society in that city.

Clifton.—On Thursday the 9th ult., the Bristol Madrigal Society gave its Annual (Forty-third) Ladies' Night in the Victoria Rooms before a large audience, consisting of musicians of eminence and amateurs, and lovers of this class of music from far and near. The performers numbered ninety-eight, balanced with the greatest care, and all well under the *bâton* of the Conductor, so that the result was a performance perfect in all respects. The programme was skilfully compiled, and included compositions by the old madrigal writers, viz., Benet, Wilbye, Morley, Weelkes, Marenzio, Gastoldi, and Monteverde, and some by Mendelssohn, Pearsall, W. Beale, H. Smart, Sir Geo. Elvey, and W. Macfarren, the programme concluding, as usual, with Saville's "Waits." Of the old examples Weelkes's "To shorten winter's sadness," Wilbye's "Ladye, when I behold," and Marenzio's "When April decked," were most charmingly rendered. The same may be said of Beale's "What ho!" Smart's "Dream, baby, dream," and Pearsall's three excerpts, all of which were sung with the most loving care by the Society. Sir Geo. Elvey's "Song of the Zetland fishermen" deserves a special word as a new work. It is a most effective setting, in the composer's best style, and was unanimously encored. The credit for a most successful evening was undoubtedly due to Mr. D. W. Rootham, the Conductor, and to Mr. E. A. Harvey, the Hon. Secretary.

Coventry.—A performance of the *May Queen* was given in the Corn Exchange on the 6th ult., by the Musical Society. The solos were sustained by Miss Robertson, Mr. Shakespeare, and Mr. Geo. Fox. The second part of the concert opened with an admirable performance of Haydn's Symphony in D minor by the full band. Mendelssohn's first Concerto, the pianoforte part being played by Mr. Arthur Trickett, F.C.O., was also a great feature in the programme. Mr. Fox was deservedly encored in "Tom Tough," and Miss Robertson delighted the audience by her rendering of an Air with Variations by Persiani.

Edinburgh.—Sir Herbert Oakeley's Recital on the afternoon of the 16th ult. was given to a crowded audience in the Music Class-room. The programme was throughout very warmly received, and comprised five numbers not performed previously in the class-room. The Christmas "Volkslied" drew forth an encore which could not be resisted, and the novelty and freshness of S. S. Wesley's variations on a melody composed for Holsworthy Church Bells, elicited warm applause.

Enniskillen, Ireland.—The Annual Soirée in connection with the Church Choir was held on the 15th ult., in the Town Hall, when the following programme was gone through with remarkable precision and taste by the choir, under the direction of Mr. Arnold, the Organist. Anthem, "How beautiful upon the mountains" (R. A. Smith); Christmas Carol, "Welcome, Christmas" (S. Cooper); Part-Song, "The hardy Norseman" (Pearsall); "A happy New Year" (Young); Christmas Carol, "Good King Wenceslas" (arranged by Dr. Stainer); and at the close of the meeting Ebdon's Nunc dimittis in C was sung.

Gravesend.—At the first Concert given by the Milton Choral Association, at the Assembly Rooms, Harmer Street, on Monday the 13th ult., Handel's *Judas Maccabæus* was attempted, and well rendered throughout. The principal vocalists were Miss Jessie Royd, Miss Florence Wydford, Mr. William Clinch and Dr. Tipple. Mr. C. R. Green conducted. Mr. Howard Moss efficiently performed the duties of accompanist, and Herr Kummer was the leader of the orchestra. Miss Jessie Royd delivered the air, "Pious orgies" to perfection, and was equally effective in the recitative and air, "To heaven's Almighty King," and "O Liberty." The duet, "Come, ever smiling liberty" was beautifully rendered by Miss Jessie Royd and Miss Florence Wydford, the latter lady having a rich, full contralto voice of much power. The choruses were exceedingly well rendered, and Mr. C. R. Green deserves special commendation for the work which he has been instrumental in bringing about within so short a time.

Halton.—On the 21st ult. Mr. S. W. Pilling, of Bolton, gave an Organ Recital in Trinity Wesleyan Chapel, Halton, near Runcorn. His programme contained selections from Guilmant, Merkel, and Salomé; Henry Smart's "Festival March," F. E. Bache's Andante and Allegro, and Sir W. S. Bennett's Minuetto and Trio. A large audience much applauded Mr. Pilling's skilful performance. The vocalists were Miss and Mr. Pierpoint and the Chapel choir, which was considerably augmented by ladies and gentlemen from Runcorn. Mr. A. E. Davies was an efficient conductor.

Leeds.—The unfortunate collapse of the Saturday Evening Popular Concerts, which have recently been given under the auspices of the Town Hall Concert Society, has emboldened Dr. Spark to give a series of Organ Recitals, aided by the services of vocalists of undoubted repute. The first of these Recitals took place on the 18th ult. in the Victoria Hall, Dr. Spark being assisted by Miss Emily Smythe (vocalist) and Mr. J. W. Denham (solo pianist). The programme included selections from Handel, Beethoven, and from Gounod's last opera, *Polyeucte*. Miss Smythe sang several songs in a pleasing manner, and Mr. J. W. Denham (who, we believe, is a pupil of Dr. Spark) played his solos with very good effect. It is to be hoped that the music-loving public of Leeds will appreciate Dr. Spark's praiseworthy efforts, and render him the encouragement which his exertions in the cause of music undoubtedly merit.

Liscard.—A Concert was given on Wednesday evening the 15th ult. which was highly appreciated by a large audience. Madame Norman-Néruda and Mr. Charles Hallé were received with the greatest possible satisfaction. The vocalist was Madame Porter, who was very successful, especially in Handel's "Let me wander not unseen" and the Cavatina "Di piacer." Mr. Billinie Porter was the Conductor.

Listowel.—Two Concerts were given in the Court House on December 30 and 31. The local Choral Class and Reed Band were in attendance, and acquitted themselves admirably. Vocal and instrumental solos, duets and glees were contributed by the Misses Horgan, Walle, Hetreed, McGurie, Master J. Sandes, Messrs. Stack, Hayes, Horgan, Tackaberry and by the Conductor, Mr. W. C. Hetreed. The piano accompaniments were correctly and effectively played by the Conductor's son, a lad of fourteen. The efficiency of the band and choral class, as well as the soloists, was highly satisfactory, considering that they have been in training only since the Conductor came to live in the locality a few months ago. The arrangements of Moore's Melodies as solos, duets, and quartetts by M. W. Balfe, were largely drawn upon, and much appreciated, as were also the chorus "Libiamo" and Bishop's glee "When winds whistle cold."

Liverpool.—Mr. Lea's fifty-fifth Concert was given in Hope Hall on the 18th ult., Mr. W. H. Jude, as usual, conducting. Cellier's comic Opera, *The Spectre Knight*, formed the chief item in the programme, the several recitatives, duets, quartetts, and choruses being admirably given. Encores were awarded to the Misses Haworth and Ternan, and Messrs. Cantor, T. J. Hughes, and Gladwynne. The second half of the programme was miscellaneous. Mr. Jude contributed a pianoforte solo.——The St. Andrew's Musical Society gave an open rehearsal in St. Andrew's Hall, Rodney Street, on the 20th ult., which was well attended. Mr. Tommaso Radcliffe conducted, and had the members of the choir well under command. In Mendelssohn's *Hymn of Praise* the choruses were excellently rendered, especially "Let all men praise the Lord." Mr. T. Radcliffe was highly successful in his pianoforte performances. The entertainment concluded with Macfarren's *May Day*.——The eighth Subscription Concert of the Philharmonic Society was given on the 21st ult. The important item in the programme was the Symphony by Hermann Goetz, performed here for the first time, and its second production in England. Peculiar and somewhat pathetic interest attaches to this work, from the fact that its composer had but just attained the first step in the ladder of fame when death prematurely cut short his promising career in his thirty-sixth year. The work has great merits of its own, which at once strike the ear and impress the mind that no ordinary composition is being given. The orchestra had no easy task to perform, not alone through the composition being entirely unknown, but from the great difficulties contained in the score, almost every instrument having music of solo importance to perform. The execution was therefore most praiseworthy, and its excellence must be in a large measure attributed to the pains and vigilant care evinced by Signor Randegger, who, in the absence of Sir Julius Benedict, conducted.

Lyndhurst.—A very successful Evening Concert was given by the Lyndhurst Choral Society at the school-rooms on Tuesday the 21st ult. The first part consisted of Dr. Rimbault's Cantata, *Country Life*, with pianoforte and harmonium accompaniment. The choruses were given with great spirit and precision, and the solos well rendered by the Hon. Mrs. Robinson, Mr. G. Wade, and Mr. S. H. Lushington. Mrs. Macleay presided at the piano, and Miss Burrard at the harmonium. In the second part Mr. Charles Fletcher displayed great ability

as a solo violinist, and Miss Dillon, Mrs. Robinson, and Mr. G. Wade contributed songs with good effect, the two latter securing an encore. Mr. E. Hammick conducted.

MADRAS.—A Concert was given in the Banqueting Hall, Government House, on Friday evening, December 13, by the Madras Philharmonic Society. The first part of the programme was miscellaneous, and the second part consisted of Bennett's *May Queen*. The band and chorus numbered ninety performers. The playing of the band was especially good throughout, and the choruses were rendered with a precision and firmness of attack that was most gratifying to all concerned. The solos were done ample justice to by members of the Society. This concert was the first of the fifteenth season of the Society, which was formed in 1864. Among the visitors were his Grace the Governor and the Ladies Grenville, H.H. the Rajah of Travancore, and H.H. the Prince of Arcot. Mr. W. D. St. Leger (Organist of S. George's Cathedral), the Musical Director of the Society, conducted.

MIRFIELD.—A most successful Concert was given by the Battyeford Amateur Musical Society, on Thursday the 9th ult., in the Town Hall, before a large and fashionable audience. The first part of the programme consisted of Barnby's *Rebekah*, and the second of Sterndale Bennett's Cantata, the *May Queen*. The principal vocalists were Miss Henriette Tomlinson (soprano), Miss Sweeney (contralto), Mr. C. Blagbro (tenor), and Mr. Singleton (bass). Mr. F. C. Atkinson, Mus. Bac., Cantab., of Bradford, conducted and presided at the pianoforte.

MONTREAL.—At the recent Mendelssohn Choir Concert, given in the American Church, the choir was assisted by Mr. and Mrs. Barnes, and to this the success of the concert was due in great degree. Mr. Barnes in his organ solos proved that in him Montreal possesses an organist who has already attained a foremost place amongst the performers on this instrument. Chopin's Funeral March and a Toccata and Fugue from Bach were much admired. Mrs. Barnes's rendering of "Hear ye, Israel," and of the solo in *Hear my Prayer*, was so distinguished for purity of style and facile execution as to elicit the warmest applause. The singing of the choir too deserves the greatest praise. We must not omit to mention the masterly organ accompaniments of Mr. Barnes, and the skill with which the Conductor, Mr. Gould, directed the well-trained choir.

NEWCASTLE-ON-TYNE.—Mr. Amers gave a very successful Concert in the Central Exchange Art Gallery on Saturday, the 11th ult. The artists were Madame Edwyn Frith, R.A.M., Mr. Whitehead, Durham Cathedral, and Mr. E. J. Rogers. The success which continues to attend these concerts is proof that the musical public of Newcastle can appreciate Mr. Amers' untiring endeavours in the cause of art.——A Public Meeting was held on the 14th ult. to consider the proposal to establish a branch of Trinity College, London, at Newcastle, for higher musical education. The Mayor took the chair, and Mr. Frederic Clark, organising secretary of the College, attended to explain the details of the scheme. Among those present were Mr C. F. Lloyd, Mus. B., Oxon (who has been nominated as superintendent professor), Mr. H. C. Hemy (hon. local secretary), and Mr. Nicholson (Hexham Abbey). Resolutions, expressing the desirability of forming the branch, and appointing a provisional committee, were unanimously passed. A similar meeting was held in the Town Hall, North Shields, under the presidency of the Mayor of Tynemouth, on the 16th ult.

NEW YORK, U.S.A.—On Christmas-Day, an elaborate musical programme was prepared, and executed in a manner worthy of all praise, the precision of attack, correctness in phrasing, and quality of tone displayed by the choir of Old Trinity Church, fully sustaining its reputation, and proving conclusively the excellence of the training it receives at the hands of its musical director, Mr. A. H. Messiter, who conducted the Service from his seat at the chancel organ. Shortly before 11 a.m., Mr. Henry Carter, who presided at the great nave organ, commenced the opening voluntary, Raff's March, from *Leonora* Symphony; following it by a Pastorale (Bach); at the conclusion of which the processional hymn, "The faithful shepherds keep" (Le Jeune) was sung by the choir and clergy. The first anthem was an arrangement of the "Adeste Fideles" (H. G. Thunder), the most noticeable effect in which was the quartett for tenors and basses in the second verse, and the brilliant execution of the florid *obbligato* passages for the soprani. The Communion Office included the Kyrie, Credo, Sanctus, Agnus Dei, and Gloria in excelsis, from Haydn's First Mass in B flat. The Offertory was Niels W. Gade's Christmas Cantata, "The holy night." No extra voices were engaged, the solos being sung by Masters John McGrayne and Harry Case (soprani), Messrs. W. Smedley and Henry B. Faucon (alti), Edward Devon and Charles A. McPherson (tenori), and Henry Price and F. H. Dunkinson (bassi). During the celebration of Holy Communion Mr. Carter performed a selection of music on the great organ.

NORTH TAWTON.—A Concert was given by Mr. Robertson, the local Organist, in the Market Hall, on Monday the 6th ult., under the patronage of the Rector (Rev. R. Hole). The artists were Miss Jessie Royd, Madame Poole, Mr. Farley Sinkins; solo violin, Mr. M. G. Rice; solo violoncello, Herr Adolphe Brousil; solo piano, Mr. Robertson. The programme was well selected and admirably executed.

OCKLEY.—Mr. Charles G. Sadler, Organist of the parish church, gave the second Concert in aid of the choir fund on the 6th ult., when he was assisted by Mrs. Calvert, Mrs. Perkins, Mrs. Kennedy, Col. Calvert, H. C. Lee Steere, Esq., Rev. L. S. Kennedy, M.A., Rev. F. P. Du Sautoy, B.D., and the choir of St. Margaret's. Mr. Sadler conducted. The two concerts have proved a great success, and Mr. Sadler has been enabled to hand over the sum of £14 4s. 9d. to the choir fund.

PENZANCE.—The Members of the Choral Society gave an admirable performance of *Elijah* in St. John's Hall, on Friday, December 27. Miss Catherine Penna, of London, was engaged as principal soprano, the other parts being sung by members of the Society. Mrs. Nunn's rendering of "O rest in the Lord" was especially worthy of praise. Mr. M. Sampson sang "If with all your hearts," and the recitative, "Man of God," with excellent effect; and Mr. A. L. Wills, as the Prophet, was highly efficient. At the conclusion of the Oratorio, Sir John St. Aubyn, M.P., in a complimentary speech, presented Mr. Nunn, the Conductor, with a silver salver and a scroll, beautifully engrossed by Mr. J. W. Stevens, of Messrs. Rodd and Cornish's offices, which contained the names of the twenty-four gentlemen constituting the committee, and of 200 other subscribers. The salver was inscribed as follows: "A Memorial of Three Hundred Guineas presented December 27, 1878, as a token of gratitude and respect to John Hopkins Nunn, Esq., A.M.R.A., by numerous admirers of the distinguished ability, zeal, and success with which he has served the cause of choral and orchestral music in West Cornwall."

SCARBOROUGH.—Miss Margaret Bucknall, Associate and Medalist of the Royal Academy of Music, gave a Pianoforte Recital at the Royal Hotel on the 22nd ult., before a large audience. She was assisted by Miss Clara Samuell, whose songs, Spohr's "Rose softly blooming," Gounod's Valse from *Mireille*, and a ballad by Maude White, "Loving and true," were charmingly rendered, and elicited warm applause. Miss Bucknall delighted her audience by a most finished reading of Beethoven's C sharp minor Sonata, and in this as well as in Chopin's Berceuse, Waltz, and Nocturne, a Fantasia on *Rigoletto* by Liszt, and several fugitive pieces, showed the possession of a touch of truest sympathy and a facility of execution and command of her instrument which augur for her a brilliant career. Mr. Alfred J. Eyre accompanied the songs with taste and discretion.

SOUTH PENGE.—A Concert was given on the 21st ult. in aid of Holy Trinity Schools Building Fund, by Mr. Frederic W. Clarke, in which the following performers took part: Vocalists—Miss Helen Place, Mr. A. B. Newth, and Mr. John Barrow; Instrumentalists—violin and viola, Mr. E. Eberwein; pianoforte Mr. F. W. Clarke, and Mr. C. F. South. An interesting programme was provided, amongst the special attractions of which must be mentioned a masterly rendering of Golterman's "Romance and Allegro," for piano and viola, by Mr. F. W. Clarke and Mr. E. Eberwein; and the excellent singing by Miss Helen Place of Weber's Scena, "Softly sighs," from *Der Freischütz*. The concert was a great success.

SOUTH SHIELDS.—On Friday evening, December 27, a meeting was held at the Barnes School-rooms to present Mr. Wm. Rea, Organist and Choirmaster of St. Mary's Church, with a testimonial consisting of an illuminated address and a cheque for £100, for the purchase of a pianoforte. Alderman Dale occupied the chair, and the presentation was made by Alderman Williamson. The address stated that the testimonial was the gift of the worshippers at St. Mary's, and expressed the high admiration they had for Mr. Rea's talents and for the manner in which he had conducted the musical part of the services of their church during the fourteen years he had been amongst them, and regretted that they were now to lose his valuable assistance and direction. Mr. Rea, in accepting the testimonial, expressed his heartfelt thanks for the present, and his great sorrow in taking leave of all his friends in South Shields. During the evening a selection of part-songs, &c., was sung by the choir of St. Mary's.

SPILSBY.—The Spilsby and Wainfleet Choral Society gave on the 21st ult. its annual Concert before a crowded audience. The first part was H. Smart's "Bride of Dunkerron," in which Miss Rose Maddison, the Rev. T. W. Sale, and Mr. E. Dunkerton took the principal solos, supported by a chorus of fifty-six members, an efficient string band, cornet obbligato and harmonium, for which the wood and reed instrumental parts had been specially arranged by the Conductor. The second part was miscellaneous. At the close of the concert a vote of thanks to Mr. Keller, the Conductor, was proposed by the President of the Society, and cordially assented to by the audience.

TURNHAM GREEN.—A Concert was given in the Vestry Hall on the 17th ult., for the benefit of the aged poor of the district. The large hall was crowded. Among the successful numbers were two songs (encored), "Maid of Athens" and "Ah non credea," exquisitely sung by Mrs. Baly, who also with Miss Baly contributed two duets. Mr. Everard Wylde's song, "Lady Clara Vere de Vere," was redemanded. The Misses Beaven with Mr. Streather played a duo concertante by Bach, and concerto by Handel for violin, pianoforte, and harmonium, and were very much applauded. Other songs were sung by Mr. and Mrs. Pritchard, Miss Weeden, Mr. Lane, and Mr. G. H. Jupp.

ULEY.—The members of the Uley Church Choir gave a most successful Christmas Recital in the National School-room, on Tuesday, December 31, under the direction of Mr. B. W. Leach, Organist of the parish church. Miss Leach was the accompanist. The programme, which was miscellaneous, opened with a duet for the pianoforte and violin, played by Miss Leach and Mr. Vick. The glee, "The Forester," was well rendered by the choir, and closed the evening's performance.

VENTNOR.—The Choral Society gave its Annual Concert on the 7th ult., Handel's *Samson* being the work selected for performance. The principal singers were Madame Worrell-Duval (her rendering of "Let the bright Seraphim" being much admired), Mr. Roche (who gave "Total eclipse" with much effect), and Mr. Jones. The choir was excellent throughout, and the band, numbering about twenty, was thoroughly efficient. Master Edwin H. Lemare (holder of the Sir John Goss scholarship) presided at the pianoforte, and Mr. Edwin Lemare, Organist of Holy Trinity Church, conducted.

WOKINGHAM.—Mr. T. S. Brown's Annual Concert took place in the Town Hall on Wednesday the 8th ult. The vocalists were Miss Agnes Larkcom, Miss Emily Brown, and Mr. James Sydney; and the instrumentalists, Mr. John Cheshire (harp), and Mrs. John Cheshire and Mr. Robert M. Brown (pianoforte). Miss Larkcom received an enthusiastic encore for her rendering of "Casta Diva," and "She wandered down the mountain side" (Clay). Miss Brown was very successful in a duet with Miss Larkcom, and in her song, "Darby and Joan," which was redemanded; and Mr. Sydney was warmly received in all his songs. Mr. and Mrs. Cheshire displayed much talent in their instrumental solos, which were highly appreciated. Mr. Robert M. Brown rendered efficient aid in the accompaniments. There was a full attendance, and the concert was a complete success.

ORGAN APPOINTMENTS.—Mr. W. M. Gaite, Organist and Choirmaster to the Parish Church of St. Peter, Stanley, near Wakefield.—Mr. Bernard H. Hurst, to the Church of the Holy Trinity, Long Melford, Suffolk.—Mr. Robert Parker, to the Cathedral, Wellington, New Zealand.—Mr. John W. Potter, Organist and Choirmaster to St. Stephen's Church, Ealing.—Mr. F. W. N. Smith, to St. Augustine's, South Bermondsey.—Mr. O. Stimpson, Mus. Bac., Oxon., to Christ Church, Tunbridge Wells.—Mr. Walter Wesché, Organist and Choirmaster to Lock Chapel.—Mr. J. J. Hardeman, to the Church of England Chapel, Madeira.

CHOIR APPOINTMENTS.—Mr. James T. Lewis (Alto), to St. Mary's Cathedral, Edinburgh.—Mr. Prenton (Bass), to St. Stephen's, South Kensington.—Mr. A. Lawrence Fryer (Principal Tenor), to New College, Oxford.

OBITUARY.

On December 23, at 2, Oak Villas, Church Lane, Merton, JOSEPH MCMURDIE, Mus. Bac., Oxon., aged 85.

On December 23, at her residence, 4, Nottingham Place, W., ELIZABETH MARGARET, second daughter of the late EDMUND DORRELL, Esq.

On December 24, at her residence, 34, Nottingham Place, Mrs. LUCY ANDERSON, pianist to the Queen, in her 90th year.

On December 30, at 34, Manor Street, Clapham, after seven hours' illness, TERESA MADELEINE HALLETT, aged six years and two months, younger and only remaining daughter of J. HALLETT SHEPPARD.

On the 3rd ult., suddenly, ELIZABETH SARAH, wife of EDWIN ASHDOWN, The Elms, Golder's Green, Hendon.

On the 7th ult., at Heathcote Street, Mecklenburgh Square, ELEANOR, widow of G. COOPER, Esq., Organist of Her Majesty's Chapel Royal and St. Sepulchre, London, aged 44.

On the 10th ult., CHARLES MCKORKELL, forty years Organist of All Saints' Church, Northampton, aged 69.

On the 11th ult., at 34, Manor Street, Clapham, S.W., of consumption, J. HALLETT SHEPPARD, aged 43.

On the 22nd ult., J. ROGERS, forty-three years Organist of Doncaster Parish Church.

On the 23rd ult., at Windsor, Lady ELVEY, wife of Sir GEORGE J. ELVEY.

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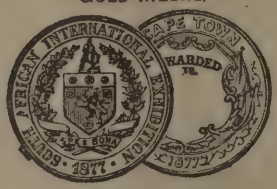

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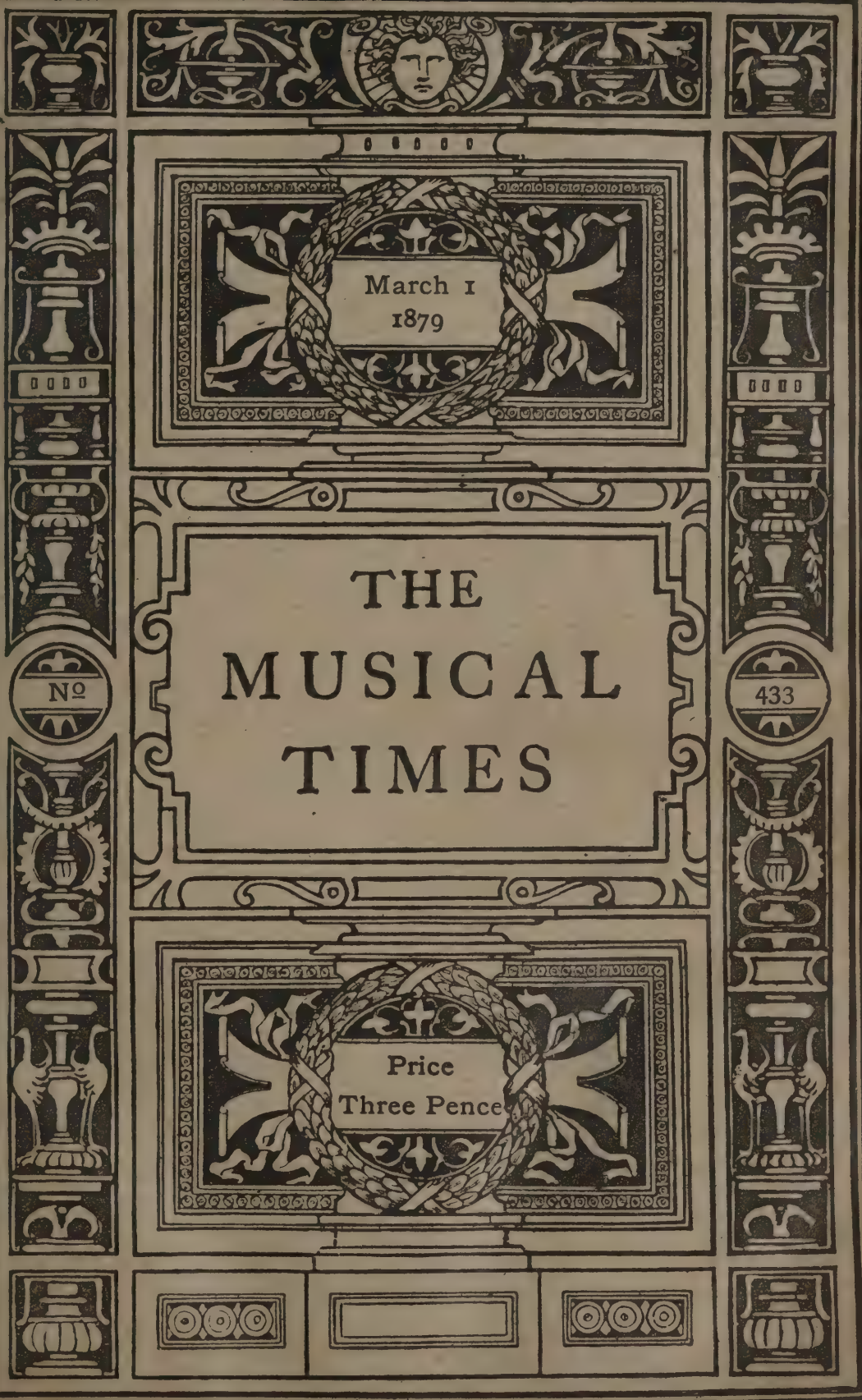
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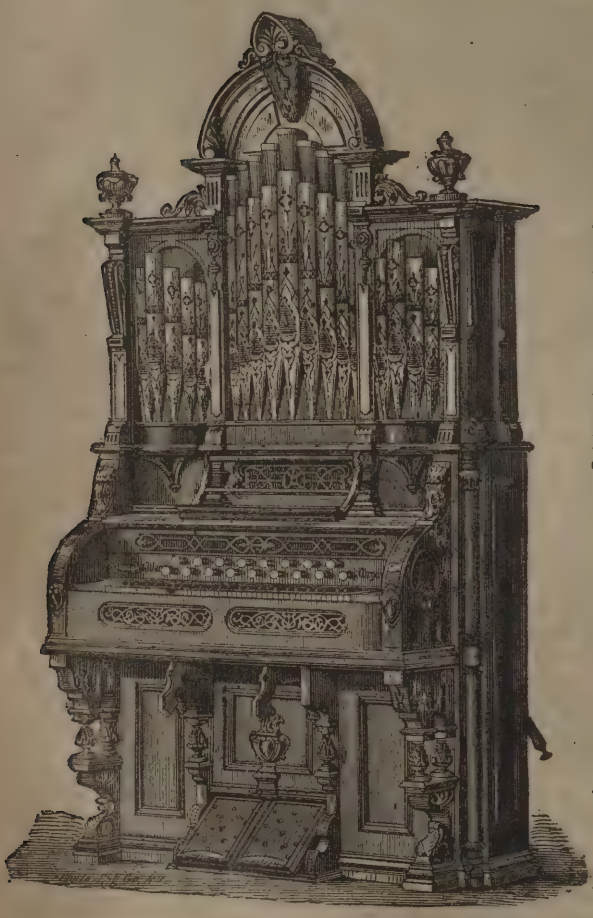

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On inquiring into the causes of the generally admitted and deplored fact that the art of singing has for a long time past shown signs of deterioration, the following questions suggest themselves :—

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Is there any dearth of scientific and practical treatises on the production and training of the voice?

Is there any lack of competent teachers?

I answer that there is no scarcity either of good voices, of excellent printed methods, or of thoroughly capable teachers.

Nevertheless, a highly cultivated and artistic singer is nowadays but rarely found.

What is the cause of this?

I affirm that the principal cause is found in a disposition to *curtail the labour and lessen the time which perfected study absolutely demands.*

While instrumental performers take it as a matter of course that they must laboriously practise for years in order to gain a complete command over the mechanical difficulties of their respective instruments, would-be singers seldom realise the fact that they must endure a training at least as long, careful, and patient in order that the human voice may be used with skill, judgment, and artistic effect.

To attain this result it is necessary that both professor and student should make up their minds to *begin at the beginning*, and *thoroughly to master each of the difficulties which successively present themselves in a systematic course of study.*

The simple, fundamental principles of the only true art of emitting and fixing the voice in singing are most difficult both to teach and to acquire; but they are vitally important, because to neglect them at the outset is necessarily to impair the beauty, purity, and resonance of the vocal tones.

These primary rules I shall endeavour to explain in concise and intelligible language, purposely avoiding the use of diagrams and of technical expressions which would require special scientific knowledge on the part of the reader, and be, moreover, incompatible with the modest aims and proportions of a primer.

All who are competent to teach the art of producing the voice must necessarily have an exact knowledge of the anatomy and physiology of the vocal organs; but such knowledge is not indispensable to the vocalist. To those who may desire to study the scientific side of the subject more profoundly, I recommend a careful perusal of the "*Anatomical Description of the Vocal Organs*," by Dr. Louis Mandl, of Paris, a translation of which, by his courteous permission, will be found in the Appendix.

Here my object is simply to lay down a clearly defined system of practice, such as will help to overcome the mechanical difficulties of voice-production and management.

I shall address the student in the plain and practical style which long experience has taught me to adopt with my pupils, and I trust that the title of this little book will be sufficient to absolve me from the need of offering an apology for the simplicity of its language.

At the same time it must be distinctly understood that no written theories on singing can presume to take the place of oral tuition.

ALBERTO RANDEGGER.

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THE MUSICAL TIMES
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MARCH 1, 1879.

THE EMPLOYMENT OF THE ORGAN IN THE ORCHESTRA, ESPECIALLY AS ILLUSTRATED BY MENDELSSOHN.

By Ebenezer Prout, B.A.

There are few of the problems which present themselves to the composer for the modern orchestra which are more difficult to solve satisfactorily than the really effective combination of the organ with other instruments. In the days of Handel and Bach the task was a much simpler one, because the orchestra was comparatively in its infancy. In the scores of Handel's oratorios, for example, the instruments used in at least nineteen movements out of twenty are only the strings, with perhaps the oboes doubling the violins in unison. In the choruses the oboes have a somewhat more independent part; but the orchestration as a rule is simplicity itself. Here the addition of the organ presented no difficulty. All that was required was that the instrument should double the voice parts in the choruses; the accompaniments being generally in the unison or octave, there would be no fear of confusion. As a matter of fact, we know this to have been Handel's practice. By a fortunate chance the conducting score of "Saul" has been preserved, containing full directions, in the composer's own writing, for the treatment of the organ; and all these indications are faithfully reprinted in the German Handel Society's edition of the oratorio. This edition has upset previous theories as to Handel's system. It was generally believed that in the many songs which are accompanied either with a figured bass, or with violins in unison and basses, the harmonies were filled up on the organ. It appears, however, from the score, that the plan actually adopted was quite different. It would occupy an entire article to go in detail through the various numbers of "Saul;" but it may be said generally that the organ is used in one of three ways. It is either treated as a solo instrument, as in the third movement of the overture, or the close of the chorus "Mourn, Israel, mourn;" or it plays with the voices in the choruses; or the bass (marked "tasto solo," and sometimes "tasto solo e l'ottava bassa") is employed to strengthen the orchestral basses. In not one single song throughout the work is the organ employed to fill up the harmony. The score shows us clearly that this duty was assigned to the harpsichord ("cembalo"). With Handel the chief use of the organ was to reinforce the power of the chorus. It is probable (though of this we have no direct proof) that in the anthems and other church music, the organ may have been used in the accompaniment of solos; but with regard to concert music, the testimony of the score of "Saul" is decisive.

With Bach the method of procedure is quite different. While Handel wrote for large masses of voices and instruments, his great contemporary had but a small force at his disposal—some eighteen instruments, all told, and a chorus of not more than three or four voices to each part. This we know from a letter written by himself to the Town Council of Leipzig relating to the musical arrangements. Unlike Handel, who reserves his organ for massive effects, Bach uses it throughout, alike for solos and choruses, for *piano* and *forte* passages. The proof of this is found in the separate orchestral parts of many of the Church Cantatas, copied by the composer himself, in which we find the organ part transposed a whole tone (the pitch of the organ being at that time different from that of the orchestra), and carefully figured from the first bar to the last. It is inconceivable that Bach should have taken the trouble to copy out and transpose in full a part not intended to be used: he would certainly have marked bars' rests (as with other instruments) if the organ were intended to be silent.

In accordance with the custom of their day, neither Bach nor Handel wrote out the organ-part fully in their scores, excepting in the comparatively rare cases in which there was an important *obbligato* for the instrument. At other times they contented themselves with a figured bass, which naturally left a considerable amount of freedom to the player, both as to the position and the fulness of his chords. The same plan was adopted by other composers as late as the commencement of the present century. In the Masses of Mozart and Haydn the organ part is hardly ever written out fully; the only instance I have met with being in the "Et incarnatus" of Haydn's Fourth Mass. Here the organ is treated as a solo instrument; its part is written on two staves, and, curiously enough, "Flautino" is given as an indication for registering. This would certainly seem to mean either a 4-feet or a 2-feet flute stop; but as the part is already written high, it is almost inconceivable that Haydn meant the sound to be an octave above the notes given, the effect of which would be most inappropriate in this place. It is probable that the term is used loosely to mean a small or delicate flute-stop; and that Haydn's intention would be best realised by playing the passages on a 4-feet stopped flute *an octave lower than written*, thus giving the real sounds presented in the score. It is worthy of notice that as soon as the organ ceases to be *obbligato*—at the "Crucifixus" in the same movement—the usual method of writing merely a figured bass is resumed.

In all Haydn's and Mozart's Masses the organ is used nearly throughout, whether in solo or chorus passages. Beethoven seems to have been the first of modern composers to perceive the special effects which might be obtained by the judicious reserve of the instrument. The organ parts of his two Masses are full of interest. In the Mass in C he has adhered to the time-honoured custom of writing merely a figured bass part; but in his Second Mass (in D) he has written out the organ part in full—probably the earliest occasion on which this has been done. An analysis of the organ part of the "Kyrie" of the Mass in C will indicate with sufficient clearness Beethoven's method of treating the instrument. The references will be to Novello's new octavo edition, which is probably in the hands of most of our readers, and which is chosen in preference to a movement of the Mass in D, as being better known. Though the organ part, as just mentioned, is merely figured, the composer's indications of what he requires are so full and clear, that it is impossible to make any important mistake as to his intentions.

The first phrase commences without the organ, which enters on the chord of E major (at the 9th bar) with striking effect. It is here only used for three bars, and is silent during the following symphony. At the entry of the bass solo (vocal score, p. 2, bar 2) the organ plays with the bass voice; and at the *forte* for chorus, four bars later, it is used in full chords, ceasing again at the *piano* (same page, line 2, bar 2). One would have naturally expected to find the organ again at the fine burst of the chorus in E major, "Christe eleison" (p. 3, bar 1); but Beethoven has merely indicated "Tasto solo," *i.e.*, the bass only of the harmony is to be played, without any chords. In the following solo passages the organ is silent; but it enters in full chords at the

"Eleison Christe" (p. 3, line 2, bar 2), being taken off again at the *piano* (line 3, bar 1, of same page). The repetition of the whole passage, which immediately follows, is treated in precisely the same way. From the end of the first line of p. 4 the organ is silent till the second bar of p. 5, when it enters on the chord of F major, playing with the voices till the end of the line. At the return of the first subject, it is used as at the commencement of the movement, entering for three bars only (p. 5, line 3, bars 3 to 5). It is silent, as before, during the solo passage, but reinforces the chorus on its re-entry (p. 6, line 2, last bar), continuing till the bottom of the same page. From this point to the end it is only employed ("Tasto solo") to reinforce the basses for seven bars (p. 7, line 1, bar 5, to line 2, bar 5), and it is not used at all for the close of the movement.

This analysis shows us clearly Beethoven's method of treating the "king of instruments." With his unerring insight into all the resources of the orchestra, he perceived that it was a waste of force to use the organ, as was usually done, continuously throughout a whole movement. He doubtless felt also, that the organ tone, if constantly employed, would obscure the orchestral tints, and give too great uniformity of colouring to the music. He therefore reserves it for passages in which he requires special fulness and a massive tone in his *forte*, or softness and richness in the *piano*. The same general principles might be illustrated by an examination of the organ part of the Mass in D, in which there is only one point on which a remark is needed. At the end of the prelude introducing the "Benedictus," will be found a soft pedal note for the organ combined with the orchestra, which seems like an anticipation of some of Mendelssohn's organ effects, to be presently noticed.

Of all modern composers Mendelssohn has unquestionably been the one who has made the most skilful use of the organ in the orchestra. Himself one of the greatest performers on the instrument that has appeared during the present century, he knew, as few others, how to combine the resources of the organ with the tones of other instruments; and from this point of view the study of his scores is invaluable to the student of orchestration. His general system is similar to that which, we have already seen, was adopted by Beethoven, but he surpasses his predecessor in his production of special effects.

Four of Mendelssohn's scores contain a fully written-out organ part. These are "St. Paul," "Elijah," the "Lobgesang," and the 98th Psalm. Besides this, the employment of the organ is indicated in the 42nd and 95th Psalms; but here we find simply "Col organo" and "Senza organo." It should be added that in the case of "St. Paul" and "Elijah," the organ part is not to be found in the original editions published by Simrock, but only in the new and complete edition of Mendelssohn's works issued by Breitkopf and Härtel. The probable explanation is that the organ part to these oratorios (which was first published separately) was not fully written out until after the scores were engraved. As I do not know the exact date of either publication this is, of course, a mere conjecture.

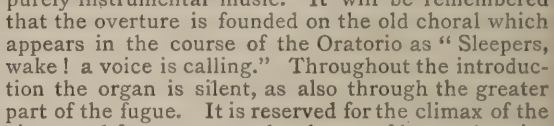
Of the four scores named, that of "St. Paul" is unquestionably the most instructive and interesting as regards the treatment of the organ; and next to this, that of the "Lobgesang." In "Elijah" and the 98th Psalm, the instrument is on the whole employed in a somewhat more conventional manner; though in both these works occasional points worthy of note may be met with. I now propose to analyse in some little detail the organ part of "St. Paul."

One of the first points that will strike a musician who examines the organ parts which Mendelssohn has written is the comparative thinness of the chords, even in *fortissimo* passages. It is seldom we meet with full chords for both hands, while it is not at all uncommon to find chords in four, or even in only three parts written in "close position" in the *fortes*. The probable explanation of this is that Mendelssohn calculated on powerful 16-feet manual stops, such as were, when he wrote, far more common in German organs than in English. In many places, as we shall presently see, he expressly directs the use of the "doubles;" and every organist knows that when these are drawn a much thinner disposition of the harmonies is required than would be effective without them. It is worthy of remark that in Mendelssohn's latest score—"Elijah"—the organ part is, as a rule, much fuller than in his earlier works.

A noticeable feature of Mendelssohn's organ parts is the purity of the writing from a harmonic point of view. Whether in three, four, or five parts, the composer has been just as careful in his progressions as if he had been writing a harmony exercise. As the organ is mostly employed for obtaining fulness of effect, even purists would probably have hardly raised an objection had there been a certain amount of license in the treatment of the instrument; and nothing is more characteristic of the composer, and more in keeping with the uniform artistic finish down to the smallest details which marks all his works, than the fact that one might hunt in vain through all his organ parts for a passage to which the strictest theorist could take exception.

As a general rule, no indications for registering are given in any of the scores now under notice beyond an occasional direction for the employment of 16-feet stops. In "Elijah" and the 98th Psalm not even these are to be met with. In "St. Paul" we shall see in two passages a precise tone-colour prescribed; and in this work more than in any other Mendelssohn appears to have taken especial care in marking the nuances (*p*, *mf*, *f*, &c.) for every passage. It is for this, among other reasons, that the organ part of "St. Paul" is the most instructive for analysis.

In going through the work it will be best to give the references to Novello's new octavo edition, in order that our readers may be able to follow the composer's ideas without difficulty. The importance given to the organ is to be seen at once from the fact that Mendelssohn has introduced it in the overture, this being the only instance of its employment by him in purely instrumental music. It will be remembered that the overture is founded on the old choral which appears in the course of the Oratorio as "Sleepers, wake! a voice is calling." Throughout the introduction the organ is silent, as also through the greater part of the fugue. It is reserved for the climax of the piece, and first enters at the change of key to A major (vocal score, p. 7, line 2), where the choral is given out by the whole mass of wind instruments, with florid semiquaver passages for violins and violas in octaves. The harmony is filled up on the organ, the first bars of the organ part being as follows:—



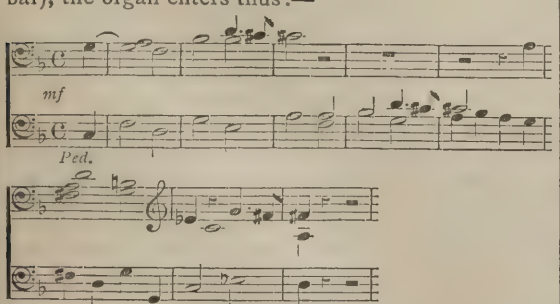
After one bar's rest, it enters again for three bars, now in a close four-part chord without pedals. Its next appearance is when the following line of the choral is introduced (third crotchet of the last bar of page 7). At the commencement of the

florid figure for violoncellos (p. 8, bar 4), the organ ceases again; and it is not reintroduced till the very end of the overture (p. 8, last line), where it plays in unison with the other instruments, giving a massive and imposing tone to the close of the piece.

The opening chorus furnishes a remarkable example of Mendelssohn's reserve in the use of the organ. It is probable that at least nine composers out of ten would have introduced the instrument at the first entry of the voices to the words "Lord, Thou alone art God." Our author, however, contents himself here with the ordinary full orchestra (without trombones), and the organ is never heard till after the *fugato* on "The heathen furiously rage." The chorus suddenly subsides to a *piano* for the text, "Now, behold, lest our foes prevail" (vocal score, p. 15), and here the organ enters in four- and five-part harmony, accompanying and filling up the chords of the voices. How much more impressive and effective is this entry than would have been the case had the organ been used in the first part of the chorus! At the passage, "And grant to Thy servants" (p. 16, line 1), the organ is silent again for four bars. When the basses take up the subject, the organ pedals reinforce the instrumental bass (p. 16, line 2, bar 2) until the *forte* (last bar but one of same page), where the instrument is employed in full chords. From this point it plays *forte* with the voices (though not always the exact voice parts) till the first bar of line 2 on p. 18 (vocal score). After this it is silent, curiously enough, till the last three bars of the chorus. One would have certainly expected it at the phrase, "O grant to Thy servants" (p. 19, line 2, bar 1), but Mendelssohn, as has just been said, reserves it for the final cadence, introducing it only for the $\frac{6}{4}$ chord at "they may preach Thy word."

In the following choral, "To God on high," the organ, *piano*, plays with the voices throughout, the style of accompaniment here closely resembling that which Bach gives to the many chorals introduced in his Church Cantatas. The next entry of the organ is in the little duettino for the two false witnesses, "We verily have heard." This is accompanied by violas, two violoncellos, and double-basses, and the organ pedals play with the last-named instruments throughout. At the resumption of the narrative, "And they stirred up the people," the organ is silent.

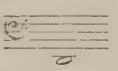
The organ part of the chorus, "Now this man," is so short and so characteristic that it is worth quoting. The whole of the first section of the chorus is without organ; at the passage for tenors and basses, "He hath said, and our ears have heard," a peculiar accompaniment of bassoons, four horns, violoncellos, and double-basses, furnishes the only support to the voices; but at the words, "And change all the customs which Moses delivered us" (p. 27, line 3, first bar), the organ enters thus:—



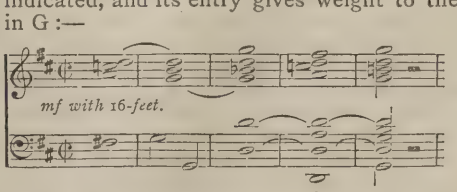
My readers will at once see the effect of this organ part; its employment is probably intended to give a sacred character to the music suggested by the mention of the great lawgiver and the divine law. From this point the organ is silent till the end of the chorus, excepting that a holding pedal note reinforces the dominant pedal near the close (p. 29, last line).

The next employment of the organ may possibly have been suggested by Beethoven in the Mass in D, in the prelude to the Benedictus, already referred to. In the song, "Jerusalem, thou that killest the prophets," at the first entry of the double-basses (p. 39, bar 2), the organ pedal only, *pp*, plays with the basses for the first five bars with a lovely effect that will be remembered by those who have been fortunate enough to hear the work with Mendelssohn's own organ part, which, I regret to say, is not always used. In the chorus, "Stone him to death," there is no organ; but in the choral, "To thee, O Lord," the organ, as in the previous choral, plays with the voices. From this point the instrument is silent for several numbers, and it is not heard again till we reach the chorus, "Rise! up! arise!" (p. 65).

The organ part of this grand piece is so interesting that it deserves a much fuller analysis than is possible to be given in this article. Moreover, to make it completely intelligible, it would be needful to quote the greater part of it; for much depends at times on the position of the chords. After the first two bars for basses and drums only, the organ pedal on its lowest D



is introduced and sustained for fifteen bars, till the commencement of the ascending scale passage for the basses. Mendelssohn has here expressly marked "with 32-feet," this being the only instance in all his scores of such an indication. From the end of the pedal point just named the organ is silent for the rest of the symphony. At the entry of the voices, Mendelssohn, with an effect to which he was very partial, and of which many other examples may be found in his scores, reserves his organ for the end of his phrase. After the lead of the tenors, the whole chorus answers, "Rise! up! arise! rise, and *shine*," accompanied by the full orchestra. At the word "shine" (p. 66, line 1, bar 5) the full power of the organ is introduced with massive chords for both hands. Part of the force of this passage is necessarily lost in the English version of the words. The German is "Mache dich auf, werde Licht," the organ entering on the last word, just as in the chorus, "The night is departing," in the "Lobgesang," it is introduced at "The armour of *light*." In the present piece the effect is repeated after the lead of the sopranos at the sudden modulation into B major (p. 66, line 3, bar 5). At the fifth bar of the next page the organ ceases till the second bar of p. 68, where it re-enters, and continues, with the exception of two bars (the fourth and fifth of line 2, same page), till the commencement of the fugue, "Behold, now, total darkness." The first part of this fugue has no organ; Mendelssohn carefully reserving it for a special effect. We find it again at p. 71, line 3, bar 3, where doubles are indicated, and its entry gives weight to the cadence in G:—



In the following *stretto* there is again no organ, the use of which might have obscured the clearness of the entries of the voices; but towards the close of the fugue it reappears (p. 73, bar 2, line 2, to the third bar of the next page), its treatment being similar to

that in the passage just quoted. At the fifth and seventh bars of p. 74 two emphatic $\frac{6}{5}$ chords on B, full in both hands, give point to the enunciation of the word "darkness" by the voices. From this point there is no organ till the *coda* (p. 76, first bar), where we meet with the fullest direction for registering yet given. On the chord of D the organ enters again with full chords, the composer marking in his score "Volles Werk ohne Mixtur," *i.e.*, "Full organ without mixtures." From this point to the end of the chorus the organ is used throughout, generally in full harmony, but in a few bars, which we have not space to name, the pedals only. The whole organ part of this chorus is full of instruction, and may be strongly recommended to the student for analysis.

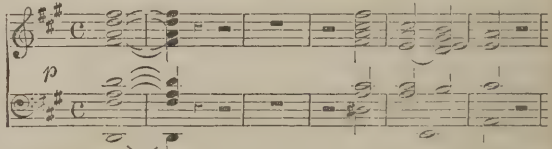
The following choral, "Sleepers, wake!" is the only one in the Oratorio in which the organ is not employed, doubtless because it is so much more fully scored than any of the other chorals that the composer felt the accompaniment to be quite sufficiently heavy. It may be remarked that Mendelssohn never wastes his organ, if the expression may be allowed; he never brings it in without some definite object. We next meet with it in the chorus, "The Lord He is good," in which it has only a few bars to play, but these are important. Its first entry is for four bars only (*mf*, with 16-feet) at the words, "For His word shall not decay" (p. 92, line 1, bar 4, to line 2, bar 1). After this it is brought in again for the dominant pedal (p. 93, bar 3), continuing (excepting the first two bars of line 3) till the fourth bar of p. 94. The close of the chorus has no organ.

The treatment of the organ in the next number in which it is met with, the chorus "O great is the depth," is somewhat peculiar. Mendelssohn has throughout confined it to reinforcing the entry of the principal subject. In the opening of the chorus, accompanied only by the strings and organ, the latter (*mf*, with 16-feet) has mostly four and five-part harmony. At "How deep and unerring" (p. 98, last line) the organ ceases till the return of the first subject (p. 100, third bar from the end), when it is re-introduced, but now *forte* instead of *mf*. Throughout the whole of the fugue, "Sing His glory for evermore," Mendelssohn, with remarkable self-denial, holds the organ in reserve, though there are some passages, especially the pedal point on p. 104, and much that follows it, in which we should certainly have expected the instrument to be used. It is not till the "*moderato come 1mo*," on the last page that the full organ is combined with the full orchestra, giving all possible power to the final enunciation of the opening theme of the chorus.

Hardly less unusual is Mendelssohn's treatment of the organ in the next number—the chorus, "The nations are now the Lord's." In the introduction the instrument is characteristically employed twice with a single chord, *ff*, for the word "Lord's" (p. 107, line 2, first and last bars). From the second bar of the next page the organ in sustained harmonies supports the voices till the passage, "They are His Christ's" (p. 109, bar 2); but from this point it is silent altogether. I have never been able to satisfy myself as to the reason why Mendelssohn did not use the organ in any part of the following fugue. In similar places both in this work and others he employs it freely; and, though he doubtless had some object in suppressing it here, it is not easy to see what his motive was. In the next chorus, "How lovely are the messengers," the organ pedal only is used to strengthen the bass in the *forte* passage (p. 128, line 2, bar 1, to p. 129, bar 2), and for holding G of the last five bars.

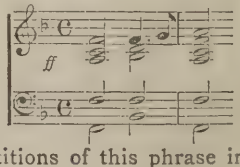
The two choruses of the Jews which come next in the Oratorio, "Thus saith the Lord" and "Is this he?" have no organ part. It is worthy of notice that in this Oratorio Mendelssohn seems to treat the organ as especially suited for the music of the Christian Church. With the exception of one passage, already referred to, in the chorus, "Now, this man ceaseth not," we nowhere find the instrument used in any of the choruses of the Jews or heathens. It is not in "The gods themselves as mortals have descended," nor "O be gracious, ye immortals," nor "This is Jehovah's temple." Similarly in "Elijah" it is not used for the choruses of the Priests of Baal. May this possibly have been the reason of its non-employment in the fugue above mentioned, "For all the Gentiles come before thee"? The suggestion is perhaps rather far-fetched; but the explanation is not impossible that, as the Gentiles and not the Christian Church are referred to, Mendelssohn refrained from introducing the organ in that connection. At the choral, "O Thou, the true and only light," which follows the chorus, "Is this he?" we find the organ playing with the voices in the second verse, "Illumine those who blindly roam," and in the last three bars sustaining the pedal B flat.

Passing over the following recitative and duet, which contain no organ, we come to the recitative, "And there was a man at Lystra," in which the instrument is used in a peculiar, it may be added a unique, manner. It is here treated as a component part of the orchestra, and combined with the strings in the accompaniment. In the first phrases of the recitative the strings alone support the voice, but at the words, "Stand upright upon thy feet" (p. 149, line 3, bar 3), the organ, *piano*, but in full chords, is added to the strings, entering again at the words, "And praised God." In the pianoforte score, the accompaniment gives the string parts only; by adding to it the organ part, which is here quoted in full,

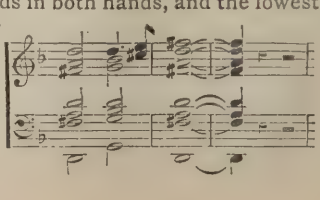


the reader will easily see the complete effect of the passage.

The next introduction of the organ is hardly less characteristic. It occurs in the recitative, "Now, when the Apostles heard the same." The first part of this movement is accompanied by strings only, but after the words, "As saith the Prophet" (p. 159, line 2, bar 4), not only are oboes, bassoons, and horns added, but a very powerful organ part, marked (as in a passage previously noticed) "Full organ without mixtures."



On the repetitions of this phrase in A minor and C major, the organ is treated in precisely the same way; but on its last recurrence in D major (p. 159, last line, bars 1 to 3), when trumpets and drums are added to the score, a still fuller organ part is given, with chords in both hands, and the lowest notes of the pedals:—



It may fairly be said that of such organ effects as these Mendelssohn was certainly the inventor.

In the following air, "For know ye not that ye are His temple?" the organ pedals, *pp*, play with the double-basses for the first eighteen bars, after which the instrument is silent till the second movement, "But our God abideth in heaven." The organ pedals again enter here for the first nine bars. The following twelve bars have no organ part, but the pedals are re-introduced toward the close of the solo (p. 162, line 4, last bar), and in the last two bars of the same page the full harmony, *pp*, is taken by the organ, in unison with the strings. In the following chorus the organ is not employed till the commencement of the dominant pedal (p. 168, first bar), when it has full harmony, *forte*, mostly in four parts. From this point it is used to the end of the movement, excepting in one short passage (p. 169, line 2, bar 4, to p. 170, line 1, bar 4).

There is but little more to notice in the remainder of the Oratorio. In the short quartett and chorus, "Far be it from thy path," the organ in sustained harmonies enters with the chorus (p. 181, line 3, bar 1), the part being in general remarkably thin—sometimes having only two or three notes. There is no organ at the *forte* passage (p. 182, line 2, bar 1), but it reappears at the close of the phrase (same line, bar 5, third crotchet), and is continued till the end of the passage for the alto voices, when it abruptly ceases.

In the final chorus will be seen, at the commencement, another instance of Mendelssohn's habit, already referred to, of introducing his organ to emphasise certain notes in the middle of a phrase. Here we find two full chords for the words, "All them," with which the instrument enters, after which it continues for the next four bars. It is then reserved throughout the following passages of imitation, coming in, as before, with a crash at "All them" (p. 189, line 3, bar 3). In the following passage, "The Lord careth for us," the organ (*mf*, with 16-feet), is used in sustained harmony till the *forte* (p. 191, line 1, bar 3), when it ceases for four bars, the full power being introduced for the final "Bless thou the Lord," which leads into the fugue. The first part of the fugue has no organ; but it is effectively introduced in holding chords at the lead of the basses in F sharp minor (p. 195, line 2, bar 4), and at the repetition of the phrase which immediately follows for tenor and soprano. From the last bar of p. 196, line 2, the organ is used continuously till the end of p. 197. It is then taken off for seven bars, reappearing at the tonic pedal (p. 198, line 2, bar 3) and continuing till the end of the chorus.

My analysis has extended to much greater length than I anticipated in commencing it. I have necessarily been very technical; I fear also very dry, except, perhaps, to students of instrumentation. My apology must be that my aim has been a practical one—to show how one of the greatest masters of orchestration treated the instrument. Few, comparatively, will be likely to have the new edition of "St. Paul" in their libraries; but so many will have the octavo vocal score to which the references have been given, that I trust it will be possible to all to form at least an approximate idea of the method which Mendelssohn has adopted. At the same time it must be understood that only an outline has been given. Much depends, not merely upon the disposition of the harmonies for the organ, but upon the various ways in which they are combined with the orchestral instruments; and this could only be fully shown by quoting the entire score, which is obviously impracticable. Some assistance may, nevertheless, be given to the student even from such a sketch as that here attempted; and it is with this hope that this article has been written.

THE LITERATURE OF NATIONAL MUSIC.

By Carl Engel.

(*Concluded from page 72.*)

Various Sources.

Some interesting information concerning the music of uncivilised nations or tribes is occasionally to be found in books of travel. It is, however, a laborious task for the inquiring musician to pick out the information from those books; he may peruse a comprehensive journal without meeting with a single statement of use for his purpose; or, should he find one which appears to him instructive, there is every probability that it is expressed in words so vague and indistinct as to be useless. Nay, among the published journals of English travellers there are not a few in which the musical performances of foreign nations, if they are alluded to at all, are almost sure to be spoken of disparagingly, and perhaps with an apology for noticing a subject so insignificant. Most travellers are too little acquainted with music to be able to discern what is noteworthy; besides, mere travelling does not make any one a keen observer. A well-prepared person, in walking for half an hour in his garden, may discover more interesting facts than a rambler during a half-year's walk in a distant land. The statements relating to the music of foreign nations given by travellers who possess but slight musical knowledge, ought generally to be received with caution. These informants are apt to employ technical terms and expressions supposed by them to be artistic, which are often incorrect and misleading. Nay, sometimes they express just the contrary of what they intend to say. For instance, the natives of a country are stated to have sung in "pleasant harmony," when it is evident that they had sung an air in unison. A performance is said to have been "very harmonious," when the music pleased our informant; did it appear rather sad to him, he records that it was in a minor key; and if there was something peculiar in the performance which he cannot explain, he terms it "a wild cadence." A stringed instrument having a neck is almost sure to be called "a sort of guitar;" and if it happens to be mounted with four strings, we have perhaps an allusion to the Greek tetrachord, with a quotation from Burney's "History of Music." A wind-instrument with finger-holes is "a flute," no matter whether it is constructed with a single reed in the mouth-hole, like the clarionet, with a double reed, like the hautboy, or with a plug, like the flageolet. A wooden harmonicon, like the marimba or balafo of the negroes, is "a piano;" and when we are told that a native minstrel executed with admirable skill his plaintive national tunes on "a mouth-organ," we are left in uncertainty as to whether the instrument was a Jew's harp, or a pandean pipe, like the Hebrew ugab. However, it is hardly necessary to show that most of the musical information offered in English books of travel is useless, since the student has probably ascertained this already from experience.

Neither is it surprising that the published journals of missionaries should generally be unsatisfactory for useful musical information, considering how imperfectly the mind of many of these writers has been cultivated for observation, discernment, and application. It was very different with the Jesuit missionaries during the eighteenth century. Their scientific attainments enabled them to investigate and describe accurately the usages, sentiments, and accomplishments of the nations which they visited. The result has been that some of their communications are still highly appreciated, and justly so.

On the other hand, the musical student owes a debt of gratitude to modern travellers for having brought over to England specimens of musical instruments from different remote parts of the world. He has it thus in his power to examine minutely many of the curious contrivances which he finds alluded to in books of travel, and of the real construction of which it would be impossible for him to form an idea from those books. Many of the musical instruments brought to Europe are deposited in public museums or in private collections. With those which are constructed with sonorous slabs of wood or metal, with wind-instruments having finger-holes, and with wind-instruments constructed of a number of tubes, as is the case with the pandean pipe, the musician has generally no difficulty in ascertaining the series of tones producible on the instruments. This is also in some degree possible with stringed instruments provided with frets; however, the frets, which usually consist of cords wound round the neck, are liable to become disarranged in the course of time, and not much reliance can therefore be placed on the positions of the frets of most of the stringed instruments brought from distant countries, and often roughly handled. As regards the manner of playing the instruments, and their combination in musical performances, the student has of course to consult the statements of witnesses.

Among the various sources for information on the music of uncivilised and semi-civilised nations, we must not leave unnoticed the periodical publications of Geographical and Anthropological Societies; and especially certain English works treating on the social life, manners and customs, legends, and fairy-tales of some particular foreign nation. I have already had occasion in the present survey to draw attention to these noteworthy sources; a few books of the kind, concerning extra-European nations, may however be pointed out here by way of example, to guide the inquirer on the right track.

"The Chinese as they are: their moral, social, and literary character; a new analysis of the language, with succinct views of their principal arts and sciences;" by G. Tradescant Lay (London, 1841; 8vo), contains a chapter on the music of the Chinese, with illustrations of instruments. A dissertation on the same subject, by the same author, has been published in "The Chinese Repository" (Canton, 1840), p. 38.

"A Narrative of a Mission sent by the Governor-General of India to the Court of Ava" (London, 1858; 4to), contains much information respecting the music and musical instruments of the Burmese.

"Zeitschrift der deutschen morgenländischen Gesellschaft" (Leipzig, 1851; vol. v.), contains an account of the music of the Armenians, by Petermann.

"Polynesian Mythology and Ancient Traditional History of the New Zealand Race," by Sir George Grey (London, 1855; 8vo), contains an essay on the native songs of New Zealand, by J. A. Davies.

"Polynesian Researches," by William Ellis (London, 1829; 8vo, two vols.), contains an account of the music and musical instruments of the South Sea Islanders.

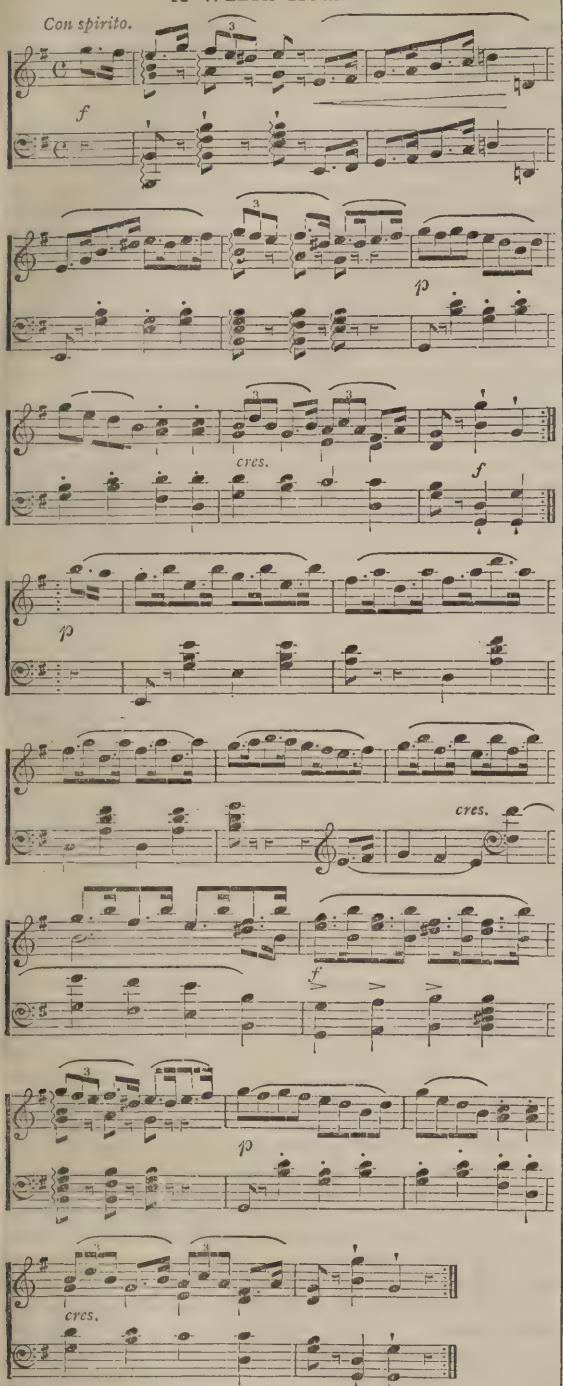
"An Account of the Natives of the Tonga Islands, in the South Pacific Ocean; compiled and arranged from the extensive communications of Mr. William Mariner, several years resident in those islands;" by John Martin (London, 1817; 8vo, two vols.). This interesting work, of which a second edition, "with an original Grammar and Vocabulary of their Language," appeared in 1818, contains much information respecting the songs and dances of the Tonga Islanders, with tunes in notation.

Likewise, in the musical journals, of which almost every European country possesses some periodical publications, interesting communications relating to national music are occasionally to be met with. Especially the *Allgemeine Musikalische Zeitung*, which was founded in the year 1798 by F. J. Rochlitz, edited from 1827 to 1841 by G. W. Fink, and subsequently by other distinguished musical *savants* (Leipzig: Breitkopf und Härtel; 4to), ought to be consulted; and this the student may accomplish with all the greater facility since a compiled index of the contents of the voluminous publication has been issued.

Now, in glancing over the numerous titles of collections of songs with their tunes, and of treatises, given in the present survey, the student will probably surmise that the subject has been so fully investigated as to be nearly exhausted. But a little further consideration must soon convince him that this is far from being the case. True, some important progress has been made during the last fifty years; the most valuable books mentioned in our survey have, with a few exceptions, been published in the present century. However, only a few countries have hitherto been carefully explored; the great majority remain even now to the musical inquirer a sealed book. Nay, even in countries where so many searches have been made that it might be thought no stone had been left unturned, unexpected finds to a considerable amount are not unfrequently brought to light. To note an instance of recent occurrence. There are, as we have seen, numerous published collections of Scotch national songs. Many of the editors of these collections did not gather the airs of the songs from oral communication, but merely copied them, or at least the greater number of them, from previous books. We meet therefore with certain favourite tunes over and over again in many books. Nevertheless the number of different tunes is very great; we could hardly expect to find it still considerably increased by new searches among the country people. However, a recent publication, entitled "Traditional Ballad Airs, procured in the Counties of Aberdeen, Banff, and Moray," edited by W. Christie (Edinburgh: Edmonston and Douglas), suggests that even in Scotland an efficient and discerning musical antiquarian would find his pursuit rewarded by new acquisitions.

In Wales, at all events in the northern district of the principality, which Edward Jones ransacked already nearly a hundred years ago, a search after old national tunes may appear even less likely to yield an interesting result than in other parts of the British Islands. Still, also here, I cannot help thinking valuable additions to the Welsh airs which have been published might be obtained. In support of this opinion I shall insert here a Welsh dance-tune which I heard played, about ten years ago, by an old blind harper in Llangollen. He called it "Dixon's Hornpipe," and played it, at my request for old Welsh tunes, with some others which were well-known ones. The originality and boldness of modulation which characterise the tune induced me to commit it at once to paper. Having it afterwards again played by the old blind minstrel, I was enabled to render as faithfully as possible not only the melody but likewise the peculiar treatment of the harmonious accompaniment. To me this spirited tune appears as fine as any of the finest Welsh tunes in popular favour; but, as I may in this case perhaps be a biassed judge, I would rather leave it to the reader to form his own opinion. I do not fear his judgment, provided he does not pronounce it before he has fully imbibed the characteristics of the music. This he will best achieve by playing it as it is marked, "*con spirito*:"—

A Welsh Hornpipe.



If a foreigner, during a night's stay in a much-frequented Welsh town, can pick up a Welsh tune which has never been printed, how much more easy must it be for a native musician, who is familiar with the language and usages of the people! It is with an especial object that I submit this remark to the consideration of English musicians. Pianoforte teachers, organists, and other musical professors living in the provincial towns, must often have excellent opportunities of collecting airs from the lips of the peasantry. All that is required is that they take real interest in the pursuit, not engaging in it as a troublesome business, but as a labour of love. In Cornwall it would probably be possible to collect in a short time a number of tunes which are not to be found in any book. Indications of their existence are not wanting. For instance, Cyrus Redding, in his "Illustrated Itinerary of the County of Cornwall" (London, 1842), gives a notation of an old air, called *Fadé*, which the Cornish people sing on May-day, and which is also used by them as a dance-tune. In Northumberland, and in other northern districts of England, probably tunes somewhat resembling those of the south of Scotland, might be obtained. It certainly appears singular that the English musicians should have neglected to investigate the national songs of the different provinces of their country, while much has been done by collectors in almost every other European country. True, many of the intelligent musicians in England are foreigners, who cannot be expected to occupy themselves with collecting the songs of the English peasantry; neither would they be well qualified for the task, however much they might be inclined to give their attention to it. But surely there are English musicians in London and in the large provincial towns who might achieve good results if they would spend their autumnal holidays in some rural district of the country, associate with the villagers, and listen to their songs. What change can be more desirable for a professional man, who during the greater part of his engagements moves in the fashionable circles of society, and is compelled to inhale the impure air of the concert-room—what can be more beneficial to him than an occasional abode among the peasantry in a village, where the pure and invigorating air, and the beautiful scenery, invite to rambles in the fields and woods, and chase away those morbid feelings and crazy notions which very likely have taken possession of the drawing-room musician?

About a century ago there were still, in many European countries, minstrels, or bards, who preserved traditionally the poetry and music of the people. This class of musicians is now gradually becoming extinct, and with it some of the old national musical instruments. In Esthonia, for instance, the last minstrel who perambulated from village to village to play to the peasants their old tunes on the *kantele*, the old national musical instrument of the Finns, died in the year 1812, and the *kantele* was, so to say, buried with him. In the Ukraine, which, as regards national tunes, is perhaps the most fertile district of Russia, the last popular minstrel of renown, who played upon the *bandura*, a stringed instrument of the lute kind which is now seldom heard in the Ukraine, was still alive some years ago, an old man devoid of sight, whose name was Ostap Veresai. Like most of the old minstrels or bards, he was a living depository of old national songs. His fame spread so far throughout the Ukraine that a biographical notice of him, written by A. A. Rusof, has recently been published in Kief. The book in which it is printed is entitled "Kobzar Ostap Veresai," and contains, besides the biographical notice, an article on the songs and musical performances of Ostap Veresai, written by N. V. Lisenko; and a number of his musical effusions given in notation. In Little Russia, the minstrel and singer is called *kobzar* or *bandurista*, from his accompanying his voice on the *kobza* or *bandura*.

From such men it would have been comparatively easy to obtain collections of national airs; but this opportunity has generally been lost, because, at the time when the minstrels flourished, but little value was placed upon such relics by educated listeners, who alone were able to commit the music to notation.

At the present day, it seems, musical lecturers will in some respects take the place of these minstrels. However, in order really to promote this interesting branch of the musical art, a more thorough preparation is required than appears to have been thought necessary by most of our lecturers. They might take example from the useful scientific lectures given by scholars who have fully mastered the subject which they discuss. Granted that some gossip on national music, interspersed with some singing of popular airs, and wound up with a stirring appeal to the patriotism of the audience, may prove a pleasant evening entertainment, even for unmusical people, it can be of no real use for the art. Some sentimental talk about the lofty mountains and glorious old castles of the country which shall never crumble into dust may heighten the effect of the musical performances, and the emphatic exclamation that "Britons never shall be slaves" is likely to be applauded with enthusiasm, perhaps most vociferously by those of the audience who are the greatest slaves to their prejudices and passions. Of course not all our musical lectures exhibit so low a taste; praiseworthy exceptions could be cited. Howbeit, as lectures on national music are seldom printed, it would scarcely be worth while to dwell on this subject of musical literature, were it not that the idea of instructing the people by entertaining lectures is excellent and deserving of every encouragement.

A common defect in discourses on national music is that certain peculiarities which are observed in the music of a nation are represented as appertaining exclusively to that nation, and as constituting the characteristic features of the music of that particular nation, whereas in reality they are traceable in the music of various nations.

In short, musicians who intend to discourse upon this subject would do well to study it earnestly, and to extend their investigation to the music of different countries, instead of confining it to the music of the country on which they propose to instruct others. The present essay may be of assistance to them inasmuch as it points out the various sources of information. I am aware that it is but an imperfect attempt; my consolation must be that there will come other students who will carry it on to greater perfection than, with the limited means at present available, it has been in my power to attain.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. V.—SCHUMANN.

(*Continued from page* 75.)

Last month I followed Schumann's musico-literary career, by the light of his letters, as far as the year 1838, when he removed the *Neue Zeitschrift* to Vienna. The reasons for and incidents of that removal now demand attention, and happily no shadow of obscurity rests upon either, for the master, at that time more in love than ever, was in the habit of pouring out all his soul to his correspondents. Writing to his sister-in-law on the prospect of marriage at the end of 1837, he said: "The old man won't let Clara leave him yet, he's too fond of her. And he is really in the right, for he thinks we ought to earn more money first, so that we may live comfortably." Putting this remark with some passages in a letter to Fischhof, we are able to see very clearly that considerations of affection rather than artistic ambition prompted him to remove to the city of the Kaisers. He was content with Leipzig, but eagerly became "a stranger and a sojourner" elsewhere for the sake of his love. The passages worth note in the communication to Fischhof, then resident in Vienna, are the following: "Don't be frightened if in two months from now somebody knocks at your door—my ghost, my very self; still more if he tells you that he shall probably settle in Vienna next year and *for ever*. I tell you all this in the strictest confidence and with the request that you will not breathe it to any one, from Leipzig especially. The motives which bring me to Vienna are of a friendly nature, certain circumstances render it necessary for me to fix my residence in a larger city than Leipzig. I'll *tell* you more which I may not trust to paper. . . . Thus I close, more agitated than ever, and with a most grateful heart. Assist me: *the happiness of my life* depends upon it. I am no longer alone. All this is for your eye only." But the eagerness and haste of the ardent lover could not sweep away the tedious formalities imposed by a paternal government, and Schumann had to transact business with various Imperial and Royal officials before his little art-journal could appear in the dominions of Apostolic Majesty. About the mode of procedure Schumann knew nothing, and therefore wrote to Fischhof: "I should like to present my petition to publish my journal in Vienna as soon as possible, so that the first number of the next volume may be sent thence by the middle of December. Being entirely ignorant of the rules and forms by which such a petition should be shaped, I beg you graciously to help a poor musician who never before had anything to do with officials and censors. . . . Perhaps you can have one (petition) drawn up for me from the outlines written on the other side. . . . Do you know whether the authorities will require an account of my early life, my circumstances (in the best of order), &c., and whether it should be forwarded with the petition?" If any reader be curious to know what Schumann's idea of a petition was like, here it is: "The undersigned, a Saxon by birth, living in Leipzig, musician, editor and owner of the *Neue Zeitschrift für Musik*, desires to change his residence from Leipzig to Vienna, on account of his love for music (should he not have said Clara?) as well as of his business relations. The journal, which has never touched upon any save musical subjects, has been licensed and widely read by the highest officials in the Monarchy ever since its establishment (1834). He now seeks permission to publish it in Vienna from the 1st of January, 1839, or from the tenth volume. He is ready to produce all the necessary testimony to his former circumstances. Business prevents him from visiting Vienna until the middle of October, he therefore presents his petition in writing and begs it may be favourably considered. All this with due respect." Referring to the above document, Schumann said, "I can write music better than petitions, eh?" and it is impossible not to agree with him. Fischhof answered as to the formalities in a manner easily deduced from Schumann's query in reply: "Will it be possible to arrange with the censor in eight weeks?" No; it was hardly possible, since so many precautions were exacted by that official. "I followed your friendly advice," wrote the lover-editor, "in regard to recommendations from the authorities here at once. I obtained the usual police testimonials, and a special recommendation from the magistrate. The Austrian consul, who will soon hear from Vienna that I propose to come there, is an intimate (musical) friend of Mendelssohn, who promises to introduce me to him in a few days. I should prefer to bring ready money rather than letters of credit. Wouldn't a thousand thalers be enough? If not, I can bring securities from the magistrate for a larger sum." In the same letter Schumann touched again upon the motive for all this eagerness: "What you do now for me is not for my temporary gratifica-

tion, but for my life-long happiness. You write of mysterious hints; but when we meet all shall be made clear. Trust in my affection."

In September, 1838, though the Vienna publication was not arranged, nor the censor satisfied that the *Neue Zeitschrift* was unlikely to dissolve the Austrian empire, and its editor to cheat his creditors, Schumann removed to the Imperial city, whence a month later he addressed a lively letter to his relatives. Small progress had then been made, and the Imperial city did not appear to be bathed in rose-water: "My plans have as yet advanced but little. The city is so large that one needs double time for everything. . . . You would hardly believe how many petty factions and coteries there are here; to get a firm foothold one must have a great deal of the snake about him, which I don't think I have. . . . If I cannot remain here, my firm purpose is to go to Paris or London. I will not return to Leipzig; but I will be discreet; don't fear that I will act too hastily. . . . To tell you a secret, I shouldn't like to live here long, and *alone*. Serious men and Saxons are seldom wanted or understood here. But the fine surroundings make amends for that. Yesterday I went to the churchyard where Beethoven and Schubert lie buried. Think what I found on Beethoven's tombstone—*a pen!* and a steel one, too! It was a good omen; I shall preserve it as sacred." Schumann found something else that made amends in Vienna—a change to good cooking from the peculiar culinary efforts of North Germany, and he enjoyed it:—"I never imagined such delicious cooking!" he exclaimed in the letter just quoted; and again, "The cooking is superb." So were the cigars, which he spoke of as a "great comfort." Two months later, the master liked Vienna still less, and wrote to his sister-in-law: "Believe me, Theresa, if it depended on me alone, I would return to Leipzig to-morrow. Leipzig is not so small a place as I thought. They prate and gossip here as much as in Zwickau. . . . I am also doubtful whether the famous Viennese good nature is anything more than an empty smiling face. . . . In vain do I look for musicians; that is, musicians who not only can play passably well upon one or two instruments, but who are cultivated men and understand Shakespeare and Jean Paul. Well, the step is taken, and it had to be taken. The journal will plainly lose ground if I have to publish it here. I'm very sorry. But if I can only get my wife I shall forget all the trouble and the sleepless nights she has cost me. I could tell you much about my fine acquaintance . . . that I often feel very well, but much oftener melancholy enough to shoot myself, and that the Novello bride (Clara Novello) is with one of my dearest friends, which is exceedingly pleasant for me." There are no more published letters from Vienna. In April, 1839, the master, his object unattained, finally left that city (carrying with him the MS. of Schubert's great Symphony) and returned to Leipzig, where he again settled down, and began to force Herr Wieck's consent to his marriage with Clara by means of a process at law.

I must now ask the reader to go back to the early part of 1838, in order that Schumann may be seen making another and a different effort to worthily win his bride. Looking at the high position Fraulein Wieck had reached, and comparing it with his own, the master bethought him that something should be done towards equality, even if it were merely the winning of those academic honours which Handel, whom love never weakened, so vigorously repulsed. Such is the transforming power of the master passion that we can hardly recognise a great artist in the following communication from Schumann to his sister-in-law: "Now comes an important matter in which I desire your aid and advice. Clara has won quite high rank by her fine performance of chamber-music. I too am honourably known, though not in equal degree. . . . You know Hartenstein (a Leipzig University professor) well, and must write either to him or to Ida (his wife) as follows: That I (you can give my name or not, as you like and think fit) am betrothed to a certain maiden by the consent of her parents, and that they would be much pleased by a 'Dr.' before my name, which would speed me on my way. Now, I should like to learn, through Hartenstein's goodness, if many formalities would be requisite to obtain a degree from the Philosophic Faculty. I could not spare much time, being pressed by various professional duties. He would then tell you what steps must first be taken. I desire merely a title, and should then leave Leipzig. But there's no great hurry. If I only knew his opinion I would apply in person for further information. Finally, ask if the Leipzig University ever gives the title of Doctor of Music. Earnestly entreat him or Ida to preserve the strictest secrecy, as it is to be a surprise. You women can do anything. Whisper to Ida that she can thus serve an old acquaintance." Nothing resulted from this pulling of women's apron-strings, but Schumann held fast by his craving for the "Dr." and in January, 1840 he tried what could be done to satisfy it at Jena, where he had a friend in Herr Keferstein. To Keferstein the master wrote:—"And now one private prayer: I know no one more kind or better informed than you, to whom I may apply. But promise me most honoured friend, that you will tell no third party. . . . Clara's illustrious position as an artist often makes me think how petty mine is, and, although she is not ambitious, and loves me simply as a man and a musician, still I think it would please her could I attain higher rank, in a municipal sense of the word. Permit me to ask: is it difficult to become a Doctor in Jena? Should I have to pass an examination, and in what? To whom should I apply? Would not my position as editor of a paper (which has been established for seven years), my position as a composer, and my constant effort after truth assist me to obtain this title? Tell me your *candid* opinion, and grant my request to observe strict silence on the matter." Keferstein appears to have answered favourably, and to have intimated that something would need to be done to win in a formal way the proposed honour. Schumann replied, "I know but little Latin; but feel fully capable of a good German disquisition," and suggested one on Shakespeare's relations with music. He preferred, however, to receive the Doctorate as a reward for earlier efforts: "I take the liberty of sending you, for this purpose, a series of essays by me and of others on me, such as I have been able to collect easily. I also enclose a few diplomas, and will send later, if required, a certificate of good character from the authorities, as well as the *curriculum vitæ*, and the customary fees of which you spoke. Will you go to the Dean once more, and say a good word for me; perhaps tell him of my position in the musical world, and, for it is no longer a secret, my relation to Clara . . . and that the title would be of great service to me just now, when the public talk so much and so confusedly about us. In a word, to conclude, I wish not only that people should say I have become so and so, but a reason must be given in the diploma. I heard that an eminent divine of this place was recently given a degree in your city in a similar way, merely by paying the fees. Is this so? And now comes the question—In case I win the diploma by an essay or otherwise, would it make me a Doctor of Music? I should, of course, prefer it. Give me, if you please,

some information as to the manner in which the diploma, however gained, would be drawn up." Perhaps this is the sole instance in academical record, where a candidate for honours partly bases his claim on the fact that success would gratify his *fiancée*. The position, it must be confessed, is the reverse of dignified, and excusable only on the ground that when a man is in love he will do the most silly things, with a beautiful unconsciousness of their real character. Schumann's *curriculum vitæ*, referred to above, is not a particularly interesting document, though drawn up by his own hand. It relates in the baldest style the chief events of his life, and makes *naïve* reference to such high distinctions as the honorary membership of the Rotterdam Association for the Promotion of Music, the German National Club of Stuttgart, &c. &c. But it sufficed for its purpose, and on February 22, 1840, the authorities of Jena University admitted Robert Schumann to the Faculty of Philosophy, announcing the same in a diploma full of high-sounding Latinity. The recipient was as pleased as a child with a new toy, and wrote to Keferstein: "Everything conspired to fill my cup of joy. The eulogy was so glorious that I never can thank you enough for it. It has given me and my friends the deepest satisfaction. The first thing I did was, of course, to send a copy to my maiden in the North, who is still a perfect child, and will jump for joy at the idea of being a doctor's bride. She will write and thank you herself. . . . Let me again thank you for your intercession, trouble, and speed. Friendship has wings too, as I now learn, and hope you will trust to mine if you ever wish to try them." So ended one of the most curious, if not one of the most noble episodes, in the life of this master.

Four years after his marriage Schumann, who had laboriously edited the *Neue Zeitschrift* through twenty volumes, tired of that work, and determined to abandon it. Passages in his letters show that the Vienna *fiasco* had a very depressing influence upon him as a journalist, and dissipated all his enthusiasm. Thus he wrote soon after leaving the Austrian capital: "On the whole I am very happy in my sphere of action, but if I could only get rid of the journal, live only for music, not have to think of the many trifles to which an editor must attend, I should indeed be at peace with myself and all the world. Perhaps this may yet come to pass." In 1840 he said to Keferstein: "I can only make the journal a secondary consideration, fondly as I may cherish it. Every man is bound to cultivate his highest gifts." Time went on; the master's indifference to his old task became more pronounced, and in 1844, immediately consequent upon an attack of illness, he surrendered his post to Oswald Lorenz. At this point the master's connection with musical literature may be said to have ceased, and he devoted himself entirely to composition, varied by two or three brief excursions into the world of executive art, for which he soon found himself unfitted.

In 1844, Schumann removed from Leipzig to Dresden, where, three years later, he succeeded Ferdinand Hiller as Conductor of the Liedertafel, with the duties of which post he combined, in 1848, those of director of a newly instituted Chorus Club. He was busy consequently through the year of revolutions, and seems, for once, to have thoroughly enjoyed public work. "We often think of you," he wrote to Hiller, "especially in the Liedertafel, which gives me great pleasure, and urges me to action. . . . The Chorus Club, too, is waking up." And again: "My strength increases with my work. I see it clearly, and if I can't keep myself perfectly well, still it's not so bad as a close inspection of trifles led me to suppose." Yet again: "The Liedertafel has done much to restore my consciousness of directive ability, which, in my nervous hypochondria, I thought was gone." And finally, with a great change as to the Liedertafel: "My Chorus Club gives me the greatest delight; I can have all my favourite music performed there at will; I have given up the Männerchor. I found too little musical ambition, and felt I was not suited to the post; they were all such fine folk." In 1850, Schumann's constitutional aversion for public duties was the real cause why he hesitated to settle in Düsseldorf at the invitation of Hiller, who desired, on leaving for Cologne, to instal him as his successor. It is easy to see an anxiety to avoid compliance in every line of the letter Schumann wrote in reply: "Your offer is very attractive, but there are some objections to it. In both respects I think it would be well to compare notes before accepting the situation. I particularly remember Mendelssohn's opinion of the musicians there, which was not favourable. Rietz too discussed it with me when you went from here to Dresden, and said that he could not imagine why you took the place. I didn't tell you at the time for fear of discouraging you. Dear Hiller, tell me the plain truth. Of course, I can't expect much culture in an orchestra, and I am prepared to meet common musicians; but not rude or malicious ones." Then follows a table of ten questions about the office, its duties, &c. Among these are: "Is living as dear there as here? Could not the contract be so worded that I could break it if anything better offered? Can furnished lodgings be found? Can my wife find any sphere for action?" A second letter followed, in which Schumann raised the objection already noticed about a conspicuous lunatic asylum; and after it a third informed Hiller that as hope existed of his obtaining a place in Dresden, the Düsseldorf question must wait. Eventually Schumann removed to the Lower Rhenish city, and took the post of municipal Director and Conductor of the Subscription Concerts. But it soon appeared that he was no more fitted for such a position than for the work of professor at the Leipzig Conservatoire, which he once attempted for a short time. Quickly, therefore, the ill-assorted union was dissolved, and Schumann finally disappeared from public life.

The composer's published letters, written later than 1850, are almost exclusively devoted to subjects connected with the exercise of his art, and belong to the next branch of this investigation. Here, then, we have done with Schumann as regarded in other than his special capacity as a creative musician, and it may be that the reader, calling to mind how little of what the world deems honour was bestowed upon him, concludes that he was a soured and disappointed man. But the idea is wholly at variance with the master's own words in a letter to Franz Brendel. True, Schumann's life was not a blaze of glory; he was never the idol of society nor the fêted of princes, but he could honestly and in the spirit of a philosopher say of himself that which may fitly as well as pleasantly close this chapter: "I don't understand the want of recognition from which I'm said to suffer. The opposite is more true. Your journal gives many proofs of it. Then, I have proofs which, though prosaic, are very convincing, such as the publishers' eagerness to buy my works and the high value they set on them. I don't like to talk of such things, but I may as well tell you in confidence how, for example, the 'Album of Youth' has found a better market than almost any recent work; I have this from the publisher himself, and the same is true of many of my songs. And what composer is there all of whose works spread with equal rapidity? How excellent Mendelssohn's Varia-

tions in D minor are! yet I think they are not a quarter as well known as his 'Songs without Words.' What composer is admired by all? What *sacro sanctitas* of a work is acknowledged by all, even the greatest? Indeed I have laboured, tooth and nail, for twenty years, regardless of praise or blame, to earn the name of a true servant of art, striving for the highest prize. And, as I said, I am quite satisfied with the recognition hitherto bestowed on me in abundance." (*To be continued.*)

A PLEA FOR THE FLUTE.

By Henry C. Lunn.

It is perhaps abstractedly as absurd to perform chamber-music in the concert-room as to perform concert-room music in the chamber; but as the art progresses, the desire to hear the finest works becomes so general that the original intention of the composer is often set aside, and thus it happens that the magnitude of a composition frequently bears but little proportion to the size of the room in which it is played. To diminish a work to suit the requirements of a drawing-room, and to magnify another to suit those of a concert-room, are therefore consequences which must inevitably arise; but as the former method is one usually pursued for private performances, which do not challenge criticism, and the latter is a direct violation of the expressed design of the author placed before a jury of the public for judgment, the effects upon the art are obviously widely different. As music is brought more and more into our homes there can be little doubt that the line which separates works composed for a large hall from those written for a moderately sized room will be more strictly observed; and as such a result must be in the highest degree beneficial to the progress of a healthy taste, every encouragement should be given to the formation of those domestic concerts which, whilst they help to spread a knowledge of the best music, tend at the same time to bind families more firmly together, and to promote intellectual social intercourse. Now that the pianoforte has ceased to be the sole representative of music in our houses, we may reasonably hope that most of the members of a family will, at a suitable age, consider what instrument he or she would like to play in the usual drawing-room performances. That the violin has been taken up in earnest by ladies is a proof how thoroughly the silly notion that either sex possessed the exclusive right of playing upon certain instruments has passed away; and we have now, therefore, a freer choice in our family music, since the uprooting of such old-world prejudices has enabled us so materially to multiply our family instruments. When, having the ground thus cleared before us, we venture to enter an earnest plea for the flute, it will perhaps be considered appropriate to show how much this instrument was prized in ancient times, how often it has been written for by our best modern composers, and how thoroughly in our chamber-music it has now fallen into disuse. That in Greece the flute held the first rank may be gathered from all the musical histories of the time; and we may also say—in proof that male performers were by no means the only eminent ones—that the beautiful Lamia, who conferred such extraordinary benefits upon the Athenians that they dedicated to her a temple under the name of Venus Lamia, was a justly celebrated performer upon the flute; that the Grecian *Tibicinæ*, or female flute-players, are often mentioned; and that in Persia the use of the flute with ladies appears to have been very general, especially amongst the musicians in the service of Darius. Wonderful effects are said to have been produced by the Greek flute-players. Plutarch, for instance, relates that Antigenidas, by his performance on the flute of the Harmatian Air at a banquet, transported Alexander to such a degree that he seized his arms, and was on the point of attacking his guests; and at the Olympic Games this instrument held an important place in the musical contests, the *chariot-race*, too, being always accompanied by the flute. True it is that power appeared to be more highly esteemed than beauty of tone; for we are told that the exertions used in blowing the flute and trumpet were so great that, for the preservation of their cheeks, the players were obliged to wear a *capistrum*, or muzzle; and we also read that an eminent trumpeter dedicated a statue to Apollo, in gratitude for that deity's preservation of his cheeks and blood-vessels while, with his utmost force, he proclaimed the Olympic Games. There is no doubt that *flute-à-bec* is a term for a flute that was blown at the upper end, like a clarionet—*bec* signifying the beak of a bird; and it may be, as we have seen confidently stated, that the word flute is derived from *fluta*, a lamprey, or small Sicilian eel, which has seven holes on each side; but it is not our desire to trace minutely either the etymology or the history of the instrument. Certain it is that, although its improvement has been latterly very rapid, it was in an exceedingly imperfect state even when many of our greatest composers so thoroughly appreciated its power of expression and sweetness of tone as to give it a prominent position in some of their works. Let it be remembered that when John Sebastian Bach visited Frederick the Great (who was himself a skilful flautist), the king gave him a subject to extemporise upon; and that upon his return he worked this up into his "Musikalisches Opfer," one of the movements in which is a Trio for flute, violin, and bass. There is also by the same composer a Trio in G, for two flutes and violoncello. Then we must also name the excellent Sonatas of Kuhlau for flute and pianoforte, the due rendering of which will tax the powers of even advanced performers upon both instruments. We have scarcely room to exhaust the list of original compositions in which the flute takes an important part, but may mention a beautiful Trio by Dussek, for pianoforte, flute, and violoncello; Sonatas by Moscheles, Reissiger, Hummel, Ferdinand Ries, F. Schneider, and also several quartetts and quintetts for flute in combination with stringed instruments, all of which are well worthy the attention not only of amateurs but of professors. Within the last thirty years the flute has advanced to an extraordinary degree of perfection; and there can be little doubt that had it been equally available before that time, not only the composers we have named, but many others, would have left us innumerable works especially written to develop the capabilities of the instrument. The taste for a higher class of music is now so rapidly spreading that we care not to dwell upon the showy solos for the flute—in which the various "effects," such as *double-tongueing*, are amply provided for—but we do hope that our drawing-room amateurs who wish to cultivate the art as an intellectual study rather than as a superficial accomplishment, will do their utmost to place this instrument in its true position by reviving some of the many works we have drawn attention to; and we can assure them that if they consult the best catalogues they may constantly add to their *répertoire*. It is no part of our object to cast a slur upon the claims of other instruments which are now so ably handled by amateurs; but we believe that the fact of this particular one being so much neglected in the present day arises in a great measure from the prevailing idea that but little good music is written for it. If, therefore, the foregoing remarks should at all help

to dispel this notion, we shall have the satisfaction of feeling that our "plea for the flute" has not been quite in vain.

Dr. von Bülow has been writing to a German paper from England some things about England, which display his usual good taste and amiability. As far as we know, nobody invited this virtuoso to come amongst us; but he did come, and, having constituted himself a guest, proceeded to sneer at his hosts. A few examples of his politeness will suffice. Finding himself at Sheffield under a canopy of smoke, he bethought him of Sterndale Bennett, and wrote, "It is said that the English Toledo or Solingen can boast of knowing the sun only from hearsay. In this report I always believed I could find an explanation of the style of composition affected (*sic*) by the late Sir W. S. Bennett, who first beheld the darkness of the world amid the ocean of the smoke-clouds at Sheffield, and whose want of colour is as remarkable as his correct drawing, which latter obtained for him, as we know, the surname of the miniature Mendelssohn." This was graceful about a dead artist in the place of his birth, but Dr. von Bülow is above all ordinary considerations. Engaged to play at the Liverpool Philharmonic, he sent a transcript of the programme to Germany, with the sneer, "The ostrich-like stomach of the English public is worthy of all respect, is it not?" Next he girded at Sir Julius Benedict's "urbanity," laughed at the orchestra as containing "tolerably heterogeneous elements" and a "disturbing contingent of Falstaffian recruits;" while the rehearsals, he declared, were conducted in a "liquoring-up kind of way." Whether all this and much like it be true or untrue is beside the question. It is hardly for Dr. von Bülow, who comes here to pick up English money, to say it. This is not the first time he has lampooned us, nor probably will it be the last. He will no doubt perform another journey "in a fog," as he calls it, and write more letters to his friend Herr Senff. Contemplating this, he need not be afraid of popular retribution. Englishmen are used to ridicule, and they know that he laughs best who laughs last.

It was once remarked by an acute traveller, on entering a city, that he was convinced a very large amount of intemperance must be prevalent there, in consequence of the number of "Temperance Hotels." Is it not fair, then (on the same principle) when we see on the title-pages of some few "comic songs" that they can be "sung in a drawing-room," to infer that the majority of them are utterly unsuited to that locality? Constantly have we in these columns commented upon the kind of entertainment at the Music-halls in the metropolis—the real home of the effusions not "recommended" for the drawing-room—and now we are glad to see that the attention of the Home Secretary has been called to the matter. We are by no means advocates for undue restrictions upon places of public resort; but why it is that every drama performed at our theatres should be previously carefully inspected and passed by a regular officer appointed for the purpose, whilst at other licensed establishments the most offensive productions are offered and advertised as powerful attractions, we are at a loss to comprehend. True it is that the name "Music-hall" sufficiently shows that music is to be heard by those who enter; but if the character of the compositions in the programme is to be left entirely to the taste of those who provide them, surely there can be no reason why they should apply annually for permission to open their doors. A recent visit to some of these halls has thoroughly convinced us that, apart from the excessive vulgarity of the so-called "comic" songs, they are, as a rule, destitute of wit, humour, and even common sense; and, not to dwell upon the nature of the other "amusements"—pictorial representations of which are plentifully displayed throughout London—there can be little doubt that when the threatened official investigation really does take place, it will be amply proved that the licence allowed by the magistrates to the proprietors is a mere trifle compared with the licence they allow themselves.

An instance is within our recollection of the Squire of a village who, hearing that some difference had arisen between the governess in his family and the cook, on the subject being referred to him, at once decided that the former must be discharged, as it was easy enough, he said, to get an efficient governess, but a very difficult matter to get a good cook. Unfortunately experience proves that this feeling is too general; those who have received a special education which renders them mentally superior to their employers, being often engaged at salaries far below what would be even proffered to a menial who merely administers to the physical wants. Perhaps no more glaring cases can be cited of the remuneration being utterly inadequate to the services rendered than in the musical department of a church. Many rich persons willingly pay large sums to butlers, stewards, or gamekeepers attached to their establishment; but let them once get a voice at the vestry meetings, and we may be certain that they will propose terms for those employed in the service of the Church which are a positive insult to artists who have expended a large amount of time and money in fitting themselves for the office. We have often quoted advertisements setting forth the salaries offered to organists; let the following, clipped from a provincial paper, show what members of the choir have to expect:—

WANTED, for the Choir of —— Chapel, a Treble Singer; salary, £10 per annum: a Contralto Singer; salary, £4 per annum: a Bass Singer; salary, £4 per annum: a Tenor Singer; salary, £3 per annum. Applications, endorsed "For Choir" to be addressed, &c., &c.

It is just possible—as we have seen hinted in some similar announcements—that those who are elected to these vacant posts may be permitted to eke out these terms by making themselves "generally useful"—perhaps in sweeping out the church, or any other light duty of the kind—but this is, perhaps wisely, kept back as a surprise to the fortunate candidates.

The "Foreign Notes" in our last number include the following two items of intelligence: "M. Massenet has, at the request of the Italian publishing firm, Ricordi, undertaken to write a grand Italian Opera entitled 'Erodiade,' the libretto of which is from the pen of Signor Zanardini."—"A comic Opera, written for the music-publisher, Sonzogno, by the Maestro Usiglio, will be performed during the present season at Madrid." Judging from this information, and also from a few facts within our own knowledge, we may reasonably conclude that the future of continental operatic music is principally in the hands of music-publishers; and it behoves all, therefore, who wish well to the lyrical drama to consider whether this state of things is beneficial or otherwise to its healthy progress. If the fact were proved that the best music is that which sells best, the vendor of course would be the very person we should select to stimulate a composer to action; but unfortunately—as far at least as operatic music is concerned—the very reverse is the truth, many an inferior work being forced upon, and retaining possession of, the stage because one or two catching songs yield a good profit to the publisher. The detrimental effect of this upon true art it seems almost unnecessary to

point out; for not only are weak operas thus made to assume a factitious importance, but composers of worth who are too independent to seek the favour of publishers have but small chance of appealing to an impartial audience, and are therefore content to write unimportant works, or gain a precarious income by teaching the compositions of their successful rivals. It is much to be hoped that some earnest and energetic operatic lessees may boldly challenge this method of providing their stage with novelties, for we should be sorry to think that, as a rule, lyrical works are henceforth to be judged solely by their market value.

In following the printed libretto during the performance of an Opera a short time since, we were astonished to find the chequered fortunes of the heroine mixed up in some extraordinary manner with "Mappin's Shilling Razors;" and it was not until a couple of pages were turned over that we discovered a full advertisement of these enterprising cutlers sewn up in the body of the book which had been purchased of the boxkeeper. Time was when these announcements appeared only in newspapers, and in circulars addressed to, and left at, our houses; but now we are getting fully accustomed to find them before our eyes even when we would fain give ourselves up to silent meditation. Advertisements of everything we can possibly want stare us in the face when we enter a railway carriage or a Hansom cab—nay, even if we take a walk, we find that some man whose wares are not to be equalled for "cheapness and durability" tells us so in jet black letters on the very pavement upon which we are treading. All this, however, habit makes us bear with equanimity; but surely we ought to be permitted the full enjoyment of an Opera without being reminded where we should buy our cutlery. If some protest be not entered against this practice, it is possible that eventually the boxes at the Opera may be hung round with advertisements, and that the person who shows us to our seat may increase the value of his place by soliciting our custom for the various tradesmen who employ him. It can scarcely be said that we are much exaggerating this evil when we assert that, only recently, in perusing the programme at a concert, we were suddenly arrested by an advertisement telling us the best house for purchasing "Nursery-biscuits."

The story which credited Herr Franz with the discovery of 150 Violin Sonatas by Sebastian Bach turns out to be altogether untrue. We must congratulate its concoctor upon the success of his very impudent hoax, since by obtaining circulation for the fable in a number of very serious, not to say heavy German newspapers, he managed to invest it with an authority which even sceptical minds dared not wholly ignore. No doubt the circumstances were improbable; but then, as the French say, it is the unexpected which always arrives, and we ourselves, though taking care to characterise the tale as "extraordinary," felt that nothing connected with it gave us the right of absolute rejection. We regret for Herr Franz's sake, and in the interests of music, that the story was not true. We are sorry also that Herr Franz should have been so pestered with letters that, in his own words, "the postman never left the house;" and we are sorry still more that the ingenious inventor of the hoax cannot be discovered to receive the reward he deserves. But, on the other hand, a worthy class of men stands acquitted of dense ignorance and unconscious Vandalism. The literary world remembers with bitterness that it was a clergyman who pulled down Shakespeare's New Place at Stratford-on-Avon to avoid being worried by visitors, and at one time it seemed likely that the world of music would cherish an everlasting grudge against German gardeners. Happily the official at Schloss Witzthun, if such a man and such a house exist, proves to be as innocent of tying up fruit trees with Bach's MSS. as he doubtless is of knowledge concerning the lost books of Livy.

MR. KUHE'S BRIGHTON FESTIVAL.

(By Our Special Correspondent.)

Mr. Kuhe might well have excused himself from holding a Musical Festival this year. Times are bad all round, and Brighton is suffering to an unwonted extent from lack of such visitors as resort to the "Queen of watering places" in February. But the *entrepreneur* holds that his duty is not to shirk foul weather so long as it alternates with fair. He sticks to his post, therefore; and in spite of bad times and an empty town the annual series of performances took place, beginning on the 11th and ending on the 22nd ult.

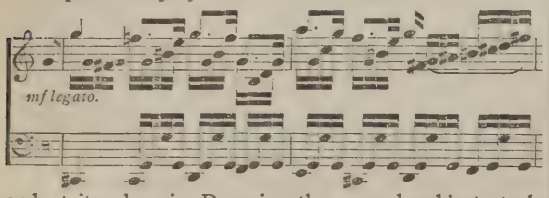
The nature of the engagements entered into by Mr. Kuhe will appear in the course of my remarks, and need not be set forth now. Let me state, however, that the chorus was again the body of amateurs specially organised for these Festivals, and trained by Mr. Alfred King, M.B. A year ago this choir made its first appearance with only moderate results, and it is still far from the excellence manifested by the Brighton Sacred Harmonic Society, which it has superseded. But Rome was not built in a day; neither can a good chorus be summoned by a wave of the hand. It has to grow, like an oak tree; and that at Brighton, I am glad to observe, is growing fairly well, with a promise of fruit at an early day. The band, once more led by Mr. Carrodus, *vice* M. Sainton, was composed of the usual materials, a sample of which may be gathered from the names of Lazarus, Harper, White, Chipp, Watson, Radcliff, Doyle, and Hughes. So far, then, Mr. Kuhe was well equipped for his venture, and deserved success not less than in former years. As for its programme, that will be gradually unfolded as I proceed.

At the opening Concert, the date of which has been already given, Handel's "Judas Maccabeus" was performed with a strong cast of soloists, to wit:—Mrs. Osgood, Miss Julia Elton, Mr. E. Lloyd, and Mr. Lewis Thomas. Respecting the work itself I have, of course, nothing to say here. Comment upon music so well known would not only be superfluous but a little impertinent. Let me, however, give Mr. Kuhe praise for selecting it, even though he had to abandon the "Messiah" in order to find room. "Judas" is a noble specimen of the master's dramatic music, and may be trusted to sustain his name at a time when "sensationalism" is more than ever the rage. The performance left a good deal to desire as regards *ensemble*. With reference to its shortcomings I may venture to suggest that Mr. Kuhe should engage a properly qualified conductor for his Oratorios. Upon that functionary a very great deal depends, and it cannot be expected that Mr. Kuhe himself, wanting experience as he does, should meet the exigencies of such a position. The Oratorio, it is certain, would have had a far better rendering under a conductor accustomed to deal with masses of executants and able to control them. But the soloists made large amends for deficiencies out of their own department. Mrs. Osgood, for instance, sang with great acceptance, and deserved admiration as much in the *cantabile* of "Wise men flattering," as in the *bravura* of "From mighty kings." Miss Elton, always useful, gave her one air with genuine taste and expression, besides doing good service in the duets. Mr. Lloyd sang superbly throughout, evoking the heartiest applause; and Mr. Lewis Thomas, in the difficult airs of his part, showed that the traditions of genuine Handelian singing are not yet forgotten. There was a large but by no means full attendance under the chromatic dome of the old royal riding school.

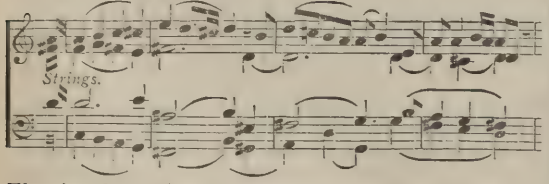
The second Concert, which took place the following afternoon (the 12th ult.), attracted an audience certainly more select than numerous, but a good audience all the same, because appreciative of the high-class works performed. Orchestral music constituted the bulk of the programme,

and Mr. Kuhe showed wisdom in engaging Mr. Manns of the Crystal Palace as conductor. Under the experienced bâton of that gentleman all was certain to go well, and the result bore out pre-formed conviction. I may pass lightly by the familiar selections—Overture to "A Midsummer Night's Dream," Beethoven's Seventh Symphony, Berlioz's arrangement of Weber's "Invitation," and the "Rienzi" Overture—in order to earlier reach two novelties of interest, namely, a pianoforte Concerto in C (MS.), by Mr. William Shakespeare, and a concert Overture in A by Mr. Thomas Wingham. Who Mr. Shakespeare is everybody knows by virtue of his position as a tenor vocalist of high and graceful attainments. But the public may not be so generally acquainted with the fact that his earlier ambition was directed towards the work of a composer, and that the very Concerto now in question was originally written while its author's name stood on the books of the Royal Academy of Music as a student. For what reason Mr. Shakespeare abandoned his first love it boots not to inquire, but if the revision and production of his Concerto signify a return to creative art, all who know his ability will be glad. We have not so many promising young composers amongst us that we can afford to spare even one. The work now under notice begins with an Allegro Moderato in C major, common time, the solo entering with the leading subject after two bars of tonic unison from the orchestra :—

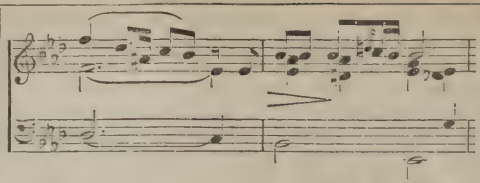
The passage quoted furnishes substantially all the material till the pianoforte enters upon, strictly speaking, its first solo. In the course of this an episodical theme is heard, accompanied only by horns on the dominant :—



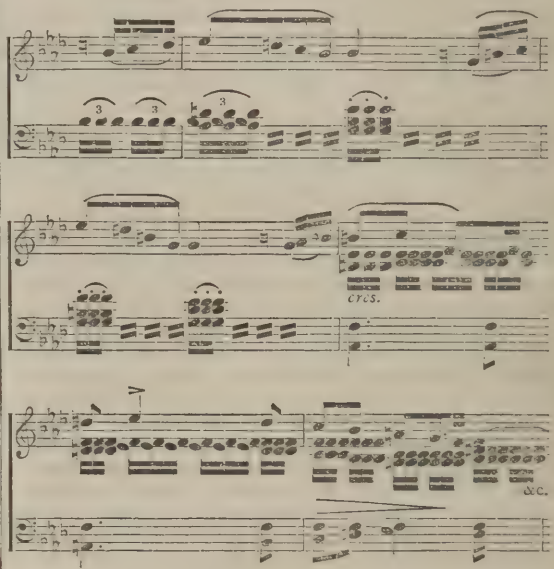
and at its close in D major the second subject steals calmly in from the strings :—



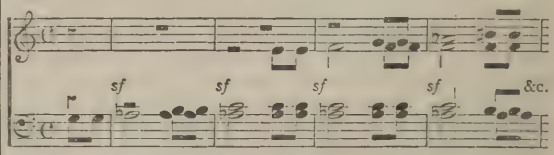
The pianoforte takes up this theme alone, and brings it to a full close in its proper key (G). We then have the second solo (the second subject being well to the fore in the orchestra), followed by the orthodox *Tutti*, and out of the materials thus displayed, together with some comparatively unimportant episodes, the entire movement is constructed. An obvious reflection upon it is that the themes are too similar in character for needful contrast; but, on the other hand, they are worked with judgment and skill; the scoring is tasteful, and the solo passages all that an executant can wish. The second movement, Larghetto cantabile, A flat major, common time, opens with a charming strain for the pianoforte only :—



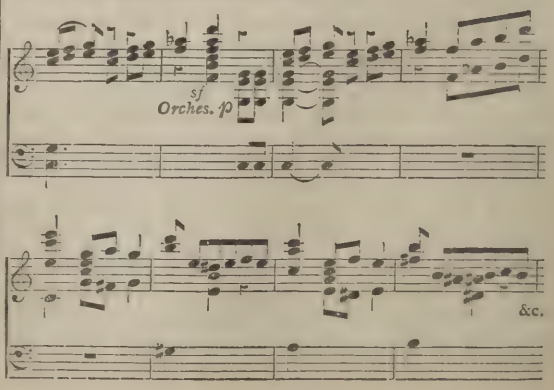
At this half-close the strings coquettishly take the further development of the melody upon themselves, but only for two bars; the solo then resuming, and bringing it to an end in the dominant key. After due repetition and development of well-contrasting episodes, a second subject, once more in close accord with the first, is introduced, the pianoforte again being the announcer :—



Further quotations need not be made from this movement. Enough that the subjects are treated in strict form and very graceful style, and that it is impossible to listen to the music without admiration alike for its fancy and musicianship. As regards the melodies, the examples given speak clearly enough. The Finale is an Allegro Scherzando, in C major, three-four time. Its orchestral exordium arrests attention :—

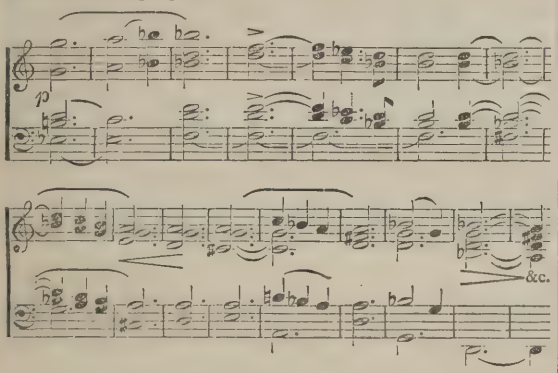


which the leading theme sustains :—



In this movement episodical subjects play an important part, and in the course of its first solo the pianoforte has the subjoined:—

This matter having been developed, the solo instrument, for which Mr. Shakespeare writes lovingly, announces the second theme proper:—



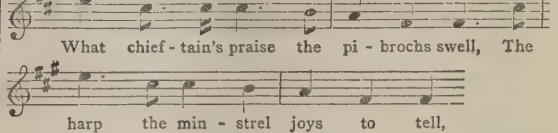
which is afterwards subjected to graceful treatment, and followed by more episodical passages. The lead up to the *réprise* is most interesting, as, indeed, is the whole retrospect, at the close of which and a cadence a brilliant Coda ends the work. Looking back upon the entire Concerto, I must characterise it as remarkable for grace and refinement, but as somewhat wanting in the strength given by a symphonic employment of the orchestra and highly contrasted subjects. It serves, however, to revive interest in Mr. Shakespeare as a composer, and to determine towards him in the musical world an expectant attitude. The performance of the Concerto was generally good, Miss Kuhe playing the solo with much taste and fluency, though not unaffected by natural nervousness. At its close both composer and executant were called to receive merited applause.

The second novelty, Mr. Wingham's Overture, has an avowed "poetic basis," and rests upon the following lines of Tennyson:—

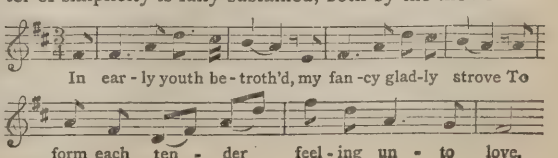
> Love took up the glass of time and turned it in his glowing hands,
> Every moment, lightly shaken, ran itself in golden sands.

This it must be confessed is, for a foundation, slightly indefinite, but presumably Mr. Wingham's music seeks to illustrate the happiness which love can diffuse through life. Whether it does this well or ill I am not, after one hearing, in a position to say. Indeed, lest I should unwittingly do the composer a wrong, I had better suspend judgment altogether upon this Overture. The work is peculiar in character, and one must dissipate a sense of strangeness before a calm estimate can be arrived at. At present it seems to me that the Overture is either very beautiful or very much the reverse. In the former case its beauty is uncommon, but anyhow Mr. Wingham has boldly striven after originality, and earned the credit due to one who is not satisfied to plod along a beaten track. The Overture will, no doubt, soon be heard in London, and then an opportunity will be afforded of coming to a conclusion with adequate *connaissance de cause*. The vocalists at this concert were Miss Carlotta Elliott, a young mezzo-soprano, whose intelligence and boldness are somewhat in excess of her technical skill, and Mr. W. Shakespeare, who sang with his customary elegance of styl

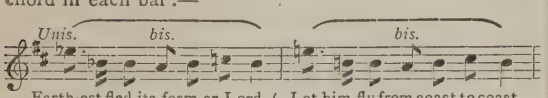
The third Concert (February 13) introduced the third novelty of the Festival—Mr. Henry Gadsby's dramatic Cantata "The Lord of the Isles." Mr. Gadsby, I hardly need say, has long occupied the position of a rising man. In music for the church, as well as for the concert-room, he has won success, while with particular reference to this Cantata, his incidental music to "Alcestis" warranted considerable expectations. The "Lord of the Isles" was therefore awaited with interest and some measure of confidence. Unfortunately Mr. Gadsby was weighted in composing the music by the nature of the libretto, which Mr. Frank Murray adapted from Scott's poem, interpolating here and there verses of his own. Mr. Murray seems to have been guided as to plan by Mrs. Macfarren's adaptation of the "Lady of the Lake," just as Mr. Gadsby appears to have been in the same respect influenced by Professor Macfarren's method of dealing with it. I cannot altogether approve of either. Scott's lines, the lyrical portions excepted, are in no sense lines for music, and long extracts from them must be a burden upon instead of a help to a composer, while the profuse employment of choral recitative necessarily has a heavy and monotonous effect. The incidents in the poem chosen by Mr. Murray are, first, the interrupted bridal in Artornish Castle, which is treated with great fulness; the gathering of the clans to support Bruce, the interview of the Scottish hero and *Isabel* at the Convent of St. Bride, the storming of his ancestral castle, the transfer of *Roland's* love from *Isabel* to *Edith*, and the union—at the outset interrupted—of the Lord of the Isles and the Maid of Lorn. These events have obviously been chosen less for their logical connection than for their variety and adaptedness to musical treatment, a course easy to excuse because any missing link in the chain of the story can at once be supplied from the knowledge every moderately educated person must have of Scott's poem. As regards the music it is clear that Mr. Gadsby aimed at simplicity before all, and hence neither the vocal nor orchestral parts lie beyond the range of ordinary powers. The composer's object seems to have been the production of a popular work rather than a contribution to that which is artistically exalted, and in all likelihood results will prove him to have scored a success. In the "Lord of the Isles" we have a Cantata eminently fit for the use of small Choral Societies, since it lies within their means and cannot fail to please a majority of the public to whom they appeal. It follows, of course, that we must not regard the work as a test of Mr. Gadsby's highest powers. These he has not chosen to put forth. The work begins with a somewhat extended overture in D, having two movements, Andante maestoso and Allegretto, preceded by five bars of Largo. As usual the prelude anticipates some of the leading themes in the body of the work, which are treated in a very simple and unpretending fashion, without elaboration of any kind. The melodies, however, are pleasant enough to be allowed to speak for themselves. A setting in A of Scott's lyric, "Wake, Maid of Lorn," forms the opening Chorus, and contains just enough of Scottish tune to secure "local colour."



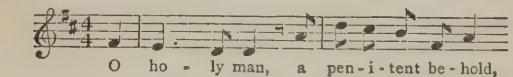
For the rest it is, generally speaking, plainly harmonised melody, but full of appropriate spirit. No. 3 is a Recitative and Air, in D, for *Edith* (soprano), "Tears, bitter tears upon my bridal morn." Here the prevailing character of simplicity is fully sustained, both by the theme—



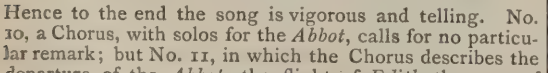
and the accompaniment of syncopated chords. The song has an episode in the relative minor, more passionate but not more difficult. Following this comes a festive Chorus in G, "Fill high the goblet," in which there are some points of imitation, and also of contrast worth notice. It leads, without a break, to *Lord Ronald's* solo (tenor), "Fill me with wine, bright, foaming, red"—a solo having a fittingly vigorous melody, the flow of which, however, is hampered by a somewhat heavy accompaniment. At its close the Chorus is resumed with great spirit till reference is made to the two strangers who have joined the feast, and the number ends with Recitatives that carry on the story till *Allaster* calls upon the minstrels to test the identity of the new-comers by singing "The Brooch of Lorn." The legend (No. 5) is set for male voices in four parts, with a liberal allowance of unison, and a refrain for mixed voices, the key, like that of the Overture and *Edith's* Air, being D major. A good point appears in the lead up to the second refrain—the orchestra simply sustains the full chord in each bar:—


Unis.
bis.
bis.
Farth-est fled its form-er Lord, Let him fly from coast to coast,
Left his men to brand and cord. Dogg'd by Comyn's vengeful ghost.

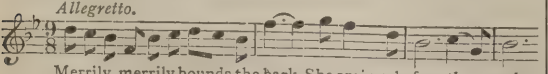
No. 6 is a purely dramatic scene, setting forth the quarrel of *Allaster* and *Bruce*, and carrying on the action up to the intercession of *Isabel*, *Edith*, and *Lord Ronald*. Here some vigorous passages stand out, and the entrance of the *Abbot*, as well as his stately greeting, is decidedly impressive. The intercession just referred to constitutes No. 7—a quartett in B flat, for *Edith*, *Isabel* (contralto), *Ronald* and *Allaster* (bass). It is smoothly written, and was received with great favour, having to be repeated. But the composer has not reflected in his music the agitation of the actors, the three peace-makers singing precisely as though they had no moving interest whatever in the situation. *Allaster's* part is more to the purpose, and may be pronounced dramatically true. No. 8, a brief solo for the *Abbot*, serves only to introduce No. 9, a song (once more D major) for *Bruce*—"O holy man, a penitent behold." The rhythm of this air—



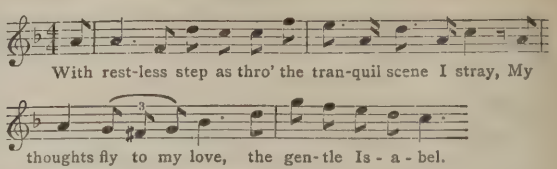
approaches dangerously near monotony, but is saved by a change to *Allegro maestoso*:—



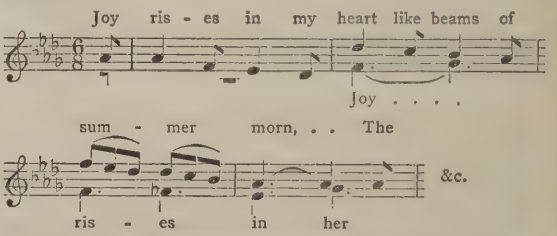
Hence to the end the song is vigorous and telling. No. 10, a Chorus, with solos for the *Abbot*, calls for no particular remark; but No. 11, in which the Chorus describes the departure of the *Abbot*, the flight of *Edith*, the rage of *Lorn*, and the break-up of the bridal party, though studiously simple and full of unison passages, is by no means wanting in dramatic force. The next number consists of a duet (A major) for *Ronald* and *Bruce* (baritone), couched in the "Suona la tromba" vein, and having little to distinguish it from a hundred other bursts of musical patriotism. Nevertheless, it gives the tenor and baritone a chance of "bringing down the house," and will be not the least popular piece in the work. The scene in Artornish Castle ends here, and next we have a description of the gathering of the clans to *Bruce's* standard. This is limited to one Chorus, in B flat—"Merrily, merrily bounds the bark," but that one is, perhaps, the most melodious and pleasing of all. The opening theme, heard in the Overture, will speak for the rest:—



The Chorus is of some length, and contains several episodes, but will scarcely be found too much extended, as the pleasant first melody recurs now and then to quicken attention. We next pass to *Bruce's* encampment at Brodick, only to hear *Ronald* sing his love for *Isabel* in an air (F major), "With restless step, as through this tranquil scene," which changes presently to another burst of patriotism. The love theme is graceful:—



Again the scene changes, this time to the Convent of St. Bride, and a short Chorus (No, 15) for female voices describes the appearance and devotion of *Isabel*, who in No. 16 sings a hymn (A flat), "Hear, holy Virgin." Too long has female interest been absent from the Cantata, and it now makes itself gratefully felt. Mr. Gadsby, however, has not improved the opportunity to its utmost limit, and the effect of this prayer must largely depend upon the singer. The next number is devoted to a Duet in which *Bruce* tries to shake his sister's resolve to adopt a religious life. From this to a Chorus (No. 18) descriptive of *Bruce's* assault upon his ancestral castle is a great change, and one for the better, since here the composer has put forth all his strength. The treatment of the sailing of the vessels (introducing the theme of the "Gathering" Chorus) and the appearance of the light is exceedingly vigorous; while between it and the hurly-burly of conflict the composer has effectively interposed an expressive setting for voices only of the lines beginning "Many to heav'n a prayer address'd." From this we again revert to the quiet convent, where in a Duet (D flat), "Oh! holy peace," *Isabel* assures *Edith* of *Ronald's* growing love. The character of the *ensemble* may be gathered from its opening bars:—



The penultimate number is a short Choral Recitative, which disposes of the *dramatis personæ*, and the whole ends with a resumption of the Bridal Chorus, "Wake, maid of Lorn," which opened the Cantata. If it be objected that the work thus begins in one key and ends in another, Mr. Gadsby can point to the example of Mendelssohn's "St. Paul."

The performance of the "Lord of the Isles," under the composer's careful direction, was generally good, all engaged entering into the spirit of their work. In the absence of Miss Anna Williams, the part of *Edith* was taken by Miss Adela Vernon; Madame Cummings sang the music of *Isabel;* Mr. McGuckin, who laboured under severe indisposition, that of *Lord Ronald;* Mr. Bernard Lane that of *Allaster;* Mr. Ludwig that of *Bruce;* and Mr. Thurley Beale that of the *Abbot*. Several numbers were encored, and at the close Mr. Gadsby was twice recalled amid general applause. There can be no doubt that the Cantata was a frank success with its first audience. Rossini's "Stabat Mater," upon which no remark need be made, closed the concert.

The first week of the Festival ended with a performance of Sir Michael Costa's "Eli," conducted by the composer, the solos sustained by Miss Robertson, Madame Patey, Mr. E. Lloyd, Mr. Lewis Thomas, and Mr. Santley—an exceptionally strong cast, though a stronger soprano might have easily improved it. Sir Michael was warmly received, and it will be taken for granted that his work "went" well, all, but especially the soloists, who are never so painstaking as when singing Costa's music under Costa's eyes, doing their very best. I need not enter into details upon so familiar a theme. Enough that success was gained "all along the line," and the "Eli" day became one to mark in the Festival calendar with a red letter.

Having regard to the length of this notice I must be satisfied to barely mention the second week's doings. The Concert of the 17th was miscellaneous, and included a Suite for orchestra by Mr. Lindsay Sloper which must soon command attention in London. On the following day took place a second entertainment of the same character; the novelty being an Overture, "Hero and Leander," by Mr. Walter Macfarren, which is likewise certain to be heard in town. On the 20th "Elijah" was performed; on the 21st a concert, announced as Mr. Kuhe's benefit concert, took place; and on the 22nd the Festival ended with Haydn's "Creation," concerning which the Brighton public would assuredly say, "Finis coronat opus."

CARL ROSA OPERA COMPANY.

The success of Wagner's "Rienzi" on the opening night, Monday, January 27, would have fully warranted Mr. Carl Rosa in running it for some time; but Guiraud's "Piccolino" had been promised for the following Wednesday, and accordingly on that evening it was produced. Whatever may be thought abstractedly of the merits of this work, there can be little doubt that for the stage of Her Majesty's Theatre it is utterly unsuited. The story is certainly pleasing, and in these "sensational" days any attempt to place a quiet and unpretending little drama before us should be encouraged; but the effect of "Piccolino" depends so much upon that *piquant* and refined style of acting which seems almost peculiar to the French stage that we were by no means astonished to find the audience—in spite of some very good singing and highly appropriate scenery—fairly wearied before the Opera was half over. The fact is that light dialogue delivered heavily and without point is even more fatiguing to listen to than continuous recitative; and until, therefore, we can procure a really good English *libretto*, or have vocalists who know how to speak the translated words of a foreign one, it would be well, we think, to call in the aid of music throughout an opera, if only as a convenient disguise. So exhaustive was our review upon "Piccolino" in last month's Musical Times that we are absolved from the necessity of entering into a detailed notice of the work; but we may say that very much of the instrumental colouring is thoroughly artistic, and adds materially to the attraction of the vocal pieces. True, M. Guiraud evidences a decided leaning towards the Wagner school in his scoring; but this tendency is only occasionally shown, and does not easily fit in with the essentially French style which seems natural with the composer. The size of the building may certainly have had something to do with the cold manner in which much of the music was received; but few even of the most meritorious pieces appeared at all to arouse the audience. The lively and dramatic Trio of the three students, the comic Serenade—the voices accompanying in imitation of a guitar—and a pleasing little song for the heroine were the only numbers redemanded. We must speak in the very highest terms of the singing of Miss Julia Gaylord, who is fast attaining a foremost rank on the operatic stage. In the finale of the first act, as *Marthe*, the song already alluded to, sung in the character of the image-boy *Piccolino*, and the pathetic solo in the studio, the pure quality of her voice and perfect intonation in every portion of the register were thoroughly appreciated, even by an unusually apathetic audience. Miss Georgina Burns also gave the music of *Elena* with good effect; and the character of the Pastor's Wife was well represented by Miss. E. Collins. Mr. F. C. Packard was fairly efficient as *Frederic Auvray*, although evidently suffering from a cold, and Messrs. Charles Lyall, L. Crotty, and Snazelle, were amusing as the three travelling students, Mr. Lyall especially entering thoroughly into the humour of the part, and giving a specimen of his well-known powers as a draughtsman by drawing a portrait of himself in the studio scene. The characters of the *Pastor* and the *Duke* were doubled by Mr. D. Newton, who, although delivering his somewhat lengthy speeches rather ponderously, was sufficiently impressive in the first part and dignified in the second. The choruses were well sung throughout, and Mr. Carl Rosa conducted with his usual care and intelligence.

Mr. Henry Hersee's English adaptation of Bizet's "Carmen" seemed to please the audience so thoroughly as to disarm any criticism upon the manner in which he has performed his task. It may suffice to say that the dialogue went smoothly on, and that as a rule the versification offended not. It would be absurd to compare Madame Dolaro as a vocalist either with Miss Hauk or Madame Trebelli; but as an actress she is sprightly and not too demonstrative for the part of the *Gipsy*, although it is evident that she can scarcely hope to assume the position of a *prima donna* on the lyric stage. Miss Gaylord was again excellent in the small part of *Micaela;* Signor Leli (an Englishman by birth, evidently ashamed of his country) has an agreeable voice, and sang with intelligence, if not with much power, as the hero; and Mr. Walter Bolton, as *Escamillo*, completely secured the good opinion of the audience, winning an enthusiastic encore for the Bull-fighter's song. This Opera has been one of the principal attractions of the season; but an English version of "Les Huguenots," with Madame Vanzini as *Valentine* and Mr. Maas as *Raoul*, besides well-worn works, such as "The Bohemian Girl," "Maritana," "Faust," &c., have drawn good houses; and Mr. Carl Rosa may fairly congratulate himself upon the result of his enterprise. The season was advertised to conclude on the 1st instant, but it is now announced that it will be continued some weeks longer.

CRYSTAL PALACE.

The Saturday Concerts at the Crystal Palace were resumed, after the usual Christmas interval, on the 8th ult. On this occasion a selection from a manuscript Opera by Mr. Frederick Corder formed the novelty of the afternoon. The opera is entitled "Morte d'Arthur;" and the fragment presented was an incidental Masque called "The Triumph of Spring." Mr. Corder is the last-elected Mendelssohn scholar, and has just returned to this country on the expiration of his scholarship and the completion of his studies abroad. As capacity for composition is the chief consideration in election to the Mendelssohn scholarship, especial interest attached to the first hearing of Mr. Corder's music. The Masque brought forward comprises four movements, the first three of which are orchestral, while the finale is for a Quartett and Chorus. Of the instrumental portions of the work we can speak in high praise; they show individuality, fancy, and knowledge, and are charmingly scored for the orchestra. The final movement, however, is so badly written for the voices, in fact so utterly unvocal, that a good performance would have been hardly possible even to a much better choir than that of the Crystal Palace. By his injudicious treatment of the voices Mr. Corder ruined the effect of his own music, for while the instrumental numbers had been heartily appreciated and warmly applauded, the finale fell absolutely flat, and the close of the work was received almost in dead silence. Mr. Corder has such undoubted ability that we hope he will, for his own sake, take to heart the lesson he received on this occasion, and when he next writes for voices will show some consideration for the capabilities of average performers. On the present occasion he had handicapped his own work far too heavily to give it a fair chance. At the same concert Mdlle. Janotha gave a magnificent rendering of Schumann's Pianoforte Concerto in A minor. We can give her no higher praise than to say that her performance of this fine work was worthy of Madame Schumann herself. The remainder of the concert included Beethoven's Symphony in B flat, a remarkably fine performance; Mendelssohn's Hymn (Op. 96) for Contralto Solo, and Chorus; the March and Chorus from "Tannhäuser;" and vocal music by Mr. Edward Lloyd.

The Concert on the 15th brought forward Schubert's great Symphony in C, a work which it may be said can be heard in perfection only at the Crystal Palace, and which has probably never been better given than on this occasion. Madame Arabella Goddard played Bennett's Concerto in F minor, and Mrs. Osgood and Mr. Shakespeare were the vocalists. Three Slavonian Dances by Anton Dvorák, a composer new to this country, concluded the concert. These interesting little pieces are somewhat similar in their style to Brahms's Hungarian Dances, the national characteristics being strongly prominent. They are excellently orchestrated, and produced a favourable impression.

On the 22nd Herr Joachim brought forward for the first time in this country Brahms's new manuscript violin Concerto in D, composed expressly for him, and first produced at the Gewandhaus concerts, Leipzig, last New Year's day. The work is like all its author's compositions highly original, and deeply thoughtful; it requires indeed several hearings before its beauties can be fully appreciated. So far as can be judged from a single performance, the first and second movements are the best; the finale strikes us as less interesting. The solo part is of enormous difficulty, and none but players of the calibre of Herr Joachim could do justice to the work. Of the great violinist's playing it is almost needless to speak. Whatever Herr Joachim does is the *ne plus ultra* of perfection; and his rendering of the Concerto was no exception. Svendsen's "Rhapsodie Norvégienne" (No. 3), was an interesting novelty at this concert. The work, as its name implies, is founded on Norwegian national airs, which are not only interesting in themselves but admirably treated by the composer. The other instrumental pieces at this concert were Schumann's Symphony in B flat, and Beethoven's third "Leonora" Overture, which were superbly played by the orchestra. The vocalists were Mr. Santley and Miss Annie Marriott. The young lady, who is a pupil of the National Training School for Music, made her first appearance at the Crystal Palace on this occasion, and was bold enough to choose for her début Mendelssohn's great Scena "Infelice." The result, however, fully justified the venture. Miss Marriott has a pure soprano voice of great power, she phrases well, and sings with great taste and considerable dramatic feeling. Her success was such as is not often seen on a first appearance, and she was most enthusiastically recalled at the close of a very fine performance. She will, we believe, undoubtedly take a high place in her profession.

SACRED HARMONIC SOCIETY.

The performance of Beethoven's "Mount of Olives" and Mozart's "Requiem" on the 7th ult., attracted a large audience. The principal vocalists were Mrs. Osgood (who sang in place of Miss Anna Williams, indisposed), Mr. Shakespeare and Mr. Bridson, the same singers, with the addition of Miss Julia Elton, being associated in Mozart's work. The choruses were most effectively given throughout the evening; and the soloists acquitted themselves extremely well, although it was apparent that Mrs. Osgood's voice was severely taxed by the strain upon the high notes in the "Mount of Olives." Sir Michael Costa, as usual, conducted, and Mr. Willing presided at the organ.

ROYAL ALBERT HALL CHORAL SOCIETY.

In pursuance of the strictly conservative programme shadowed forth at the commencement of the present eighth season of the Concerts of this Society, Mendelssohn's Oratorio "St. Paul" was performed on the 13th ult., under the experienced leadership of Mr. Barnby. The existing familiarity with this noble work on the part of all amateurs renders it superfluous here to dwell again upon its special characteristics. Indeed, like the same composer's "Elijah," his "St. Paul" has long since become so completely identified with our national musical life, that it is with feelings of utter astonishment we meet with the disparaging remarks occurring now and then in French musical journals regarding the two works which we justly consider of standard excellence. The performance we now speak of was on the whole a very satisfactory one, most of the choruses having been very effectively rendered by the fine choir, many of whose members probably could have dispensed with the aid of their printed parts. The solo vocalists were Miss C. Penna, Miss De Fonblanque, Messrs. Shakespeare, E. Bell, E. Wharton, and Herr Henschel, the first-named lady and Mr. Shakespeare having replaced Mrs. Osgood and Mr. Vernon Rigby respectively, who were prevented by indisposition from making their appearance. The hall was well filled, and presented an unwonted aspect through being illuminated on this occasion for the first time by electric light, an experiment which appeared to be perfectly successful. The performance of the "Messiah" was announced by this Society for the 26th ult., being Ash Wednesday.

PHILHARMONIC SOCIETY.

The first Concert of the season, on the 6th ult., included an interesting "Suite" in D, of Bach, one of a set of three found amongst his manuscripts after the composer's death. In this work the Gavotte, Bourrée, and Gigue (foreshadowing the several *movements* of the modern Symphony) are exquisitely melodious, the instrumentation too, although quiet and unpretending, sounding positively refreshing to ears accustomed to the overwhelming orchestral effects of certain recent compositions. A feature in the programme was the refined and artistic interpretation of Hummel's Pianoforte Concerto in A flat by Madame Arabella Goddard, who, apart from any praise worthily earned by her faultless mechanism, deserves the thanks of all the lovers of pure and unsensational music for her resuscitation of this charming composition. Beethoven's Symphony in B flat, and the Overtures, "Meeresstille" (Mendelssohn) and "Anacreon" (Cherubini), were the orchestral works, the vocalist being Madame Patey, whose singing of Gluck's "Che faro," and Macfarren's "Lay of the imprisoned huntsman," from "The Lady of the Lake," elicited warm and well deserved applause. At the second concert, on the 20th ult., Herr Joachim gave a superb rendering of Spohr's Concerto in D minor, and received quite an ovation from a really appreciative audience. Sir W. S. Bennett's Symphony in G minor and Beethoven's Symphony in F, No. 8, were well played, an encore being insisted upon for the well-known "Allegretto Scherzando," from the last-named work; and the Overtures were Berlioz's clever and characteristic "Carnaval Romain," and Weber's "Preciosa." Madame Edith Wynne was not heard at her best in the two songs selected for her; she seemed indisposed, and scarcely able, therefore, to do herself justice. Mr. W. G. Cusins conducted both the concerts under notice, and was warmly applauded on entering the orchestra.

MONDAY POPULAR CONCERTS.

In order to complete our records of these excellent, and in some respects unique, performances, we have still to refer to the programme of the Concert which took place on January 27, and on which occasion Beethoven's String Quartett in E flat (Op. 74), the same composer's well-known Trio with variations on the air "Ich bin der Schneider Kakadu," Mendelssohn's *Variations Sérieuses* in D minor (Op. 54) for pianoforte solo, and Chopin's only Sonata for pianoforte and violoncello, were presented to the audience. They are, all of them, works with which the frequenters of these concerts have long since become familiar, and the mere mention of the names of Mdlle. Janotha, Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti, as the executive artists, will be a sufficient indication of the worthy interpretation of these masterpieces on the occasion in question. Mdlle. Redeker's three vocal soli were admirably supported by the pianoforte accompaniment of Sir Julius Benedict, whose reappearance after his recent illness was made the occasion of much sympathetic applause. Mr. Charles Hallé was the pianist on the previous Saturday afternoon performance.

At the opening Concert of the past month (the 3rd ult.) the chamber-music consisted of Haydn's String Quartett in F major (Op. 77), and Beethoven's Trio in G major (Op. 1), for pianoforte, violin, and violoncello, the executive artists being Madame Norman-Néruda, MM. L. Ries, Zerbini, and Piatti in the former, and Mdlle. Janotha, associated with the first and last-named virtuosos, in the latter instance. Mdlle. Janotha also greatly added to the interest of the programme by playing, for the first time at these concerts, a selection from Schumann's charming pianoforte sketches (as they may well be termed) comprised under the title of "Die Davidsbündler" (Op. 6). Those acquainted with the literary writings of the fanciful composer will be familiar with this unique David's "Bund," or league, "which was *more* than a secret society, since it existed only in the head of its founder." It consisted, in fact, in some imaginary personages of a typical character made use of by name in the discussion of various art-matters in the journal of which Schumann was the editor. Their avowed mission was to slay the musical Philistines of the period, and it is to their deeds the

eighteen numbers forming Op. 6 are supposed to refer. The musical value of these miniature tone-pictures, emanating from an early date in the composer's creative activity, is of course unequal, but they reflect much of his distinctive individuality, the peculiar poetic charm of which was admirably revealed in the interpretation given by Mdlle. Janotha. The audience signified their appreciation by long-continued applause, and we trust that before long the entire series of "Die Davidsbündler" will be introduced to a body of amateurs always ready to welcome the interpretation of the various phases of artistic development of their composer. Madame Norman-Néruda's fine quality of tone and graceful style were displayed to special advantage in her solo performance of a *Ciacconna* in G minor by Vitali, the pianoforte accompaniment being played by Mr. Zerbini. Mr. Barton McGuckin sang with much expression (and this time without unduly forcing his voice) an air from Handel's "Sosarme," and a song by Gounod.

The reappearance this season of Herr Joachim as the leading violinist was, as usual, a prominent feature of the second Concert of last month, which took place on the 10th. The great and earnest artist was, it is needless to say, received with every mark of public favour, and these demonstrations were, if possible, multiplied after his splendid solo-performance of the *adagio* from Viotti's twenty-second Concerto in A minor, accompanied on the pianoforte by Sir Julius Benedict. An "encore" being of course persisted in, Herr Joachim had to appear again on the platform "unaccompanied" (the task of the accompanist, though requiring exceptional skill, being proverbially a thankless one), and satisfied the eager demands of his audience by giving a prelude from a Sonata by Bach, adding greatly thereby to the enjoyment also of that small portion of his listeners which considers "encores" an abuse, and would sympathise with an artist refusing to submit to their tyranny. Mdlle. Krebs played with much refinement Schubert's pianoforte Sonata in C minor, No. 8, a work full of grandeur and pathos, performed for the second time at these concerts, and evidently much appreciated. The concert commenced with a capital rendering of Mendelssohn's beautiful Quartett in D major (Op. 44), a favourite with the composer himself, and concluded with Haydn's Quartett in G major (Op. 64), the executants in both cases being MM. Joachim, Ries, Zerbini, and Piatti, the mention of whose names will suffice to indicate the unapproachable manner in which these sterling works were interpreted. Herr Henschel, another great favourite with the audience, was the vocalist on this occasion, and contributed with legitimate effect an Air, preceded by a Recitative, from Handel's "Siroe," and Schubert's song "An die Leyer," the latter resulting in the inevitable "encore."

Herr Joachim was again the leading violinist, and Mdlle. Krebs the pianist, at the third Monday evening of last month (February 17), when the Concert opened with a capital performance (the twelfth at this institution) of Schubert's Quartett in D minor (Op. 161), one of the most broadly developed of the composer's works. Mdlle. Krebs had selected three harpsichord sonatas by Domenico Scarlatti for her solo performance, which was much applauded, as, indeed, the frequenters of these concerts never fail to signify their appreciation of any similarly interesting revival. The lady was afterwards associated with MM. Joachim and Piatti in the excellent rendering of Spohr's Trio in E minor, for pianoforte, violin, and violoncello, which on this occasion was heard for the first time, the two other similar works of that composer having been previously introduced at the Popular Concerts. Like these, the Trio now under notice is modelled on the classical types of this species of chamber-music with which Spohr was so thoroughly acquainted, being likewise full of original beauty and individual characteristics, among which the composer's predilection for chromatic modulation, bordering on mannerism, is, however, equally apparent. Beethoven's Sonata in G major (Op. 30), for pianoforte and violin, admirably played by Mdlle. Krebs and Herr Joachim, completed the programme of the evening. Mr. Cummings, who was to have introduced for the first time Purcell's "Knotting Song," was, to the regret of many of the audience, prevented by indisposition from appearing, and was replaced by Mr. Thorndike, who sang with good effect an Air by Buononcini, and two songs by Jensen, the well-known composer of songs, whose death has just been announced in the German papers.

The last Concert of the past month took place on the 24th, when the following works obtained a hearing, viz.:—Cherubini's string Quartett in E flat; Beethoven's Trio in C minor (Op. 9.), for violin, viola, and violoncello; a Scherzo in D minor, for pianoforte, by Clara Schumann; Handel's Air, with variations, known as "The harmonious blacksmith;" and Nos. 1, 3, 4, and 11, of the "Pensées Fugitives," by Heller and Ernst, for violin and pianoforte. The executive artists were Mdlle. Janotha, MM. Joachim, Ries, Straus, and Piatti. Mdlle. Kling was the vocalist, and Mr. Zerbini officiated as Conductor.

MADAME VIARD-LOUIS'S CONCERTS.

Whether it be that the popularity so quickly and deservedly gained by these Concerts, through the variety of important works produced and the sterling excellence of the performances generally, has led to an over-anxiety on the part of the management in presenting both *multa* and *multum* to the audience, certain it is that the programme of the fourth concert of the second series, which took place on the 18th ult., suffered somewhat from an *embarras de richesses*. An Overture by Cherubini, two Concertos for pianoforte and violin respectively, viz., Mozart's in D minor, and Mendelssohn's in E minor, Beethoven's Pastoral Symphony and two vocal soli would in themselves have constituted a sufficiently complete and, with such performers, a most enjoyable programme. But in addition to these numbers three novelties were included in the evening's proceedings; to wit, a Gavotte for strings, written by the Conductor, Mr. Weist Hill, the "Hungarian ballet music" from the opera "The Renegade," by Baron Bódog Orczy, and an Overture entitled "Twelfth Night," from the pen of Mr. F. Davenport. The two last-mentioned compositions having been placed at the end of the programme, the impression produced by their performance is unfortunately associated in our mind with the movements of a considerable portion of the audience taking their departure from the hall—a condition scarcely favourable to the appreciation of works listened to for the first time. We have done, however, finding fault with what was, after all, an error on the right side, and we are bound to add that, notwithstanding the lengthy programme, the splendid orchestra acquitted itself of its arduous task without for a moment exhibiting the least sign of mental or physical fatigue. The hall presented a crowded aspect, one of the chief attractions having doubtless been the appearance on this occasion of Herr Joachim, the unrivalled interpreter of classical violin music, and who almost surpassed himself in the exquisite rendering of Mendelssohn's only Concerto for the instrument in question, which elicited the most enthusiastic applause. Cherubini's spirited Overture to the opera "Anacreon," in which the influence of the earlier works of Boieldieu is apparent, was played with that *verve* and precision characteristic of the performances of this orchestra under its able conductor. It is always with special satisfaction we notice the occurrence on our concert programmes of the name of the composer of "Medea," than whom few could be found whose works are more worthy of a general revival. The special qualities of the orchestral body were equally manifest in Beethoven's grand symphonic tone-picture descriptive of rural life. Mozart's pianoforte Concerto was played, "by general desire," for the second time this season by the concert-giver with the added *cadenza* written by Professor Macfarren, of which we have already spoken on the previous occasion. Madame Viard-Louis, it need scarcely be added, was warmly applauded after every movement. Two vocal soli were contributed by Miss Emma Beasley—the *scena* "Softly sighs" from "Der Freischütz" (described as "a song" in the programme), and Schubert's Lied entitled "Hedge Roses," in the altogether not very happy translation of Goethe's "Heidenröslein." Mr. Weist Hill's Gavotte for stringed orchestra is a very graceful composition, faithfully reflecting, in a somewhat modernised form, the quaint character of the old dance-movement. Its performance pleased so much that it had to be repeated. In speaking of Baron Orczy's "Ballet Music," we must again refer to the unfavourable circumstances under which the performance took place.

The operatic fragments given on this occasion consisted of a march, a *lento* movement, termed "Lassu," and the "Csàrdas," a Hungarian national dance. Of these, the last-mentioned appears to us most adapted to the appreciation of those unacquainted with the eccentricities of this specifically national music, and it certainly provoked the most genuine applause. There can be scarcely a doubt, however, that in spite of much skill in orchestration manifested by the composer, and of the occasional introduction of some charming solo obbligato passages, the score of the work is overcrowded to an extent scarcely justifying its performance in the concert-room. In the predominating simultaneous employment of every available orchestral instrument the characteristic national element is not unfrequently lost sight of, and one is almost reminded of the malicious *bon môt* attributed to Rossini, in reference to another composition, "Si c'était de la musique, ce serait horrible." We are bound to add, however, in justice to Baron Orczy, that the beauties of the music against which the witticism of the composer of "Guillaume Tell" was directed have long since become universally acknowledged. Still, we cannot but think it a mistake to detach the "ballet music" from the stage surroundings which it demands, and with which alone its undoubted merits can, in our opinion, be duly appreciated. The concert concluded with the first performance of Mr. Davenport's Overture above alluded to, which was well received, and will, we trust, be accorded another hearing under more favourable conditions.

At the usual half-yearly examinations of Trinity College, London, the total number of entries in all subjects was 122, of which number 77 were successful. Six candidates obtained the highest diploma of Licentiate in Music, and 12 passed for the Associateship. Certificates were also granted to 10 "Students in Music," and to 49 successful candidates in the following special subjects: harmony, counterpoint, instrumentation, general musical knowledge, pianoforte, organ, flute, and solo singing. The following have been admitted to the licentiateship:—C. Francis Lloyd, Mus. B., Oxon., North Shields; Walter H. Palmer, Weston-super-Mare; E. Burritt Lane, Trinity College; W. F. Austin, London; F. R. Greenish, Haverfordwest; and Joseph Selby, Nottingham. The presentation of diplomas and higher certificates awarded at the examinations, was made by the Warden, the Rev. H. G. Bonavia Hunt, on the 11th ult. The exercise written by Mr. E. Burritt Lane, of Trinity College, for the diploma of Licentiate in Music, was performed and conducted by the composer; the choruses were sung by the choral class recently formed under Dr. Westbrook's direction, including several boys from the choir of St. Andrew's, Tavistock-place, and the accompaniments were played by a string band, led by the violin professor, M. Szczepanowski, assisted by Mr. H. J. Stark at the College organ. The performance of another Licentiate exercise (to which the first place in the competition has been awarded by Sir Herbert Oakeley), written by Mr. Walter H. Palmer, of Weston-super-Mare, had to be postponed for want of time. The usual "Students' Evening" afterwards took place, the chief items in the programme being Beethoven's Pianoforte Concerto in C major, admirably played by Miss Kenny, accompanied by the band, and conducted by Dr. Westbrook; Bach's Gavotte in D, for violin alone, by M. Szczepanowski; Goss's Anthem, "O Saviour of the world," by the choir; and songs by Master Dunster and Mr. Stevens.

Mr. Franz Rummel, whose name has often appeared in our "Foreign Notes," appears to have created a genuine sensation as a pianist in New York, his performances at the "Philharmonic Society," and also at the "Symphony Society of New York," having elicited the warmest eulogium from the leading American critics. Speaking of his rendering of Edvard Grieg's Concerto (Op. 16), the *New York Herald* says:—

> Beyond question, Mr. Rummel is one of the finest artists visiting this country that have interpreted the works of the great composers. His touch, expression, and technique fairly took the house by storm. His recall was the signal for uproarious applause.

His interpretation of Liszt's Concerto in E flat (No. 1), however, seems to have increased the effect produced on the first occasion. Of this performance the *Evening Post* says:—

> Herr Franz Rummel called forth the only genuine enthusiasm of the evening by his wonderful playing of Liszt's Concerto in E flat. He is a pianist whose chief characteristic is comprehensiveness; he unites phenomenal power and fire with the most beautiful delicacy. He compels attention from the beginning, and this attention is rapidly changed to admiration. After the first burst of power it seems as if the capacity of the man and the instrument must be exhausted. Quite the contrary is the case. The pianissimo playing of Herr Rummel is so clear, rounded, and perfect in its way that the admiration of the audience is sustained. The fire of the last crescendo carried the listeners away in a storm of enthusiasm such as the staid Philharmonic audiences seldom give vent to. After being recalled several times he played one of Chopin's best-known Nocturnes deliciously. It was a complete contrast in everything with the Liszt Concerto, and about as finished. Herr Rummel is yet a young man, and with his superb grasp of not only the piano but of the music that he attempts there is no telling to what heights he may attain before many years.

The *Daily Tribune* is equally enthusiastic, but we quote only a portion of the notice:—

> His playing of the Grieg Concerto a week ago was admirable, but in Liszt's splendid composition he was even better. His pure and brilliant technique was wonderfully displayed in the octave passages, trills, and other test places with which the work abounds; his conception of the piece was clear and beautiful; and the fire and freedom of his interpretation, especially in the finale, produced a genuine excitement both in the audience and in the band.

A letter which recently appeared in the *Newcastle Daily Journal* protests against the plan of permitting a branch of Trinity College, London, to prepare candidates, by lectures, for musical honours at Newcastle or Durham, whilst Durham University has itself the power of granting degrees. This communication immediately called forth another, which, as the subject has more than local interest, we print without curtailment:—

> Sir,—As a graduate in arts and music of the University of Durham, I am naturally interested in the letter on musical education which appears in your paper of to-day. About fifteen years ago, and seven years after graduating as B.A., I applied to the University in reference to my trying for the Mus. Bac. degree, and Dr. Dykes informed me that there was no regularly constituted musical curriculum. In consequence of this, I had some correspondence with Sir F. Ouseley and Dr. Stainer, and (although I have of late years graduated in music at Durham) I should at that time have gone in for a musical degree at Oxford had I seen my way to incur the necessary expense. I know of two Durham men (no doubt there are many more) who are graduating in music at other Universities because there is no musical course open to them in their own University. It seems to me that it would be a strange thing if it were necessary for an infant institution like Trinity College, London, to supply musical instruction to Durham University within its own walls, for the Science College of Newcastle is of course an integral part of the University of Durham.—I am, &c.,
>
> William Statham, B.A., Mus. Doc., Dunelm.
>
> Ellesmere Port, Chester, January 22, 1879.

The twenty-ninth Annual Report of the Committee of Management of the Choir Benevolent Fund announces that a more profitable investment for the larger portion of its funds has been secured by the purchase of some ground-rents, which will yield nearly four per cent. in place of the three per cent. hitherto received. The increasing influence of the Society, referred to in the last Report, is proved by the circumstance of eight new members having been elected; and several candidates, it is said, are now applying for admission. The Committee again impress upon the members the necessity of urging the claims of the Society upon the governing bodies of their respective cathedrals; and in doing so point to the fact that the Dean and Chapter of Worcester have, in addition to their annual grant, kindly given permission for an annual offertory to be collected in the cathedral. Considering the large number of cathedral choristers in England it is sincerely to be hoped that the benevolent objects of this excellent institution may be still more strengthened, not only by a large accession of members from these bodies, but by increased support from those who are deeply interested in the choral service.

Mendelssohn's "Athalie" was given by the Grosvenor Choral Society at the Grosvenor Hall, on Wednesday, the 12th ult., with full band and chorus, the illustrative verses being read by the Rev. Canon Fleming, the President of the Society. The solos were sung by Madame Worrell-Duval, Miss Nellie Dakin, and Miss A. G. Lawrence Eliot. The second part of the concert included Beethoven's Choral Fantasia and several part-songs. A new song, "Bonnie May" (sung by Miss Nellie Dakin), and a Trio, "Would you know my Celia's charms?" both by J. H. Maunder, were encored. At the eighty-fourth monthly Concert, on the 21st ult., Romberg's "Lay of the bell"

was performed with full band and chorus, the solo vocalists being Miss Josephine Pulham, Mr. Arthur Weston, Mr. W. Lloyd, and Mr. T. Nettleship. Mendelssohn's "Rondo Brillant" (Op. 22), for pianoforte and orchestra (pianoforte, Miss Pulham), and Wieniawski's Second Polonaise in A major, for violin, by Mr. Frank Augarde, were also included in the programme. Mr. J. G. Callcott conducted on both occasions.

The fifth annual entertainment by the Violin Class, under the direction of Mr. W. Fitzhenry, took place at the Birkbeck Institution on the 22nd ult. Miss Alice Parry, Miss Martha Harries, Mr. Stedman, and Mr. Thurley Beale were the vocalists, and their efforts were decidedly appreciated by the audience, who were liberal in their applause and insisted on several encores. A humorous part-song "A Franklyn's dogge leped over a style," and a glee "Peace," very well sung by Messrs. P. Hawkins, Bryant, Freeman, H. Hawkins, and Skeen, were also well received, the first being encored. Herr Polonaski and Mr. T. E. Gatehouse (solo violin), and Miss J. Gatehouse and Mr. S. Jarvis (pianoforte), were very successful, and the two selections played by members of the Violin Class, a Trio in three movements by Dancla, and an arrangement of English airs by E. Salzmann, were enthusiastically applauded. Two excellent readings by Mr. Charles Rendle agreeably varied the programme. Mr. J. C. Dunster and Mr. S. Jarvis were the accompanists.

On Tuesday, the 11th ult., a Musical Service, consisting of anthems, songs, and organ solos, was given at St. Mary's Church, Haggerston, under the direction of Mr. C. J. Frost, the organist. The choir of the church gave an effective rendering of Smart's Magnificat in F, Goss's "In Christ dwelleth," Kent's "Blessed be Thou, Lord God," and Croft's "God is gone up;" the latter work deserving especial praise for the attack by each part of the successive leads, the precision of which was admirable. Two vocal Solos, "If with all your hearts" and Sullivan's "I will arise" were most carefully given by a tenor of the choir. The organ pieces played by Mr. Frost included Dr. Macfarren's Variations on the Choral "Windsor," E. H. Turpin's "Postlude alla Marcia," J. H. Wallis's March in F, W. T. Best's March in D, J. Baptiste Calkin's Allegretto in B minor, and Mendelssohn's Andante in D minor, all of which were well played, the latter piece especially deserving high commendation.

On Monday evening, the 17th ult., a selection from Handel's Oratorio the "Messiah" was performed at Archbishop Tenison's Grammar School, Leicester Square, by the scholars (sixty in number) assisted by friends. The choir, numbering over 100, was conducted by Mr. Humphrey J. Stark, Mus. Bac., in a most efficient manner. Mr. Adams, the organist of St. Martin's, presided at the pianoforte and accompanied the solos throughout with much taste. Good service was also rendered at the American organ by Mr. R. Tyler. The solos, which were taken by Miss Marian Williams, Madame Alice Barnett, Mr. Arthur Thomas, and Mr. F. A. Bridge, were admirably sung, and the choruses were loudly and deservedly applauded. The concert was throughout a success, and Mr. Tyler, who, since the serious illness of the valued music-master, Mr. Wm. Dawson, has been responsible for the boys' training, deserves the highest commendation for the accurate and refined singing of his pupils.

The announcement of the death of Mr. John Parry, which occurred on the 20th ult., will be received with universal regret, for his exceptional talent had secured for him so wide a reputation that even those who never had the good fortune to be present at his performances, which at one time gave such life to our concert season, must have heard of his extraordinary powers. He had for some years retired from public life; but the writer of this notice has only recently listened to one or two of his artistic musical recitations in private, and can confidently assert that he had lost none of that marvellous faculty which, although often imitated, has never been equalled. In social as well as musical circles his loss will long be keenly felt; for he was not only an inborn and conscientious artist, but a genial and accomplished gentleman.

On Monday evening, the 3rd ult., the North London Philharmonic Society gave their second Invitation Concert of the season at the Athenæum, Camden Road, N. The programme included six part-songs, the first movement of Schubert's B flat trio and a violin solo by Mr. A. Truslove. Miss C. Rawlins in her song "Olivia," Mr. Atherton Latta in Leslie's "Speed on my bark," Miss Amy Dicksee in "The clang of the wooden shoon" and Mr. J. F. Probert in "The Message" were all very successful, and the part-songs "Humpty Dumpty" by Caldicott and "Love wakes and weeps," by Callcott, were tastefully sung. Mr. A. A. Yeatman, accompanist to the Society, performed Mendelssohn's "Rondo Capriccioso." Mr. Henry J. B. Dart conducted as usual.

A portion of the Oratorio, "The Visions of St. John the Divine," written for the degree of Doctor in Music by Mr. Frederick Iliffe, was performed in the Sheldonian Theatre on Friday, the 7th ult. Sir F. Ouseley was present, and there was a very large audience. The solo vocalists were Miss Ada Moore, Mrs. Hubert Blake, Mr. Anstice, and Mr. Phillipps. The choir, numbering over seventy voices, consisted of the Oxford Orpheus Society and several gentlemen connected with the University. The work contains some excellent part-writing, and its rendering reflected the highest credit upon all concerned. At the conclusion of the performance the composer was warmly applauded.

The Lewisham Orchestral Society gave its second Members' Concert of its third season on Saturday evening, the 22nd ult., under the conductorship of Mr. Warwick Jordan. The orchestra numbered some thirty proficient members, and rendered Romberg's Symphony in E flat, and Overtures by Kalliwoda, Suppé, Cherubini, and Herman, also Mendelssohn's "Pilgrim's March," with good effect and attention to detail. Two members of the Society supplied the vocal portion, namely, Mr. W. Webster, jun., who gave "The tar's farewell" and "The Vicar of Bray;" and Madame Anna Jewell, who sang Mozart's "Deh vieni non tardar" and Gounod's "Ave Maria," both with orchestral accompaniments.

At the 121st monthly Concert of the St. George's Glee Union at the Pimlico Rooms on the 21st ult., Aspa's "Gipsies" was performed, the solo parts being taken by Miss Spear, Mrs. Le May, Mr. C. Small and Mr. R. F. Roberts. A solo by Mr. F. Waugh on Messrs. Kirkman's melo-piano was listened to with great attention and encored. Miss C. Lockwood played a Rondo by Weber in good style and Miss Florence Wydford, Miss Bessie Spear and Messrs. Smalls and Roberts were well received. The choir, under the direction of Mr. T. Garside, sang four part-songs with much effect, two being encored.

The second Evening Concert, under the direction of Mr. Faulkner Leigh, at the Northfield Hall, Highgate, took place on Thursday evening, the 13th ult., at which Sir Julius Benedict acted as conductor and solo pianist. We need hardly say that Sir Julius was enthusiastically received in his solo "Erin," and in answer to an encore gave "Where the bee sucks." Mr. Leigh was encored in his two songs, "La Donna è mobile" and "The Death of Nelson;" and Miss Annie Sinclair and Signor Broccolini were both well received, as were also Madame Liebe's solos on the violin.

Mr. Thomas Nettleship gave an Evening Concert at the Horns, Kennington, on Tuesday, January 28. The artists were Madame Worrell-Duval, Miss Matilda Roby, Miss Agnes Ross, Mdlle. Hélène Arnim, Miss Catherine Brama, Mr. Henry Guy, Mr. A. Lawrence Fryer, Mr. J. H. Maunder, Mr. Thomas Nettleship, Mr. Henry Baker, and Mr. R. Hilton. A Solo on the Concertina was contributed by Mr. T. F. Williams, and Messrs. J. G. Callcott and J. H. Maunder presided at the pianoforte. The concert was a decided success.

An excellent Concert was given at the Birkbeck Institution on January 29, by Mr. Stedman, who was assisted by Miss Jose Sherrington, Miss Hélène Greiffenhagen, Madame Jenny Pratt, Mr. Egbert Roberts, Mr. Thurley Beale, and M. Victor Buziau, with Messrs. Henry Parker and W. H. Eayres as accompanists. An interesting miscellaneous programme was most successfully rendered and received with great enthusiasm by a crowded audience.

Mr. Alfred Phillips gave his first Ballad Concert in the Town Hall, Kilburn, on the 10th ult. The vocalists were Miss Mary Davies, Miss Alice Parry, Madame Antoinette Sterling, Mr. Robert Poole, and Mr. Edward Lloyd. Miss C. H. Britton, a young pianist, made her first appearance, and was well received. Miss Rose Nickolls contributed two Violin Solos. Mr. A. H. Thouless and Mr. Alfred Phillips accompanied.

The movement for the establishment of a School of Music at Brixton is meeting with extensive and influential support. With the view of making known the project to the principal residents of the neighbourhood, a series of Chamber Concerts will be given, the first of which took place on January 29, and was largely attended and highly successful. Mr. Augustus Zimmermann is the Hon. Director of the School.

A Concert was given on Tuesday, the 11th ult., by the Lavender Hill Choral Society, under the direction of Mr. F. J. Dugard, in aid of the Organ Fund of the Church of the Ascension. The first part consisted of Howell's Cantata, "The Song of the Months," and the second was miscellaneous.

At the weekly rehearsal on Wednesday the 5th ult. Mr. Sell, Choirmaster of St. Michael and All Angels, Hackney, was presented by the choir-boys with a very handsome bâton, mounted in silver, accompanied by a letter signed by all the subscribers expressing their gratitude and affection.

An Evening Concert was given on Monday, the 17th ult., at St. Luke's Hall, Hackney, by Mr. Edwin Potter, Organist of St. Luke's Church. Artists: Miss Springbett and Madame Arnold Potter; Messrs. Lloyd, Locksley, and Alfred Speer. The hall was well filled.

The Anniversary Festival of the Royal Society of Musicians will take place at Willis's Rooms on Tuesday the 18th inst., under the presidency of the Right Hon. the Earl of Aberdeen. The musical arrangements will be on the usual extensive scale.

Mr. W. T. Best gave an Organ Recital in the City Temple, Holborn Viaduct, on Thursday the 6th ult., to a very large audience. Mrs. Georgina Weldon was the vocalist.

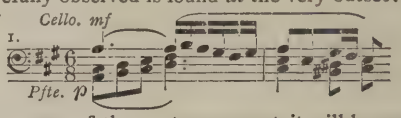
Miss Zimmermann will play the Mazurka and Scherzo from her recently published Suite at her forthcoming Recitals at Cheltenham (5th inst.), Rugby (13th), and Oxford (18th).

REVIEWS.

Sonate, A-dur, für Pianoforte und Violoncello. Componirt von C. Villiers Stanford (Op. 9). [Berlin: Bote and Bock. London: Novello, Ewer and Co.]

Every effort on the part of our young and rising composers to produce a really artistic thing should meet with a sympathetic reception without reference to its measure of success or non-success. This may be taken as a safe rule, and not only safe but imperative if we would, at a time when the "storm and stress" of life are great, encourage an advance towards a higher aim than a profitable market. For ourselves, therefore, and, without presumption, for our readers, we welcome this Sonata, because it is a Sonata, and before looking at a single bar. Mr. Villiers Stanford does not here come forward in a new character. Though a young man, he has long been favourably known for devotion to the highest forms of art, and for cultured tastes which an exceptionally favourable position at Cambridge, as Conductor of the University Choral Society, has enabled him both to evince and gratify. But he deserves special commendation in the present instance because he has done his best to provide good music for a combination of instruments which composers, great and small, have strangely neglected. Signor Piatti, there is good reason to believe, regards himself as a very ill-used man. With skill equal to anything, and an instrument which for gracefulness and beauty has no superior, he is confined to a repertory so limited that, in desperation, he is sometimes driven to filch from the repertory of the violin. Mr. Stanford here sets an example certain to be approved by the eminent violoncellist, as chief of his order, and to which, mayhap, he will give practical encouragement.

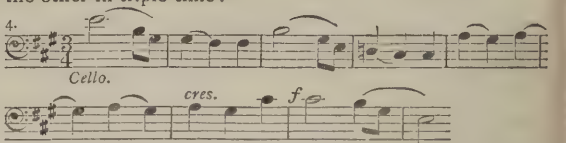
Premising that the Sonata is full of details important to observe but impossible to set forth within limits that admit only of a reference to outlines, we have to note, first, that the work opens with an *Andante con moto*, in A major, $\frac{6}{8}$-time, of twenty bars' length. The one feature to be here carefully observed is found at the very outset:—



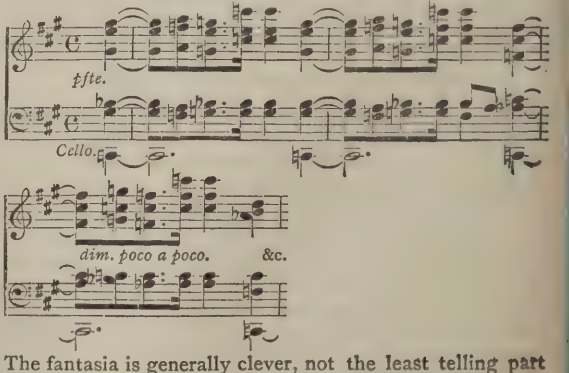
In the course of the next movement it will be seen that the short *cello* phrase assumes an importance hardly anticipated from its original position and character. The first part of the following Allegro is as concise in its way as the corresponding part in Beethoven's "C minor," being satisfied merely to unfold the thematic material of the movement as a whole. Its principal subject is at once heard, beginning with a point of imitation:—

The contrast between the first and second sections of this *motif* should be noted as affording good promise of subsequent variety. After due development, we find a second subject in the phrase from the *Andante con moto* given above, which enters on the dominant of the orthodox key (E major), and in $\frac{3}{4}$ time. This leads at once to the peroration and repeat. The composer is careful throughout the work to develop episodical melodies from germs found in his main themes, and here he evolves two such from the leading section of his first subject. One is in common time:—

the other in triple time:—



The "free fantasia" at the opening of the second part begins well with some pleasing and effective treatment of the second subject, passing in due course to the first, out of which grows an important and noteworthy episode:—



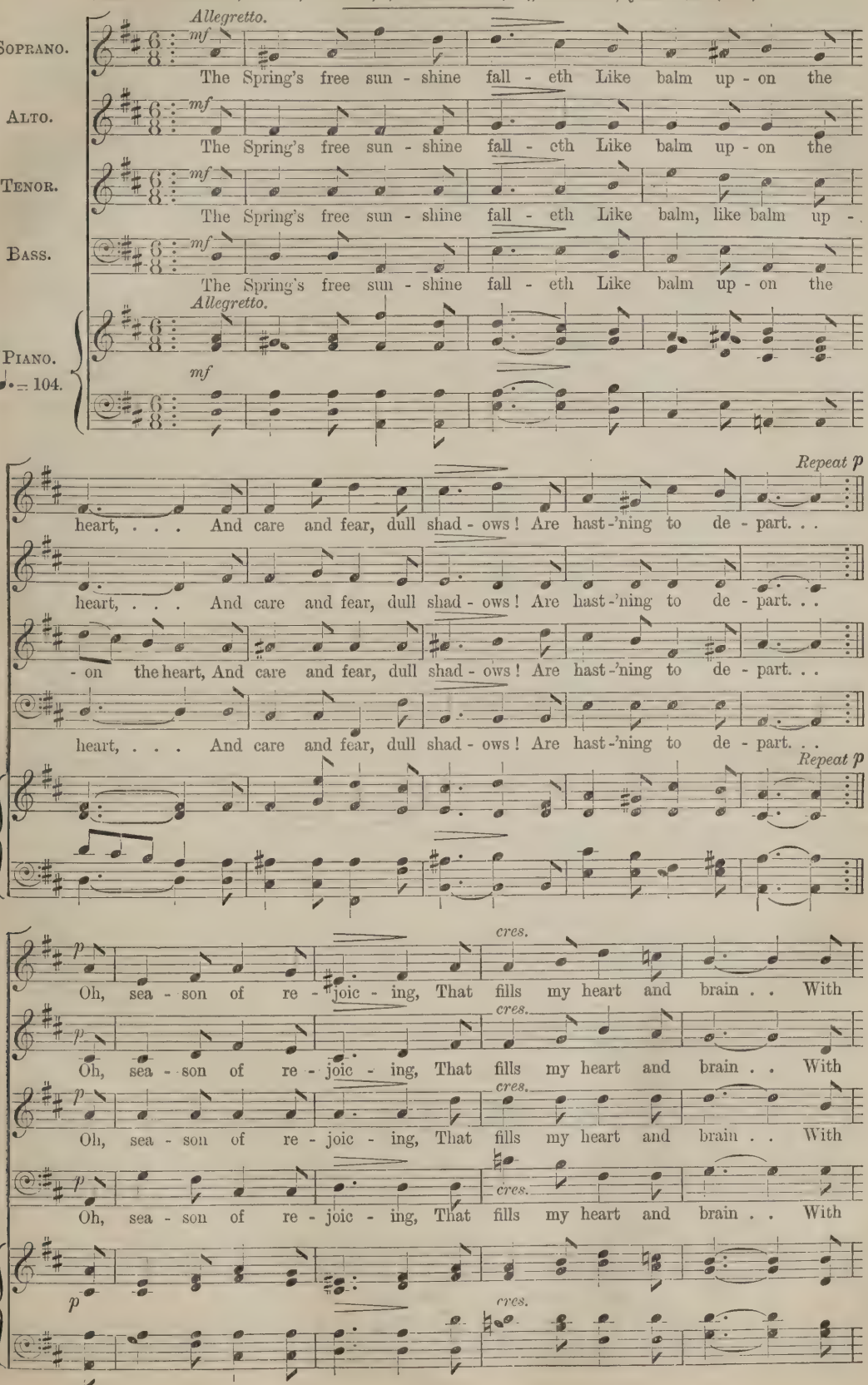
The fantasia is generally clever, not the least telling part of it being the lead up to the réprise. Here it should be observed that Mr. Stanford begins his retrospect not with

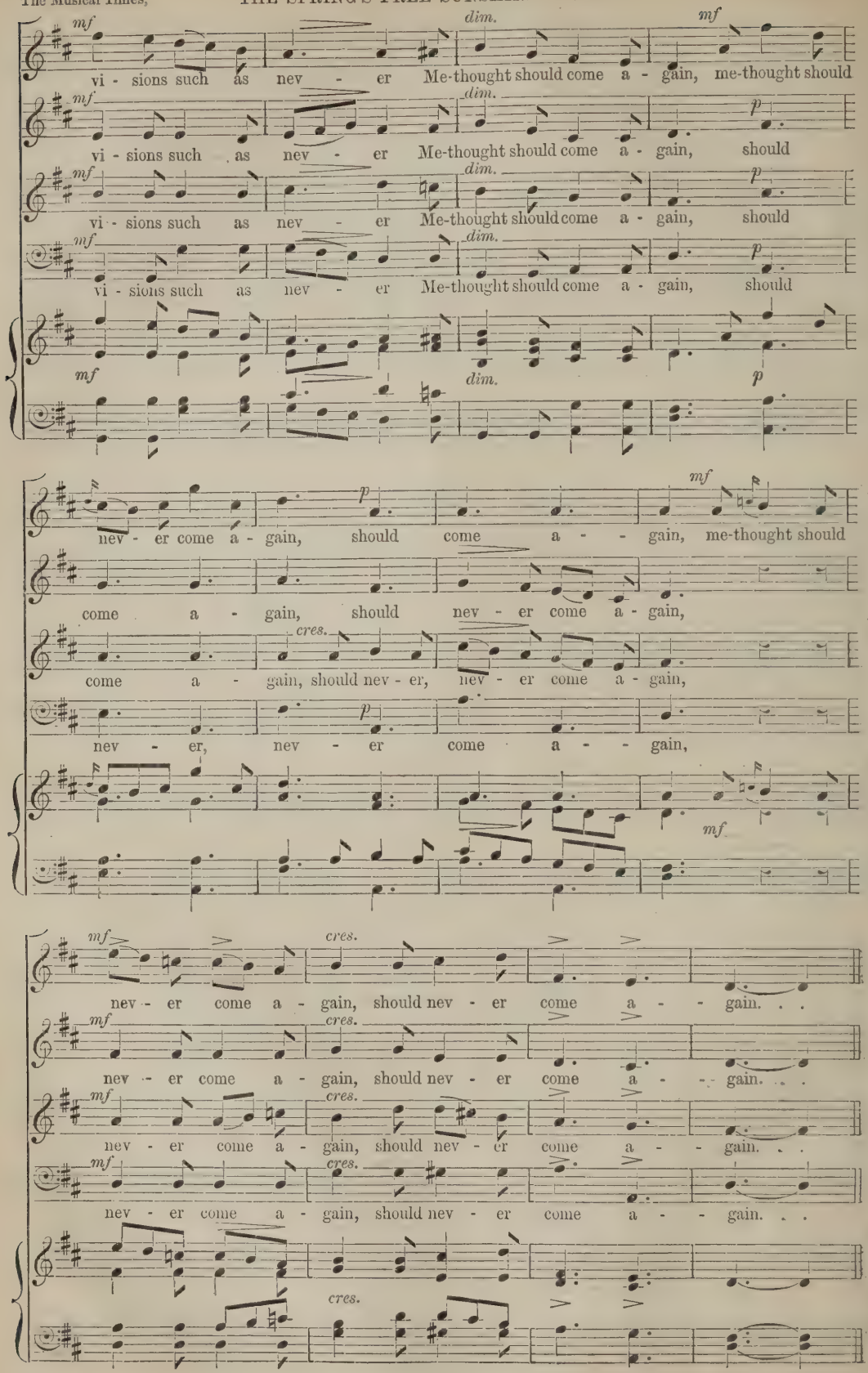
The Spring's free Sunshine falleth.

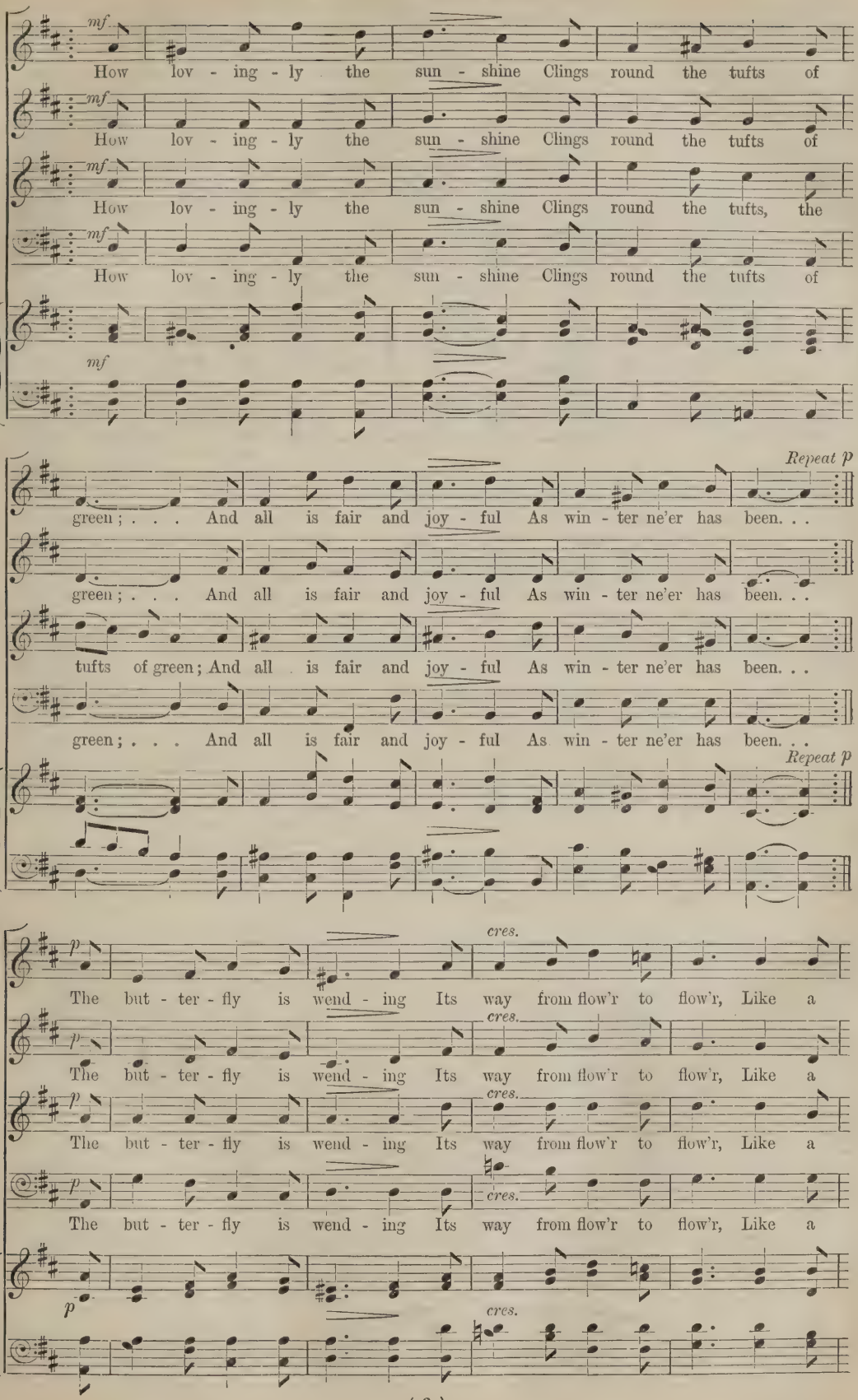
A FOUR-PART SONG.

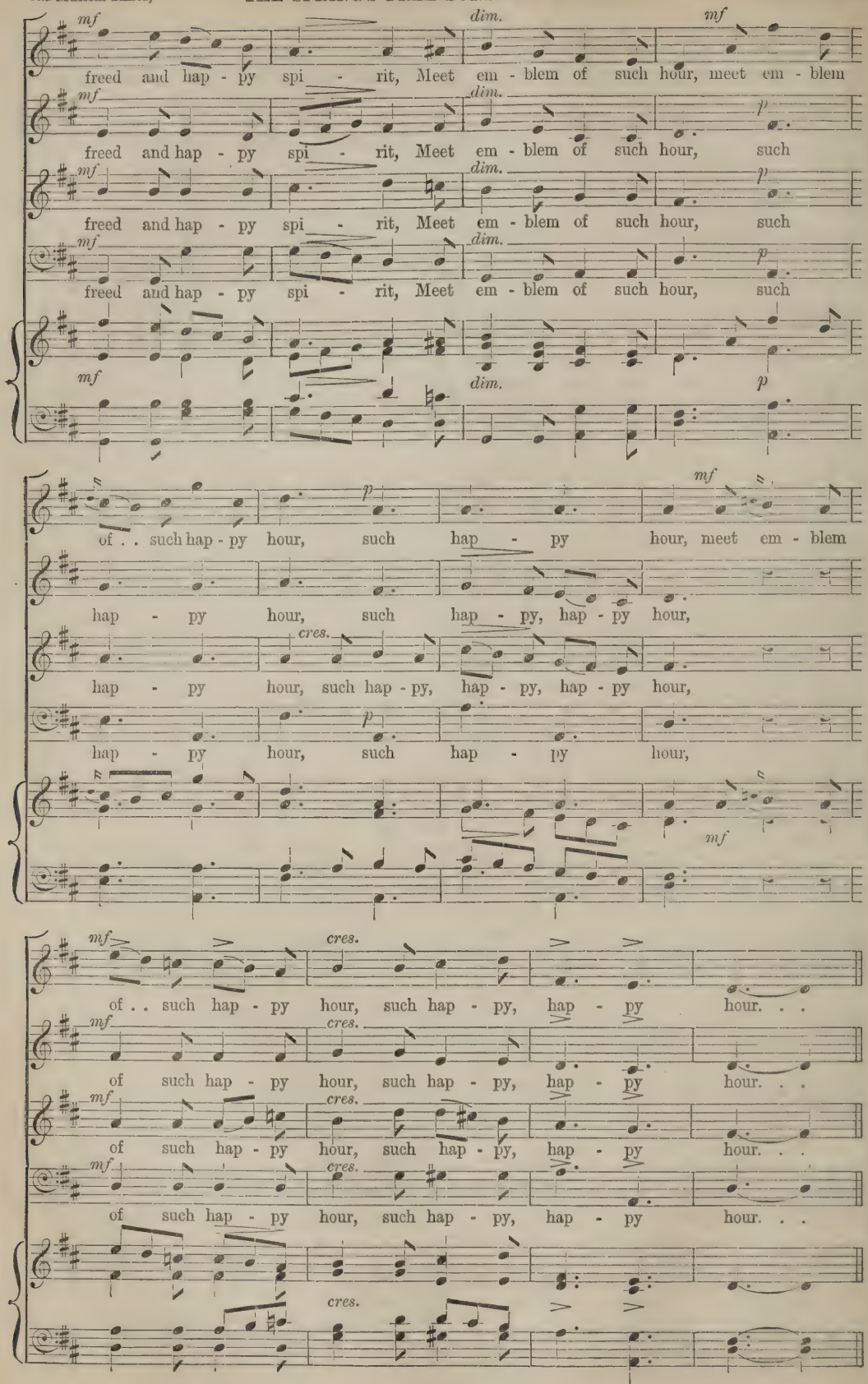
SAMUEL REAY.

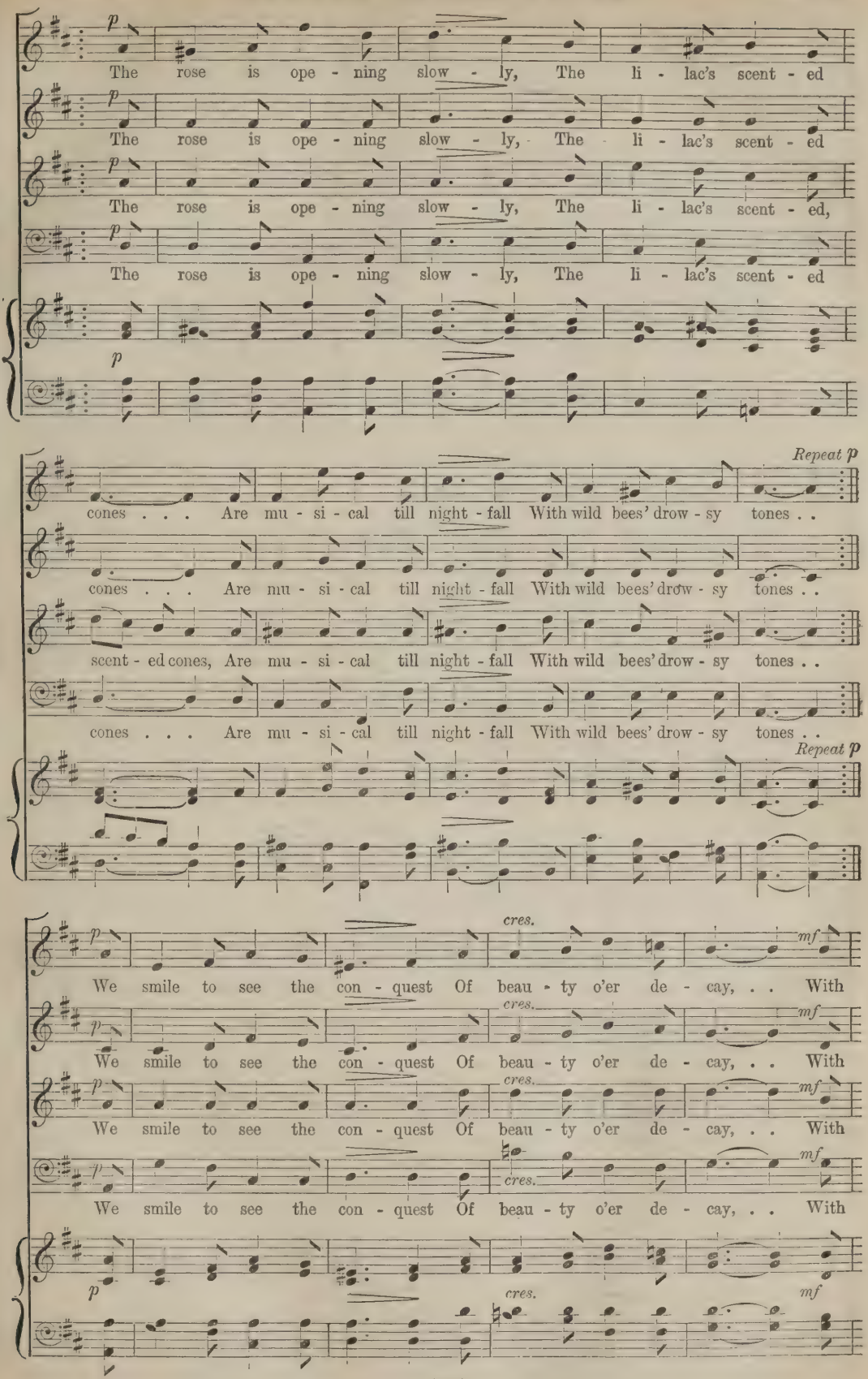
London: NOVELLO, EWER, AND CO, 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

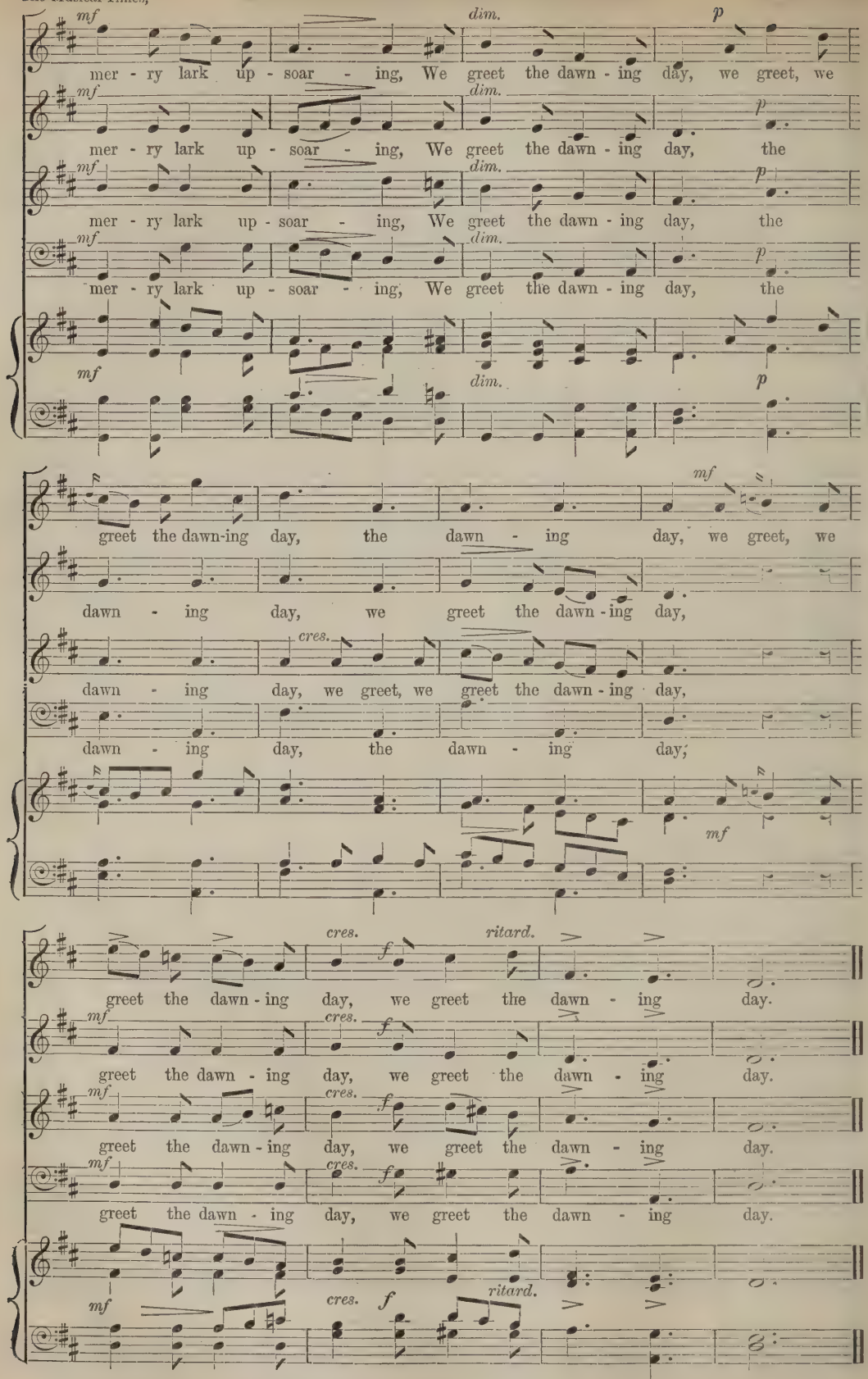

Allegretto.
SOPRANO.
mf
The Spring's free sun - shine fall - eth Like balm up - on the
ALTO.
The Spring's free sun - shine fall - eth Like balm up - on the
TENOR.
The Spring's free sun - shine fall - eth Like balm, like balm up -
BASS.
The Spring's free sun - shine fall - eth Like balm up - on the
Allegretto.
PIANO.
mf
♩. = 104.
Repeat p
heart, . . . And care and fear, dull shad - ows! Are hast-'ning to de - part. . .
heart, . . . And care and fear, dull shad - ows! Are hast-'ning to de - part. . .
- on the heart, And care and fear, dull shad - ows! Are hast-'ning to de - part. . .
heart, . . . And care and fear, dull shad - ows! Are hast-'ning to de - part. . .
Repeat p
p
cres.
Oh, sea - son of re - joic - ing, That fills my heart and brain . . With
Oh, sea - son of re - joic - ing, That fills my heart and brain . . With
Oh, sea - son of re - joic - ing, That fills my heart and brain . . With
Oh, sea - son of re - joic - ing, That fills my heart and brain . . With


mf dim. mf
vi - sions such as nev - er Me-thought should come a - gain, me-thought should
mf dim. p
vi - sions such as nev - er Me-thought should come a - gain, should
mf dim. p
vi - sions such as nev - er Me-thought should come a - gain, should
mf dim. p
vi - sions such as nev - er Me-thought should come a - gain, should
mf dim. p
p mf
nev - er come a - gain, should come a - - gain, me-thought should
come a - gain, should nev - er come a - gain,
cres.
come a - gain, should nev - er, nev - er come a - gain,
p
nev - er, nev - er come a - - gain,
mf
mf cres.
nev - er come a - gain, should nev - er come a - - gain. . .
mf cres.
nev - er come a - gain, should nev - er come a - - gain. . .
mf cres.
nev - er come a - gain, should nev - er come a - - gain. . .
mf cres.
nev - er come a - gain, should nev - er come a - - gain. . .
cres.


mf
How lov - ing - ly the sun - shine Clings round the tufts of
How lov - ing - ly the sun - shine Clings round the tufts of
How lov - ing - ly the sun - shine Clings round the tufts, the
How lov - ing - ly the sun - shine Clings round the tufts of
Repeat p
green; . . . And all is fair and joy - ful As win - ter ne'er has been. . .
green; . . . And all is fair and joy - ful As win - ter ne'er has been. . .
tufts of green; And all is fair and joy - ful As win - ter ne'er has been. . .
green; . . . And all is fair and joy - ful As win - ter ne'er has been. . .
Repeat p
p
cres.
The but - ter - fly is wend - ing Its way from flow'r to flow'r, Like a
The but - ter - fly is wend - ing Its way from flow'r to flow'r, Like a
The but - ter - fly is wend - ing Its way from flow'r to flow'r, Like a
The but - ter - fly is wend - ing Its way from flow'r to flow'r, Like a


mf
dim.
mf
freed and hap - py spi - rit, Meet em - blem of such hour, meet em - blem
freed and hap - py spi - rit, Meet em - blem of such hour, such
freed and hap - py spi - rit, Meet em - blem of such hour, such
freed and hap - py spi - rit, Meet em - blem of such hour, such
p
of . . such hap - py hour, such hap - py hour, meet em - blem
hap - py hour, such hap - py, hap - py hour,
cres.
hap - py hour, such hap - py, hap - py, hap - py hour,
hap - py hour, such hap - py hour,
of . . such hap - py hour, such hap - py, hap - py hour. . .
of such hap - py hour, such hap - py, hap - py hour. . .
of such hap - py hour, such hap - py, hap - py hour. . .
of such hap - py hour, such hap - py, hap - py hour. . .

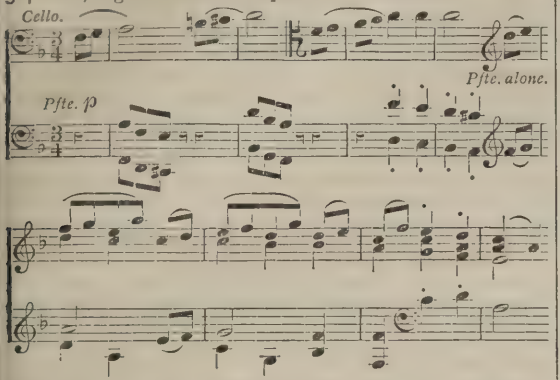

p
The rose is ope - ning slow - ly, The li - lac's scent - ed
The rose is ope - ning slow - ly, The li - lac's scent - ed
The rose is ope - ning slow - ly, The li - lac's scent - ed,
The rose is ope - ning slow - ly, The li - lac's scent - ed
Repeat p
cones . . . Are mu - si - cal till night - fall With wild bees' drow - sy tones . .
cones . . . Are mu - si - cal till night - fall With wild bees' drow - sy tones . .
scent - ed cones, Are mu - si - cal till night - fall With wild bees' drow - sy tones . .
cones . . . Are mu - si - cal till night - fall With wild bees' drow - sy tones . .
Repeat p
cres.
mf
We smile to see the con - quest Of beau - ty o'er de - cay, . . With
We smile to see the con - quest Of beau - ty o'er de - cay, . . With
We smile to see the con - quest Of beau - ty o'er de - cay, . . With
We smile to see the con - quest Of beau - ty o'er de - cay, . . With


mf
dim.
p
mer - ry lark up - soar - ing, We greet the dawn - ing day, we greet, we
mer - ry lark up - soar - ing, We greet the dawn - ing day, the
mer - ry lark up - soar - ing, We greet the dawn - ing day, the
mer - ry lark up - soar - ing, We greet the dawn - ing day, the
mf
dim.
p
mf
greet the dawn-ing day, the dawn - ing day, we greet, we
dawn - ing day, we greet the dawn - ing day,
cres.
dawn - ing day, we greet, we greet the dawn - ing day,
dawn - ing day, the dawn - ing day,
mf
cres.
f
ritard.
greet the dawn - ing day, we greet the dawn - ing day.
mf
cres.
f
greet the dawn - ing day, we greet the dawn - ing day.
mf
cres.
f
greet the dawn - ing day, we greet the dawn - ing day.
mf
cres.
f
greet the dawn - ing day, we greet the dawn - ing day.
mf
cres.
f
ritard.

A Folio Edition of this Part-Song is published by Novello, Ewer and Co., price 1s.; vocal parts, 3d. each.

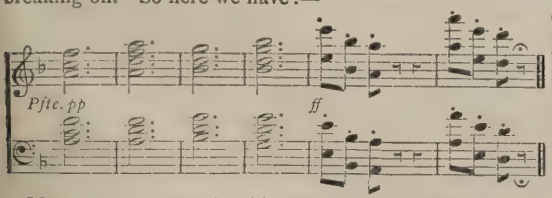
the first, but with the second section of the leading theme, the innovation being justified by success. The *Coda* of the movement is of considerable importance in the general plan, and quite as interesting as the matter preceding. It is impossible not to admire the spirit of this Allegro, wherein nothing gratifies a mere love of display, but everything is subordinated to artistic design.

The second movement, an Allegretto *vivace* in D minor 3-4 time, begins in the true spirit of a Scherzo:—



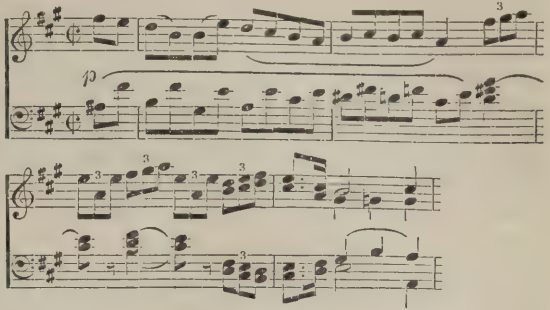
With this theme the composer briskly deals for some time, showing plenty of developing power, and then he gives us a charming and graceful second subject in the relative major by way of contrast:—

This theme the pianoforte answers with another of kindred genius, after which the composer, having unfolded all his subjects, proceeds to treat them *secundum artem*. In his manner of doing this there is nothing obscure. The music is fresh, frank, and pleasing, while showing the attainments of a scholar, and we are bound to give the movement our hearty approval. By the way we observe in the closing bars a reflection of Beethoven's humour. The great master was fond of making believe to repeat his themes, and then, as in the Scherzo of the Seventh Symphony, suddenly breaking off. So here we have:—



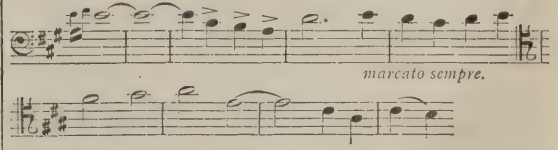
Mr. Stanford precedes his final Allegro with a Molto Adagio in A minor, fifty-one bars long. This is a movement of grave import, in choral style. The first two phrases will give a clear idea of its character:—

The object of its introduction is evident without looking further, since between the lightness of the Allegretto *vivace* and that of the finale something of a more serious character was obviously needed. But another reason soon appears. As for the finale itself, a promising start is made by the pianoforte:—

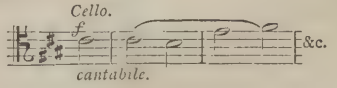


After development, this is followed by a second theme, given to the cello:—

which next repeats the melody of the choral accompanied by the pianoforte, with crotchet triplets for the right hand. Then the treatment of the second subject, interrupted by the appearance of the choral, is resumed with enhanced effect. As the movement proceeds it becomes more impassioned, especially in the pianoforte part; while now and then a strain of religious fervour is heard from the cello, as here, on a dominant pedal:—



and here again:—



Later the stress of the music relaxes, but only to gather strength for a Presto *Coda*, with which it and the work come to a fitting end.

After what has been said, our opinion of the "Sonate" as a whole need not be stated in so many words. But, at the risk of superfluousness, let us add that the work is a more than creditable addition to high-class English music, and an honour to its composer.

Verzeichniss des Musikalien-Verlages von Breitkopf und Härtel in Leipzig. Vollständig bis Ende 1877, nebst Nachtrag bis Ende 1878.

We have much pleasure in drawing the attention of our readers to the above catalogue of the publications of the eminent Leipzig firm, which may be called a model of its kind, fulfilling as it does all the exacting demands which modern requirements can make upon the class of literature to which it belongs. It is complete in itself, perfectly lucid in its arrangements, while the general "get-up"

of the elaborate volume leaves nothing to be desired. On some 650 pages the vast number of musical works, separate editions, &c., issued by the firm in question are enumerated, first "systematisch," *i.e.*, in a classified order, then alphabetically, according to the names of the respective composers, while in a final division a detailed index is furnished of the contents of those monumental volumes, of the publication of which Messrs. Breitkopf and Härtel may be justly proud, viz.: the complete and critically revised editions of the works of Bach, Beethoven, Chopin, Mendelssohn, Mozart, and Palestrina. Hence, the above carefully compiled "Verzeichniss" will be equally useful to the music-buying public as a catalogue, and to the professional musician as a book of reference.

Novello's Music Primers. Edited by Dr. Stainer.
Church Choir Training, by the Rev. J. Troutbeck, M.A. [Novello, Ewer and Co.]

Those who imagine that by purchasing a book of this kind they can discover how to organise and train a choir without labour and anxiety will be deservedly disappointed. There is no trickery in the art—hard work, patience, and tact are its necessary conditions, and if two choirmasters could be found, one of whom with small theoretical knowledge took infinite pains, while the other overflowing with theoretical knowledge was deficient in strength of purpose, the former would achieve success, the latter would fail. But it is a matter of experience that many of those who are most laborious are often least methodical, and it is to such persons as these that Mr. Troutbeck's little book will be very useful. The work may be described as a series of essays on the formation, training, and music to be selected for the use of parochial and cathedral choirs. The advice given is essentially practical and sound, and though many will regret that an author evidently so well to the front with his subject should have not said more, all will admit that nothing has been said which is wide of the mark, and all that has been brought forward is pointedly put. We purposely avoid quotations, because the order of the thoughts expressed is so continuous that it would be unfair to select scraps, but we confidently recommend those who are interested in this most important subject to find out what is the method and experience of one who has, like Mr. Troutbeck, seen active service in the sphere of thought and work on which he so ably writes.

The School Round-Book: a Collection of One Hundred Rounds, Catches, and Canons. The words edited by the Rev. J. Powell Metcalfe, M.A.; the music edited by J. Stainer, Mus. Doc., M.A. [Novello, Ewer and Co.]

The publication of a new and revised edition of this admirable little book will be heartily welcomed by all engaged in the work of teaching part-singing, who from past experience are cognisant of the fact that there is no vocal exercise so admirably adapted to form sight-singers, and to give confidence in part-singing, as the practice of rounds and catches. Our forefathers have commonly been credited with a skill in sight-singing which the majority of vocalists of the present day can by no means venture to claim, and hardly dare aspire to. The facility acquired by singers of past generations may possibly have been the result of their constant and persistent habit of "trouling rounds and catches," a habit which has now almost become extinct. In the days when catches and rounds stood high in public estimation, the state and tone of society, both high and low, was very different from that which now happily prevails. Then no entertainment pleased the public if it were not highly seasoned with indecent situations and indecent wit. One has only to glance over the pages of poets and authors to wonder how princes and people could care to hear or read such words. Composers, men of the age, were of course no better and no worse than their fellows, and so they allied their melodious strains to the dross which gradually, as a healthier mind and better taste prevailed, dragged their efforts into a proper and well-merited oblivion. Learned musicians from time to time have regretted that such an unworthy alliance of voice and verse should cause the banishment of so much clever and charming music. The late Vincent Novello seems to have been the first to suggest that by writing new and appropriate words some of the finest specimens of the old catches and rounds might again be favourably introduced to public notice; and his suggestion was at length adopted by the Rev. J. Powell Metcalfe, who, in conjunction with the late Dr. Rimbault, produced a volume which should find a place in every good musical library. This admirable work, containing 377 compositions, was, however, scarcely adapted for school or class use, and therefore did not fulfil all that could be desired: that want is now supplied by the book under review, where we find rounds, catches, and canons, with settings to healthful and frequently poetical lines, the majority of them having been written or selected by Mr. Metcalfe. Some few are to be found in the larger work of Metcalfe and Rimbault, but no less than seventy-six appear only in the "School Round-Book." The music is chiefly that of the old masters, Purcell, Arne, Hayes. Boyce, and others, but includes some very capital modern specimens. Five of these latter are compositions of the editor, Dr. Stainer. One of them, a round to the beautiful lines by Rowe, "As on a summer's day," is written for eight voices or choirs, and would tax the skill of accomplished part-singers. The majority are, however, of a much simpler construction. The third round, "Be you to others kind," here printed in $\frac{3}{2}$ time, was composed by John Jenkins in $\frac{4}{4}$ time, to the words, "A boat, unto the ferry," and has been considerably altered, not perhaps with advantage. The time-signature of "Come, buy my cherries," should be $\frac{4}{4}$ for the sake of uniformity. Rounds 13 and 15 have a similar metronome time; the time signatures should therefore agree. In Round 57 the last word of the second line should be *lie* not *die*. Some of the compositions have very judiciously been transposed, and in certain instances an occasional bad progression has been set right by the musical editor. We can most confidently recommend this book to all engaged and interested in the spread of social harmony, who will find here a mine of improving and useful amusement, as well as a supply of wholesome part-music both grave and gay, which, needing no instrumental accompaniment, is admirably fitted for use in schools and also in the home circle. The book is of a very convenient size and form, and is of course printed in the ordinary staff notation, but an edition in the Tonic Sol-fa notation is also published.

The Water-Fairies. A Cantata for Female Voices. The words by Edward Oxenford. The music composed by Franz Abt. [Novello, Ewer & Co.]

The melodious character of the vocal works of Franz Abt has always ensured him a hearty welcome amongst amateurs; and the thoroughly musicianlike treatment of his merest trifles equally commends him to the attention of those who are more conversant with what may be termed the "severer" forms of art. A Cantata, therefore, from this composer, especially written for female voices, and adapted throughout to the requirements of well-trained drawing-room singers, should excite pleasurable sensations; for although detached songs, duets, trios, and choral pieces of unquestionable merit are always ready to the hand, there can be no doubt that when all these are combined in a continuous work, and especially when they are composed to such poetical and refined words as Mr. Oxenford has supplied for the "Water-Fairies," their interest to the listeners is materially enhanced. After a delicate, and appropriately fairy-like introduction for the pianoforte—ending upon the dominant harmony—a simple and tuneful Chorus, "The day is softly breaking," steals in with much effect. This is succeeded by a Recitative and Air, "This day is sweet to fairies all," the snatches of chorus in which are extremely graceful. The following Duet, "Yonder lies the shining bower," flows on uninterruptedly as a two-part song, the varied character of the accompaniment, however, giving much life to the piece. This is succeeded by a Choral Recitative, a Chorus, "'Neath the shining waters"—with a charmingly characteristic accompaniment—and (after a second Choral Recitative) by a Ballad with Chorus, "A Queen in days long pass'd away," which at once arrests our attention as one of the most characteristic numbers in the work. Commencing in D minor, and proceeding afterwards to

the tonic major, the Chorus is introduced with admirable effect, especially where it leads back to the minor, on the words, "Alas! 'twas but a dream!" The Trio, "The day is o'er," which ends the Cantata (preceded by a brief Recitative), derives much of its effect from the triplet accompaniment, the cessation of which, on the phrase "A sweet farewell to ye!" may be cited as an excellent point. All the Choruses are written in three parts—two soprani and alto—and as they never exceed a moderate compass in either direction, they will require only fresh voices and an average knowledge of music to ensure effect. The accompaniments, too, although in parts demanding a light touch and a sympathetic player, are quite within the reach of even juvenile performers; and with all these attractive qualities we may safely predict that the "Water-Fairies" will attain high rank amongst the few works composed solely for female voices, and available for "home concerts."

Suite: Prelude, Mazurka, Scherzo, and March, for Pianoforte. Composed by Agnes Zimmermann. [Novello, Ewer and Co.]

NOT only by her original pieces, but by her many arrangements from the works of the great masters, Miss Zimmermann has so thoroughly shown her sympathy with the classical forms of the art, that a "Suite" for pianoforte alone might naturally be expected from her pen, especially encouraged, as she might reasonably be, by the success of her previous composition of the same character for pianoforte, violin, and violoncello. It must be remembered, too, that in selecting a title used by the best writers of a past age, it is by no means necessary to do more than adhere to the model they have bequeathed to us; for a modern "Suite" may reflect modern musical feeling, even as Beethoven strictly adhered to the name "Sonata" whilst giving forth his ripest and most recondite musical thoughts. C minor is the key chosen by Miss Zimmermann for the central point around which her several movements are grouped; and a Prelude—which sounds, as it should do, like the extempore effusion of a cultivated artist—appropriately introduces a Mazurka in E flat, the leading theme of which, rendered doubly attractive by a persistent figure in the bass, is thoroughly in the spirit of the old dance; the Trio, in G♯ minor (enharmonically, of course, the sub-dominant minor), being in excellent contrast with the principal subject. The Scherzo, in G minor and major, is light and fanciful in the extreme, the passages of imitation adding much life to the movement, and the *legato* melody, in the major key, giving just that repose which seems necessary before the re-entry of the original theme. The March, in C minor, is sufficiently vigorous to justify its title, and is indeed an excellent specimen of writing throughout; the Trio, in G major, having a tranquil subject which fits in most appropriately with the design of the movement, the vigorous termination of which brings this clever "Suite" to an end with admirable effect. We sincerely hope that Miss Zimmermann's labours in the cause of healthy art will be amply acknowledged by the performance and circulation of this piece amongst the higher class of pianists, for which, both by its classical character and its executive difficulties, it is especially designed.

The Emigrant's Song. Four-part Song. Words by Campbell.

Cavalry Song. Part-song for mixed voices. Words by Sydney Dobell.

Dreams. Song. Written by Frederick Langridge. Composed by C. A. Macirone. [Hutchings and Romer.]

As a composer of the modern part-song Miss Macirone has already made a name which will always ensure her a welcome; and these two contributions from her pen—both written for mixed voices—will no doubt speedily find a place in the *répertoire* of our fast-increasing Choral Societies. Of the two we prefer the "Emigrant's Song," the bold subject of which is admirably suited to the words. Two or three excellent points are made by the entry of the voices—in imitation; and the harmonies throughout are unexceptionable. The "Cavalry Song" has a martial theme sufficiently appropriate to the character of the verses: yet in the harmonies there are some harsh effects to which we cannot reconcile ourselves; as, for example, in the fifth bar, where the D♯ (although undoubtedly a passing-note) leaves off and recommences on the chord of E major, to which the third is only added on its repetition. In the third bar of page 2 the quavers C D in the accompaniment are evidently a misprint for C B; but these should be altered. There is, however, some capital writing in this song, the words of which have been well studied by the composer. Mr. Langridge's verses are thoughtfully set by Miss Macirone; but "Dreams" is by no means a song appealing to "gushing" vocalists. Commencing "dreamily" with a simple theme in D minor, well harmonised, the change to the tonic major, with the arpeggio accompaniment, is an extremely happy point; and throughout the song the varied feeling of the poetry is faithfully reflected in the music. The long-sustained F on page 3, with the changing harmonies, is most effective; and at the conclusion the dying-off of the leading phrase upon the fifth of the tonic harmony is in true sympathy with the words.

Episodes. 1, Prelude; 2, Resolution; 3, Vesper Hymn; 4, Romance; 5, Never more; 6, Victory; 7, Sunny Morn; 8, Intermezzo; 9, Fare ye well. By Frederick Westlake. [Stanley Lucas, Weber & Co.]

THE titles of these little Sketches will sufficiently indicate their character; but it is a real pleasure to say that, apart from their excessive appropriateness, they are instinct with true poetical feeling, and reflective of an artistic power which leads us to hope that their composer will some day produce works of higher importance. We can imagine that the "Vesper Hymn," "Romance," and "Sunny Morn" may be the most popular of the group of pieces; but, charming as they undoubtedly are, to the musical listener, "Resolution," "Never more," and "Fare ye well" will appeal perhaps even more powerfully. The delicacy and refinement which characterise these compositions are by no means their sole recommendation; for they are all extremely melodious; and although brief, as carefully finished and complete in design as pieces of far greater pretension. Pianists will encounter but small executive difficulties in the performance of Mr. Westlake's "Episodes;" but the perception of their meaning is not to be grasped by mere "passage players;" and to the comparatively few, therefore, who have cultivated their mind to the utterance of a composer's thoughts through their fingers, we alone commend these unpretentious musical miniatures.

The Major and Minor Scales: Octaves, Sixths, and Thirds (or Tenths). With the fingering so marked that they may be easily and quickly learned. By Alfred Whittingham. [W. Reeves.]

THE position of the third finger in scale practice is undoubtedly of the utmost importance; but whether the principle of writing the note upon which this finger falls larger than the rest (a plan adopted throughout Mr. Whittingham's little book) is a good one we cannot but think open to serious question. We here see too, after the commencement of each scale, *only* the third finger marked; and as young pupils never think, there can be little doubt that in the very first scale down will go the third finger upon F. The author will of course tell us that the master will explain the principles which are very tersely elucidated in the preface; but young people can only play what they see before them; and when they see no finger placed over a note they will put down any one they please, until the teacher, worn out with endeavouring to force a theory upon a child who can only take in facts, will, in self-defence, mark the fingering in pencil throughout the scales. Practical teachers will no doubt agree with us in this opinion; but every credit is due to Mr. Whittingham for his laudable endeavour to convert a juvenile pianist's daily drudgery into a pleasing study.

Six Four-part Songs. Composed by Fanny Hensel (*née* Mendelssohn). [Novello, Ewer and Co.]

THESE songs, by Mendelssohn's sister, are already known to most lovers of part-music; but their publication in "Novello's Part-Song Book" will no doubt even more widely extend their popularity. Gifted with a rare talent

for composition, an accomplished executive artist, and with a highly refined and cultivated mind, Fanny Hensel would have perhaps made even a greater name for herself had her talent not been partially eclipsed by the world-wide reputation of her brother. The exquisite melodiousness of the part-songs now before us, the beauty of the harmonies, and the thoroughly musicianlike treatment of the voice-parts, must charm all hearers; and Choral Societies will consult their interest by helping their audiences to a due appreciation of their merits, the care and judgment necessary for their performance being now so general amongst amateur musical Associations as to have become rather the rule than the exception.

If in a year. Song.
Autumn leaves. Song.
Words and Music by Eliza P. Freake.
[Stanley Lucas, Weber and Co.]

Both these compositions are worthy of commendation, for they show poetical feeling and musical instinct; and if, as honest reviewers, we call attention to some technical objections in the treatment of the pianoforte part, we feel convinced that the composer will thank us for our kindly counsel. The first, "If in a year," is extremely vocal and melodious, and the flowing triplet accompaniment in good keeping with the voice-part; but in the second bar of the "Agitato," in G minor, the chord upon C can only belong to Dominant harmony, and assuredly the bass must not rise to the key-note triad. "Autumn leaves" has a pathetic subject in E minor, with an effective transition to the tonic major, and on the whole so well accompanied that we start when we find the triad of A minor rising in octaves to a $\frac{6}{4}$ on B, between the eighth and ninth bars on page 2. These and some few other minor defects in two really meritorious songs could be easily remedied.

The cloud and the flower. Song. Written by Robert Reece. Composed by Berthold Tours. [J. Bath.]

This is truly a song for voice and pianoforte, a sympathetic player indeed being as necessary to secure the eloquent expression of the composer's thoughts as a sympathetic singer. The symphony, lingering on the harmony of the diminished seventh in C minor, happily introduces the voice-part with a quiet accompaniment until, on the words, "Yet silent crept the dial-hand," we have an ascending chromatic progression in the bass which is extremely effective. The change to the tonic major (in which key the song concludes), and the introduction and sudden cessation of the *arpeggio* accompaniment, are also extremely happy points, and prove beyond doubt that the composer works with the mind of a poet as well as with the hand of an artist. We cordially commend this song to the attention of professional as well as amateur vocalists.

The Organist's Quarterly Journal of Original Compositions. Part XLI. Edited by William Spark, Mus. Doc.
[Novello, Ewer and Co.]

This publication was projected at a time when original organ music was a scarcity in England, and the popularity which the work has had, and still enjoys, is a proof that the zeal and energy of the editor have been fully recognised by his brother organists. That the pieces contained in this work are anything like equal in artistic value is of course not to be expected; but the contributions by Merkel, G. A. Macfarren, Smart, Reinecke, Grædener, Silas, Ouseley, Hiller, and many others equally deserving of mention, far more than make up for those which are not up to our standard. The current number is an excellent one. It contains an interesting overture by Merkel and an effective Fantasia by C. J. Frost, besides shorter pieces by Dr. Hiles, Dr. Naylor, and R. I. Monkton.

A Sailor's Song. Words by Julia Goddard. Music by Otto Schweizer. [Paterson and Sons.]

There is good musical feeling shown throughout this song, the words of which, though somewhat conventional, have by no means tempted the composer to set them in a conventional manner. The bold subject at the commencement, expressive of the sailing of the ship, is happily repeated in the tonic minor on the words, "Blue eyes are weeping;" and although perhaps the modulations are a little too frequent for the nature of the subject, the voice is sufficiently respected in the harmonies. A singer who can command his voice from the low B flat to the upper F may make this "Sailor's Song" extremely effective.

Presto alla Tarantella; for the Pianoforte. By Alfred R. Gaul. [Novello, Ewer and Co.]

We scarcely know why Mr. Gaul should call his piece a "Presto alla Tarantella" instead of a "Tarantella," nor why, being in rapid $\frac{6}{8}$ time, he should say that it is to be "played as if written in $\frac{2}{4}$. Apart from these considerations, however, he has composed a vivacious and attractive little trifle, the monotony of which may be forgiven if considered merely as a dance. The changes of key are effective; and the harmonies always appropriate and unforced. A flowing style and nimble finger will be necessary to give due effect to the composition; but to those who possess both these qualifications it may with confidence be recommended.

Petite Polka Chinoise. Par Gioachino Rossini.
[Ricordi.]

Pianoforte players should possess themselves of this little musical joke, thrown off no doubt by the maestro without a thought of its ever being published. There is but little in it, yet enough to show that it is an artist's trifle; and, as such, worthy of a place in an artist's portfolio. The subject, in B minor, is light and pleasing, some of the harmonies, however, being, we hope, exclusively "Chinese."

FOREIGN NOTES.

M. Halanzier's tendered resignation of his post of Director of the Grand-Opéra has been for the last few weeks the leading topic of conversation in Paris musical circles. The reason assigned for this step is the want of activity displayed on the part of the Ministry of Fine Arts in affording the necessary guarantees for the support of the national establishment, in consequence of which some of the most valued members of the company have declined to renew their contracts. Curiously enough, the crisis in the administration of the Opera almost coincided with the resignation of the President of the Republic, and the consequent reconstruction of the Cabinet; and while M Bardoux, the former Minister of Fine Arts, appeared anxious to retain the services of M. Halanzier, his successors, MM. Jules Ferry and Turquet, have not as yet made any fresh overtures to the Director. Whatever the ultimate resolution may be, it seems certain, however, that M. Halanzier will remain at the head of the institution until the expiration of his present engagement in October next. The nomination, on the other hand, of M. Hérold as Prefect of the Seine is hailed with much satisfaction in artistic quarters. The new prefect is the son of the composer of "Zampa," and the active interest which, in his capacity of senator, he has already exhibited in art matters will, it is expected, be most beneficially exercised in his more extended sphere.

The Marquis d'Ivry's Opera, "Les Amants de Vérone," which had been, since its first performance some few months ago, the *pièce de résistance* at the Théâtre-Lyrique, has after the recent definite closing of this establishment been transferred to another lyrical stage, the Gaîté, where it is being performed during four evenings of the week, M. Capoul and Mdlle. Ambre sustaining the principal parts. At the Grand-Opéra a revival of "Der Freischütz" is spoken of as highly successful. Weber's most popular operatic work is given with the recitatives added by Berlioz, and the leading characters are represented by Mdlles. Krauss and Daram, MM. Vergnet, Gailhard, and Caron. A new Opera, entitled "Le Roi Barde," has just been completed by M. Léon Gastinel. The libretto of the work, which is described as "an important one," is founded upon some remarkable facts concerning English history of the tenth century. The first performance of M. Saint-Saëns' new Opera, "Etienne Marcel," took place at the Grand-Théâtre at Lyons last month, in the presence of a select audience, including many leading musicians from the capital, it being altogether unusual for the work of an

eminent French composer to be first brought out by a provincial town. The Opera was received with every mark of success, and will, no doubt, soon be introduced to Parisian audiences.

Mr. Arthur Sullivan's "In Memoriam" Overture was recently performed by the Paris Société des Concerts du Conservatoire, when the work of our gifted countryman met with the entire appreciation of the audience. The fact is the more noteworthy, since this is the first instance of a work of a living Englishman having been produced by this national institution.

The grand organ forming part of the late International Exhibition has been transferred to the chapel of the Dominicans in the Faubourg Saint-Honoré, where it was inaugurated last month by an appropriate ceremony, during which the fine instrument was played by MM. Gigout and Guilmant. It has been constructed by M. J. Merklin.

Two Festival Concerts are still announced to take place at the Hippodrome, in addition to the four already held this season, one of which is to be devoted entirely to works by M. Gounod. The undertaking, which has proved so successful, will certainly be revived in the coming autumn.

At the initiative of the Société des Compositeurs de Musique, a commemorative tablet has been placed, on the occasion of the recent anniversary of the birth of Louis Joseph Ferdinand Hérold, at the house in the Rue d'Argout, where the composer of "Zampa" was born on the 28th of January, 1791.

The *Neue Zeitschrift für Musik* brings the following welcome news: "A newly-discovered composition by Beethoven, viz., a Cantata for mixed chorus and orchestra, at present in the possession of the well-known Viennese amateur Dr. Standhartner, who found it amongst the papers of the widow of Haslinger, the publisher, is to be performed at the forthcoming concert in celebration of the silver wedding of their Austrian Majesties by the Gesellschaft der Musikfreunde. The work dates from the best period of the great master, and there is reason to believe that it was written about the same time as the Cantata 'Der glorreiche Augenblick,' namely, during the meeting of the Congress at Vienna. Another acquisition was made by Capellmeister Kremser, who lately discovered with the Artaria family a hitherto unknown 'Rondo' for soprano and orchestra, composed to Italian words by Beethoven." The Cantata, we should add, is doubtless the work mentioned in Thayer's catalogue of Beethoven's works, under No. 188, as existing in manuscript only and in the possession of Haslinger, commencing with the words "Ihr weisen Gründer glücklicher Stauten." In any case, the world of musicians will be delighted to hear that the works abovementioned have been rescued from the oblivion to which they have been so long consigned.

Herr Wagner's Tetralogy, "Der Ring des Nibelungen," is to be performed in its entirety at the Victoria Theatre of Berlin in May next, by the *personnel* of the Leipzig Stadt-Theater, and with the assistance of the excellent orchestra led by Herr Bilse.

A French translation, in an abridged form, of Herr Wagner's poetry to his music-drama "Parsifal" is about to be published at Paris. The author is M. de Brayer.

The performance at Hanover of Hector Berlioz's Opera "Benvenuto Cellini," which took place on the 2nd ult., under the direction of Dr. Hans von Bülow, has resulted in a complete success. The work of the deceased composer, whose music is now so much in the ascendant with Parisian concert-goers, was almost hissed off the stage on the occasion of its first performance in the French capital. In consequence of the appreciation accorded to the Opera at Hanover, Herren von Bülow and von Bronsart (the Director of the Opera) intend, it is said, to mount the same composer's "Béatrice et Bénédict" for the coming winter season, when the greater part of the dialogue in the drama will be replaced by recitatives, to be written by Dr. von Bülow, the zealous champion of the French maëstro in Germany, Berlioz having rendered a similar service to "Der Freischütz" in its adaptation for the French lyrical stage.

The Leipzig *Signale* states that Dr. von Bülow, having given several concerts lately in aid of the Bayreuth fund, is about to hand the handsome sum of 10,000 marks to Herr Richard Wagner as the net proceeds of his exertions in the cause of the poet-composer of the "Nibelungen Ring."

An interesting lecture was recently delivered at Bonn by Dr. Ludwig Nohl, its object being to give a brief outline of the life and artistic importance of Beethoven. The speaker's discourse was diversified at intervals by the appropriate performance of works by the great composer, among which may be mentioned the Funeral March from the "Eroica," the Leonore Overture (No. 3), and the Allegretto from the Eighth Symphony.

The third volume of Thayer's "Life of Beethoven" has just issued from the German press.

M. Camille Saint-Saëns, the eminent French pianist and talented composer, is just now engaged upon a concert *tournée* throughout the German Empire.

A romantic opera entitled "Die Nebenbuhler," by Wilhelm Freudenberg, has been received with "tumultuous" applause on its first performance a few weeks ago at Wiesbaden. We also hear from Stuttgart of the successful *debût* of an opera by Gottfried Linder "Konrad von Schwaben," the libretto of which has been written by the Grand Duchess Wera, the young widow of Prince Eugene of Wurtemberg.

At St. Petersburg Verdi's "Aïda" has been performed at the National opera-house in Russian with great success. On the occasion of the sixtieth anniversary of the founding of the Conservatoire of the Russian capital, a splendid performance is said to have taken place of Mendelssohn's "Elijah," with the co-operation of the eminent German baritone, Herr Hill.

Signor Verdi is stated to have completed a new opera, which is to be brought out first on the Italian stage, after which the composer intends personally to conduct its performance at the Austrian capital. The Paris Grand Opera has likewise applied for permission to produce the new music-drama of the composer of "Aïda."

The celebrated contra-bassist, Bottesini, is also the author of an Opera entitled "Ero e Leandro," which has just been successfully brought out at Turin, under the direction of the maëstro Pedrotti.

M. Massenet's Opera, "Le Roi de Lahore," has met with an enthusiastic reception at its recent first performance at the Theatre "La Scala" of Milan.

Signor Pinsuti has, we are informed, been nominated an officer of the order of the Crown of Italy by King Humbert.

A weekly music journal, the first of the kind ever published in Brazil, has just been founded at Rio de Janeiro, under the title of *Revista Musical*.

One of the most gifted followers in the footsteps of Robert Schumann, the well-known composer of songs and pianoforte pieces, Adolf Jensen, died recently at the age of forty-two at Baden-Baden.

At Paris died, at the age of sixty-six, Clairville (whose true name was Nicolaïe), one of the most fertile writers of comediettas, and author of the libretto to "La Fille de Madame Angot."

The death is announced in French journals of Alphonse Varney, a composer of merit and author of the celebrated song "Mourir pour la Patrie," which was so much in vogue with French patriots in 1848.

We have also to record the death at Naples of Giovanni Mori, the eminent violinist and professor at the Conservatorio of that town.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (January 26): Symphony in D major (Beethoven); Orchestral fragment from "Orphée" (Gluck); "L'Arlésienne" (Bizet); Serenade, (Haydn); Violin Solo (Sivori); Overture, "Ruy Blas" (Mendelssohn). Châtelet-Concert (February 2): "Roméo et Juliette" (Berlioz). Concert Populaire (February 2): Symphony, "Roman" (Mendelssohn); Overture, "Coriolanus" (Beethoven); Rêverie for Strings (Dunkler); "Rhapsodie Norvégienne" (Svendsen); Air from Ballet, "Dardanus" (Rameau); Violin Concerto, B minor (Paganini); Polonaise from "Struensee" (Meyerbeer). Concert du Conservatoire (February 9): Symphony, A major (Mendelssohn); "The Ruins of Athens" (Beethoven); Overture, "In Memoriam" (Sullivan); "Hallelujah," from "Messiah" (Handel). Concert Populaire (February 9): Symphony,

D major (Mozart); Fragments from "Manfred" (Schumann); Pianoforte Concerto, E minor (Chopin); Air from Suite in B minor (Bach); "Mouvement Perpétuel" (Paganini), executed by all the first violins of the orchestra; Overture, "Leonore" (Beethoven). Festival Concert at the Hippodrome (February 11): Overture, "Patrie" (Bizet); Chorus from "Les Djinns" (Fauré); "Le Déluge," poëme biblique for chorus and orchestra (Saint-Saëns); Overture "La Chasse du jeune Henri" (Méhul); "Les Poëmes de la Mer," chorus and orchestra (Weckerlin); Fragments from Opera "Feu" (Guiraud); Danse macabre (Saint-Saëns); Fragments from "Tannhäuser" (Wagner). Concert Populaire (February 16): Symphony, C minor (Beethoven); Allegretto from Symphony-Cantata (Mendelssohn); Fragments from "La Damnation de Faust" (Berlioz); "Mouvement Perpétuel" (Paganini); Fragments from "Etienne Marcel" (Saint-Saëns); Overture, "Guillaume Tell" (Rossini).

Leipzig. — Euterpe Concert (January 21): Overture, "Braut von Messina" (Schumann); Pianoforte Concerto, E minor (Chopin); Symphony, G major (Dräseke); Fragments from "Ruins of Athens" (Beethoven). Gewandhaus Concert (January 23): Overture, "Coriolanus" (Beethoven); Air from "Acis and Galatea" (Handel); Violin Concerto (Schumann); Arioso, Gavotte, and Scherzo for Violoncello (Reinecke); Symphonie dramatique (Rubinstein). Conservatorium Concert (January 24): Violin Sonata (Mendelssohn); Concerto for Violoncello (Schröder); "Phantasiestücke" (Schumann); Variations for two pianofortes (Gouvy); Prelude and Fugue, A minor (Bach); Pianoforte Concerto, D minor (Bach). Conservatorium Concert—"Mozart Anniversary" (January 27): Quartett, C major; Fantasia and Fugue, C major; Clarionet Quintett, Air from "Magic Flute," and "Recordare" from "Requiem" (Mozart). Gewandhaus Concert—"Mendelssohn Commemoration" (February 6): Music to "Midsummer Night's Dream;" Overture, "Athalie;" Pianoforte Concerto, G minor, Vocal Soli (Mendelssohn). Conservatorium Concert (January 31): String Quartett, A minor (Schubert); Song, "Hirt auf dem Felsen," with clarionet (Schubert); Trio (Jadassohn). Euterpe Concert (February 11); Overture, "Michael Angelo" (Gade); Violin Concerto, D minor (Spohr); Violin Solos (Bach, Raff); Symphony, B flat major (Beethoven). Gewandhaus Concert (February 13): Overture, "Euryanthe" (Weber); Violin Concerto (Bruch); Polonaise (Vieuxtemps); Symphony, No. 1 (Reinecke); Overture, "Zauberflöte" (Mozart).

Berlin.—Concert of the Symphoniecapelle (January 30): Overture, "Faust," and Huldigungsmarsch (Wagner); Symphony, D major (Beethoven); Sinfonie Triomphale (Ulrich); Introduction to "Abenceragen" (Cherubini). Bilse Concert (February 5): Overture, "Melusine" (Mendelssohn); Overture, "Leonore" (Beethoven); Part 2 from "Roméo et Juliette" (Berlioz); Three Movements from Ninth Symphony (Beethoven); Slavonic Dances (Dworzak). Concert of the Symphoniecapelle (February 5): Overtures, "Fidelio" and "Leonore" (Beethoven); Symphony (Albert Becker); Serenade, D minor (Volkmann). Concert of the Singakademie (February 14): "Judas Maccabæus" (Handel).

New York.—Concert of the Symphony Society (February 1): Symphony, A minor, No. 2 (Saint-Saëns); Violin Concerto (Beethoven); Overture, "Euryanthe" (Weber); Serenade, No. 3, D minor, for strings (Volkmann); Chaconne (Bach); Les Préludes, Symphonic Poem (Liszt); Soloist, Herr A. Wilhelmj.

CORRESPONDENCE.

NOTATION OF THE GERMAN SIXTH.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The note appended to my letter of last month seems to show that I expressed myself therein with some obscurity. May I crave space in your next number for making my meaning clearer?

I am, in the first place, unable to perceive the impropriety of changing a note which is in the chord to one which is not in the chord. This is, I believe, the very essence of chromatic alteration; and if the fifth may be sharpened in the tonic harmony, I suppose the fourth may be sharpened in the chord known as the French sixth. Whether the chord thus modified be a proper substitute in certain cases for the German sixth is another question. I am inclined to think that it is, and I am sure that I have seen it so, and more than once. To arrive at the same or an equivalent result by two distinct roads is no new thing. The supertonic seventh, for example, with sharpened third becomes practically a dominant seventh, whether real or spurious seems a very unimportant question.

With the etymology of words I am, as a musician, but slightly concerned. Only I could wish that such well-known terms as "major" and "minor" might be allowed to retain their natural meaning of "greater" and "less," which is surely not done if the lesser of the two fourths be called "major." Certainly every one has the right to define his own words; and by defining "furlong" as "league" we might assert, not untruly, that a mile is less than a furlong. Only I think this use of the words would produce some practical confusion.

I may say, in conclusion, that I fail to clearly apprehend what is intended by the expression "etymology of chords." If it be asserted that it is in all cases necessary to have a decided opinion about the root of any given chord, then I must needs confess to a very decided opinion to the contrary. Two, three, or more different roots are often assigned to the same harmony by different theorists; and as no *demonstration* (to any one who knows the real meaning of that misused word) is in the nature of things possible in such cases, I prefer, with Richter and others, to consider the so-called "science of harmony" as nothing more than a *classification of chords*. One system may be better—that is to say, more simple and consistent—than another. But to claim finality for *any* system is to fetter the composer, or rather to attempt to fetter him, for no composer worthy of the name ever consented to be so bound.

I am, &c.,

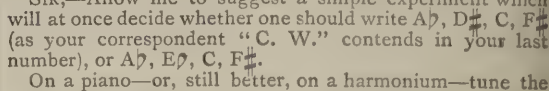
Dover, February 8, 1879. C. W.

[As our correspondent agrees with Richter that the science of harmony is a "classification of chords," we can scarcely understand why he opposes our own attempt to classify them. We willingly, however, print his letter, especially as he believes that in his communication last month he but imperfectly expressed his opinion.—Ed. *Musical Times.*]

TO THE EDITOR OF "THE MUSICAL TIMES."

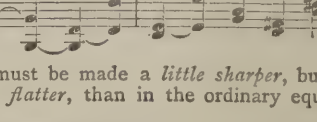
Sir,—Allow me to suggest a simple experiment which will at once decide whether one should write A♭, D♯, C, F♯ (as your correspondent "C. W." contends in your last number), or A♭, E♭, C, F♯.

On a piano—or, still better, on a harmonium—tune the following chords *purely*, *so that they give no beats*:—



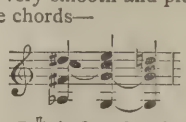
The fifths must be made a *little sharper*, but the major thirds *much flatter*, than in the ordinary equal temperament.

Now play these chords—



and they are found very smooth and pleasant.

Again, play these chords—



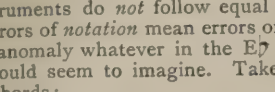
and the effect of A♭, D♯, is found to be violently harsh and painful. The reason is evident. D♯ is not the perfect fifth of A♭, but is too flat (in this case) by more than two-fifths of an equal temperament semitone; and the third harmonic of A♭ beats violently with the D♯.

Those who would write A♭, D♯, must therefore face this dilemma: 1. If these notes are tuned as a fifth ($\frac{3}{2}$) or as a

twelfth ($\frac{3}{11}$) such a notation as A♭, D♯, is against all musical usage; 2. If they are *not* tuned as a fifth no ear can bear to listen to them.

Of course in the ordinary equal temperament there is but one sound for E♭ and D♯; and if music were composed for tempered instruments *only*, to write A♭, D♯, might not cause much harm. But unaccompanied singers and players on bowed instruments do *not* follow equal temperament, and to them errors of *notation* mean errors of *pitch*.

There is no anomaly whatever in the E♭ rising to E♮, as "C. W." would seem to imagine. Take, for example, the following chords:—



Those who wish for further information on these matters are referred to Ellis's Primer, "Basis of Music" (Hodgson); or to Bosanquet's "Elementary Treatise on Music Intervals and Temperament" (Macmillan).

I am, sir, yours faithfully,
J. L.

THE SIGNATURE OF THE MINOR KEY.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I am glad to find that others besides myself think a more distinctive signature for the minor keys desirable; and I shall be glad if my letter, kindly published by you in your December number, serves to reawaken attention to the subject, although I was not aware when I wrote it that any music in a minor key had been published, except with the ordinary signature.

I hope that Dr. Gilbert may make another and more successful attempt, but I cannot quite agree with "C. W.," for it appears to me that the necessity for a change is to show, not the correlation of the two modes, but their independence of each other; for as the one is used to express ideas that the other would fail to interpret, so I think it would be well that the eye should be able to recognise by a glance at the signature the characteristic harmonies of the minor as distinguished from those of the major.

The large amount of music now in print with the old signature is a great and weighty obstacle in the way of change; and should any alteration ever be made, both signatures must for a time be taught, but greater difficulties than this have been overcome.

Yours truly,
February 13, 1879. J. F.

MUSICAL EDUCATION IN SCHOOLS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the capacity of a music-master in a private school, allow me to make a few remarks on an article which appeared in your last month's issue. I have read everything that has been written on this subject in your paper, and I feel convinced that those who have written do not fully know with what they have to contend in order to bring about the much-desired "cultivation of a higher class music in schools." The fault does not lie altogether in the teachers, or, if it does, it is due to the parents of pupils that it is so. The parent expects his son to learn a few "flashy" pieces, and is not at all particular about the way those pieces are performed, provided there be plenty of loud pedal work in it and abundant "action." This sort of music being always found to pay best, is of course always taught.

I think it is entirely the fault of the parents of pupils that music-masters who are totally unqualified to teach are enabled to do so, for, were parents to insist on better music being taught to their sons, and require better teaching, then these bad teachers would be put "out of the field."

The suggestion in the article I spoke of, that principals of schools should not take music-masters who have not had a thoroughly sound musical education, could not be carried out, for there are so few, if any, schools where it is practicable to keep a master for music only; and those who have been educated to teach several other subjects cannot have had the opportunity of acquiring a sound knowledge of music.

Hoping you will have space for these remarks, which I write with the object of directing attention to the real cause of the evil,

I am, sir, yours &c.,
Bridlington, Yorkshire. S. Martin von Gübb.
February 10, 1879.

[If the writer of the above letter have really read "everything that has been written" in the Musical Times about musical education in schools, he should know that over and over again we have said that teachers trade on the ignorance of parents. We never, however, address ourselves to the principals of schools who do not "keep a master for music only," for such persons really deserve to be "put out of the field" more than the bad teachers themselves.—Ed. *Musical Times.*]

ACCOMPANIMENTS TO ORATORIOS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The publication of a series of piano and harmonium accompaniments to oratorios, cantatas, &c., by the firm of Messrs. Novello, Ewer and Co., leads me to hope that the time is past when I shall be condemned to hear the accompaniment of an oratorio played with the piano and harmonium, *both taking the same part.*

The admirable arrangement of the "Stabat Mater" for the above-mentioned instruments has set me thinking that something might be done to arrange and publish this and other works with *organ* accompaniment, and so supply another long-felt want.

I have at different times heard performances of oratorios and parts of oratorios in which the organ was the only instrument used, and seldom have they been satisfactory.

Take the "Messiah" for instance. The half-piano, half-organ arrangements of this which we possess (with their accompaniment following the melody of the songs, &c., and their confused octave-marks to the bass) ought now to be done away with and a better state of things instituted.

Of course, the edition with piano accompaniment edited by W. T. Best is everything that can be desired, but as this cannot be used upon the organ without considerable alteration, an arrangement including Mozart's additional accompaniments suitable for a two or three-manual organ with a limited number of pedal stops would be a great boon to organists, who frequently have selections from this oratorio to play in the church service.

Mr. Smart, by his arrangements of Handel's Choruses has shown himself well qualified to undertake such a task, not to mention Mr. Best, Dr. Stainer, and others.

Similar editions of "Elijah," "St. Paul," &c., would no doubt command a good sale.

I hope Messrs. Novello will further deserve the thanks of musicians by carrying out these suggestions, and that it will lead to an alteration in accompanying on the king of instruments.—I remain yours truly,

February 20, 1879. E. Byron.

"THE ELEMENTS OF THE BEAUTIFUL IN MUSIC."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Dr. Stainer, in his courteous notice of my letter, has mistaken the point of my criticism. I ventured to question, not our author's analysis, nor yet his "order of sequence," but the *ground on which he justified* his analysis. Assuming form, character, and idea to be the constituent elements of a work of art, the question remains, What is the ground of the assumption? Our author's answer to this question, quoted in my letter, I held to be incorrect and misleading, and I endeavoured to show why by stating what I believe to be the true one. On this point we are both *synthetic*, because we both desire to explain facts by reference to principles. Our difference lies in the principle, not in the method.

I am, sir, faithfully yours,
A Lover of Music.

February 10, 1879.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

S. M.—*Consult a professional teacher.*

Ignoramus.—*In the Chant referred to three sharps are printed by mistake instead of two at the signature. With regard to the second question, our correspondent is quite correct in believing that musical compositions almost invariably end on the key-note. The instance quoted from Schumann's "Kinderscenen" is one of the few exceptions which proves the rule. The conclusion, on the sub-dominant harmony, has an effect of incompleteness suggestive of the child falling asleep. Another number in the same work, "Bittendes Kind," ends upon the chord of the dominant seventh; but the following piece—representing the happiness of the child at its request being granted—is in the same key, and concludes upon the tonic harmony.*

A Reader.—*We should advise our correspondent to study harmony, so that he may be enabled to analyse the pieces he plays.*

A Regular Subscriber.—*Braham was a Tenor.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bampton, Devon.—The members of the Musical Society gave their first Concert for the season of 1878-9 on Friday the 7th ult., under the direction of Mr. J. Wood, of Taunton, who conducted. The first part of the programme consisted of selections from the *Messiah*, and the second of songs and glees. The solos were well sung by Mrs. Berkeley, Miss Periam, Miss Melhuish, Mr. Melhuish, and Mr. Francis, and the rendering of the choruses was highly satisfactory. The accompaniments were played by a string quartett and flute (Mr. Wood taking the first violin part), and Mrs. Row presided at the pianoforte.

Banff.—On Friday evening the 7th ult., the Banff Musical Association gave a private Concert in the County Hall. The first part consisted of Carl Reinecke's "The Little Rosebud," composed for solo and chorus of female voices with piano accompaniment. The connecting words of the story were read throughout by Mr. Scott Moncrieff, and the solos were sung by Miss M. Gordon, Miss B. Duncan, Mrs. Barclay, Miss Coutts, and Miss T. Dickson. The work was well rendered. The second part was miscellaneous. Mr. Hoffmann conducted.

Barton-under-Needwood.—The Barton Choral Society gave its first Concert on the 13th ult. at the Central Hall. The first part opened with Weber's "Jubilee Cantata," which was given with much precision and expression, and reflected great credit on the Conductor, Mr. Inglis Bervon, Organist of the Parish Church, Stafford. The solos were well sung by Miss Earle, Miss Prouse, Mr. Finlay, and Mr. Dunbar. The second part was miscellaneous. The hall was filled with a large and fashionable audience.

Belfast.—The Philharmonic Society's third Concert of the season took place on the 4th ult. in the large Ulster Hall, Sir Robert Stewart conducting with his usual ability. It was entirely a members' concert, all the solos, vocal and instrumental, being executed by local amateurs, excepting Sir Robert's organ solo. The vocalists acquitted themselves in a praiseworthy manner, especially the lady member who gave "When in the dark midnight" (Lachner), and the execution of Mendelssohn's "Capriccio Brillante," Op. 22, by a gentleman, was most meritorious. The programme included Mendelssohn's 43rd Psalm, Motett for female voices, "O Lord Thou hast searched me out," and Cantata, male voices, "To the sons of art," Gounod's 137th psalm, Quartett "God is a spirit" ("Woman of Samaria"), Sir S. Bennett, and part songs.——A Farewell Complimentary Concert was given to Mr. Walter Newport, on Friday evening the 14th ult., in the Great Hall of the Working Men's Institute. There was a large choir, and a number of ladies and gentlemen assisted by rendering songs and duets. Mrs. W. A. Kamcke delighted the audience with some brilliant pianoforte solos.——Herr Werner's first Concert took place in St. Mary's Hall on the 20th ult. Madame Schroeder, Miss N. O'Rorke, Messrs F. O'Rorke, J. F. Ennis, H. O'Rorke, and W. J. Moore were the vocalists, and were all well received, several encores being awarded. Mr. Edgar Haines as solo violinist, and Herr Werner as solo pianist, were much appreciated, and the band of the 104th Fusiliers contributed materially to the success of the concert. The proceeds were devoted to a local charity.

Birmingham.—The third Subscription Concert of the Messrs. Harrison took place in the Town Hall on Thursday, January 30. The artists were Madame Pappenheim, Mdlle. Alwina Valleria, Madame Trebelli-Bettini, Signori Runcio and Monari-Rocca, Herr Behrens, and Mr. Frederick King. Mr. Sims Reeves was announced, but a notice was issued prior to the concert, stating that he would be unable to appear. The programme consisted of well-known operatic *morceaux* and popular songs, which were all excellently rendered. Mr. King, a Birmingham student at the National Training School for Music, made a capital *début*, and promises to attain high rank as a vocalist. He was encored in both his songs, "The Sea King" (Dr. Heap) and "Hybrias, the Cretan" (Elliott). M. Musin charmed the audience by his marvellous execution on the violin, and Signor Li Calsi gave the various accompaniments in masterly style. There was, as usual, an overflowing and brilliant audience.——The Festival Choral Society brought its nineteenth season to a close on Thursday, the 20th ult., with a Concert of more than usual interest, the programme comprising the motett, "I wrestle and pray," so long attributed to Sebastian Bach, but, according to modern authorities, the composition of Johann Christoph Bach, of Armstadt. The work was well rendered, with fine tone, and warmly applauded. The most interesting part, however, was Spohr's *Fall of Babylon*, a composition not only heard in the town for the first time, but a work which even many experienced choral and orchestral forces would shrink from on account of the enormous difficulties the writing presents. But, nevertheless, *The Fall of Babylon* is a magnificent example of the genius of Dr. Spohr, and the manner in which the plot has been worked out imparts to it an intensely dramatic interest. The words of the Oratorio, originally written in English, were translated into German for the purpose of being set to music by Dr. Spohr, whose approbation the poem fortunately obtained. The German translator in most of the pieces having altered the original metre, the present libretto is of necessity conformed to his version, and even the metrical errors are in some instances unavoidably retained. Of the original little more remains, in fact, than the sense and scheme. But the construction is nevertheless admirable, and the development of the story natural and complete, furnishing a convincing proof that in committing the task to Mr. Edward Taylor (Gresham Professor of Music) a better choice of authorship could not have been made. The principal vocalists, Mrs. Osgood, Mrs. Mudie Bolingbroke, Mr. E. Lloyd, and Mr Hilton, were highly efficient in the arduous solos with which the work abounds. The Trio, "Loud proclaim the great salvation," by the three last-named singers, was one of the features of the Oratorio, and elicited warm and well deserved applause. Considering the difficulties of the work, the Choral Society ought to be congratulated on the performance. Artistically, it was one of the greatest successes since the last Festival, and the musical public are under heavy obligations to the Committee and to the Conductor, Mr. Stockley, for the treat afforded. The singing of the choir was, on the whole, superb, and this is due to the indefatigable training of Mr. Stockley, who has taken the liveliest interest in the production. The band also was excellent in the accompaniments, and Mr. Stimpson rendered valuable assistance at the organ.

Bolton.—A tea party and Musical and Literary Entertainment took place in the Victoria Wesleyan School on Saturday the 8th ult. The vocalists were Miss Edwards, Miss Stewart, Mr. H. Taylor, and Mr. J. B. Lee; and the instrumentalists Mr. Parkinson (violin), Mr. Scholes (violoncello), Mr. Wover and J. J. Waller (cornets), all of whom were highly successful. Miss Mitchell presided at the piano, and accompanied in a most efficient manner. A glee party gave several glees with much precision. Mr. J. B. Lee conducted.

Bradford.—Mr. S. Midgley gave his second Concert of Chamber Music in the Church Institute, on Friday, January 31, assisted by Herr Straus (violin) and Herr Grossé (clarionet). The programme comprised Beethoven's Sonata for piano and violin, Op. 30, No. 2, a Sonata for piano and violin in D minor, by Miss Agnes Zimmermann (a scholarly and charming work); a set of three Romances for violin by Schumann; clarionet pieces by Herr Grossé (including Weber's fine Duo Concertante, Op. 48), and pianoforte solos by Mr. Midgley, who also took part in the duets with Herren Straus and Grossé.

Brechin.—On Tuesday evening, the 11th ult., the Amateur Musical Society gave its first Concert for the season in the Mechanics' Hall. Mr. C. J. Smith, of Perth, conducted with his acknowledged tact and ability, and was ably assisted by Mrs. Hempel and Miss Steele, also from Perth, as accompanists. The choir attacked the work allotted them with an energy and precision which bespoke much careful training and practice. The first part of the programme, with the exception of two part songs, consisted of selections from the *Messiah*. The recititative and air "Comfort ye my people" and "Every valley" were well sung by a gentleman with a pure tenor voice, and a lady amateur from Dundee, the possessor of a rich contralto voice, rendered the air "He was despised" with great pathos and purity of tone. The airs "How beautiful are the feet" and "I know that my Redeemer liveth" were undertaken by Miss Houston, of the High School. The second part of the concert comprised two Trios for violin, pianoforte, and harmonium, admirably given by the ladies from Perth and Mr. Smith, a short but beautiful Nocturne by Field, well played by the Conductor on the violin, and songs and part-songs.

Bristol.—On Monday, the 3rd. ult., the series of Monday Popular Concerts, inaugurated by Mr. George Riseley were resumed at the Colston Hall, and for the first time Mr. Riseley introduced a full choir in conjunction with his orchestra. The choir contained about 220 voices, and made a fairly satisfactory impression. The programme opened with Mendelssohn's *Hymn of Praise*, the principal vocalists being Miss Ellen Horne and Mr. E. T. Morgan, of Bristol Cathedral. Miss Marie Gane took the second soprano part in the duet, "I waited for the Lord." The second part of the programme included "Rise up, arise!" and "Sleepers wake" from Mendelssohn's *St. Paul*, and the fine double chorus for male voices from the same composer's *Œdipus at Colonos*, "Thou comest here to the land." The band also performed the overture *Son and Stranger* and "Cornelius March." Mr. A. N. Waite led the band, and Mr. George Riseley conducted.——On Thursday, the 6th ult., a public meeting of the Bristol Musical Festival Society was held at the Grand Jury Room, Guildhall, under the presidency of the Mayor, when the Chairman of the Executive Society (Mr. William Smith) reported that the Committee had resolved to hold the next Festival Meeting at the usual time, viz., in October next, and that arrangements had already been made with Mr. Charles Hallé for the instrumental portion being supplied by his band, and the following vocalists

were amongst those engaged—Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Santley. The action of the Committee was unanimously approved, and at the same meeting it was resolved that the number of guarantors should be increased from 300 to 400 gentlemen.——Another Saturday Popular Concert was given on the 8th ult. at the new Broadmead Rooms, when the small band, led by Mr. J. O. Brooke played, amongst other things, the overture to *The Barber of Seville*. Mr. Louis Waite performed a solo on the violoncello, and Miss Meredith was the vocalist. Mr. Alfred Whitaker conducted.——On Monday, the 10th ult., Miss Farler gave her annual Concert at the Colston Hall, when she was assisted by the following artists from Her Majesty's Opera, London: Madame Eugenie Pappenheim, Mdlle. Alwina Valleria, Madame Trebelli, Signor Runcio, Signor Rocca, and Herr Behrens. The sister of the concert-giver gave a couple of pianoforte solos, and two violin solos were contributed by Monsieur Musin, the celebrated Belgian violinist. The concert, which was conducted by Mr. F. H. Cowen, was a great success.——At the Monday Popular Concert on the 17th ult., the programme included Haydn's Grand Symphony, No. 5, in C major, the overtures, *Die Zauberflöte* (Mozart) and *La Cenerentola* (Rossini), and a "Swedish Peasant's Wedding March" by Soderman; also, for the first time in England, a "Triumph Marsch" by Anton Wallerstein, and a "Chaconne, in F" by Handel. Mr. Thomas was the vocalist; Mr. A. W. Waite, Leader of the band, and Mr. George Riseley, the Conductor.——On Thursday, the 20th ult., the annual Ladies' or open night of the Orpheus Glee Society was held in the Victoria Rooms. The programme was made up of an excellent selection of old and modern glees of the best class; but there were few novelties, with the exception of a trifle by the Rev. C. E. Hey, the Precentor of the Cathedral of this city. The choir was in excellent trim, and sang in a perfect manner, under the conductorship of Mr. George Riseley.

Chiswick.—The Bedford Park Musical Society gave its first Concert at the Turnham Green Vestry Hall on Thursday evening, the 20th ult., in aid of the building fund of the proposed church of S. Michael and All Angels. The first part of the programme consisted of Cowen's "Rose Maiden," which was performed with accuracy, and much attention to marks of expression. The second part consisted of a miscellaneous selection. In both parts the soprano and contralto solos were sustained by lady members of the Society, and other solos for tenor and bass were rendered by Messrs. Kenningham and Musgrave respectively. All the soloists and two of the choruses were encored. The hall was well filled with a fashionable audience.

Clifton.—On Wednesday, January 29, Mrs. Viner Pomeroy gave her third Classical Chamber Concert in the Victoria Rooms, when an excellent programme was provided. The performers were Herr Ludwig Straus (first violin), Mr. J. O. Brooke (second violin), Mr. W. H. Hann (viola), Mr. J. Pomeroy (violoncello), and Mrs. Viner Pomeroy (piano).——On Tuesday the 11th ult. a Lecture was given in the Victoria Rooms, under the auspices of the Clifton branch of the English Church Union, by Mr. W. H. Monk, Professor of Vocal Music at King's College, London, on "Church Music." The lecturer spoke of church music and its cultivation thirty years ago, and traced the change that had taken place since then, referring to the causes of the change, and the encouragement given to the formation of choirs, and he also spoke of the material of church music and the principles to be kept in view in its cultivation. Some assistance was given to the lecturer by illustrations sung by members of various churches in Clifton and Bristol. Mr. C. Bucknall, Mus. Bac., Oxon, presided at the organ.——On Wednesday the 12th ult. a Pianoforte Recital was given in the Victoria Rooms by a local professor, Mr. Frederick Huxtable. The programme included compositions by Bach, Mendelssohn, Weber, Chopin, Rubinstein, and Scarlatti, besides a few pieces of a popular kind. The clever manipulation and grace with which they were performed proved the musicianly skill of Mr. Huxtable, who was much applauded.——On Wednesday the 19th ult. the fourth and last of Mrs. Viner Pomeroy's excellent Classical Chamber Concerts for the season was given in the Victoria Rooms, when a large audience was present. The performers were Mr. Henry Holmes (first violin), Mr. J. O. Brooke (second violin), Mr. W. H. Hann (viola), Mr. J. Pomeroy (violoncello), and Mrs. Viner Pomeroy (pianoforte). The programme included Fanny Hensel's Trio in D minor, Op. 11, for piano, violin, and violoncello; Haydn's string quartett in B flat, No. 4, Op. 76; a violin solo, by Spohr "Salmstücker" in E flat, No. 5 Op. 145, well played by Mr. Holmes; and Beethoven's quartett in E flat. Op. 16, for piano, violin, and violoncello.

Cork.—On January 28, Dr. J. C. Marks, Organist of the Cathedral, gave a benefit Concert at the Opera House, which was crowded to its utmost limits. The first part of the programme consisted of a selection from Dr. Marks's Oratorio *Gideon*, which was rendered by a band and chorus of about 200 performers, the soli portions being sustained by Miss Lucy Ashton Hackett, Mrs. Bayley, Mr. R. Keatinge, Mr. J. H. Scott, Mr. E. Hackett, and Mr. J. Sullivan. The second part of the programme contained a miscellaneous selection. Mr. R. Coghlan led the orchestra, and Dr. Marks conducted.——On the 5th ult., the second Concert of the Cork Orchestral Union for the present season was given at the Assembly Rooms, South Mall. The orchestral portion of the programme included the Overtures to *Les Deux Aveugles de Tolède* (Mehul), *Le Puits d'amour* (Balfe), the Symphony in E flat of Andreas Romberg, the Entr'Actes from Schubert's *Rosamunde*, and a new March for military band and orchestra, the composition of Mr. W. Ringrose Atkins, the Conductor of the Society. An interesting feature in the programme was Beethoven's Quintett for pianoforte (Mr. Arthur Hill), oboe (Mr. Frankham), clarionet (Mr. Cooker), bassoon (Mr. Bishop), and horn (Mr. McClelland). The vocal music included several excellent solos and concerted pieces, well rendered by Mrs. Macnab, Mrs. Hogan, Mr. W. Harvey, and Mr. Shea. The Cork Orchestral Union is doing good work in encouraging a taste for such high-class music as is to be found in its programmes. The band numbers forty-five executants, with Mr. R. D. Howard as principal violin, Mr. W. Ringrose Atkins being the Conductor.

Curdworth, Birmingham.—The members of the Curdworth Choir, assisted by some friends, gave a Concert on Friday, the 14th ult. The Rev. Dr. Jones conducted. Miss Taylor's fine voice was fully appreciated, and the new song, "Shine gentle moon," composed by the Conductor, and sung by the Rev. J. T. Penrose, was most favourably received.

Devizes.—The members of the Amateur Vocal Society gave an "Open Rehearsal" in the Town Hall on Monday evening, the 3rd ult. The programme was well chosen, affording good scope for the voices of the ladies, and some instrumental music was also an attractive feature of the evening. Mr. Clarke, Organist of St. John's Church, presided at the harmonium and conducted.

Dudley.—On the 18th ult. a miscellaneous Concert was given in the Public Hall by the Dudley Vocal Union. The principal vocalists were Miss E. Bailey (of Birmingham), and Miss Lloyd. Violin, Mr. James Hale, pianoforte, Mr. W. H. Ashton. A selection of unaccompanied part-songs was admirably rendered by the full choir, and several leading members contributed bass and tenor solos with good effect. Mr. B. Barlow conducted.

Dunoon.—The Dunoon Musical Association gave an excellent rendering of Handel's *Messiah* on the 18th ult. The choir consisted of about forty-five voices, under the leadership of Mr. A. Galloway; the solo vocalists were Mrs. Smith, soprano; Miss Cochrane, contralto; Mr. M'Pherson, tenor; and Mr. Currie, bass. Mr. P. Scott presided at the organ-harmonium, and Miss Parker at the pianoforte. The Burgh Hall was crowded in every part. Mrs. Smith sang the parts allotted to her with her usual sweetness of tone and distinct pronunciation. Miss Annie Cochrane made a good impression in "He was despised." Mr. M'Pherson sang the tenor parts with care and cultivated taste, and Mr. Currie in "Why do the nations" was highly appreciated.

Edinburgh.—Mr. Waddel's Choir performed for the second time Max Bruch's *Odysseus* on Monday, the 3rd ult., in the Freemason's Hall, which was filled by a highly appreciative audience. The choral numbers were sung with finish and delicacy, especially the "Siren" and "Storm" scenes. The title-rôle was ably filled by Mr. Millar Craig, the other solo parts being very satisfactorily rendered by various members of the choir. The accompaniments were efficiently supplied by Mr. Tom Craig on the piano, Mr. Lingard on the harmonium, and a quintett of strings, including Messrs Daly and Carl Drechsler Hamilton. Great credit is due to Mr. Waddel, the Conductor.——According to the custom inaugurated of late years by Sir Herbert Oakeley, what has come to be regarded as the Edinburgh Musical Festival, began on Thursday evening, the 13th ult., with the Reid Concert, followed by two other concerts of an equally high class, on Friday evening and Saturday afternoon. Mr. Charles Hallé, with his celebrated orchestra from Manchester, were engaged, with Madame Néruda and Herr Straus as solo violinists, and the vocalists were Miss Emma Thursby (soprano), and Mdlle. Amalie Kling (contralto). Mr. Hallé, besides conducting, performed as solo pianist. The programmes for all the concerts were of a high-class character, and included works by Beethoven, Schumann, Mendelssohn, Wagner, &c., all of which were well rendered. In an artistic sense, however, we question the principle of giving only the instrumental movements of Beethoven's Ninth Symphony. It is true, as Professor Oakeley says in the book-programme, that "half a loaf is better than no bread;" but, considering what excellent "bread" was freely distributed to the audience, there could be no occasion to touch this particular "loaf."

Farnham.—An evening Concert was given in the Corn Exchange on the 20th ult. by the British Glee Union and Concert Party, under the direction of Mr. Prenton, in aid of the Congregational Church Organ Fund, which was in every respect a great success. Among the pieces deserving especial mention were the songs and ballads of Mdlle. De Levante, R.A.M., Mr. Sexton, and Mr. Prenton, all of which were encored, as was also the duet, "When the wind blows in from the sea," by Mdlle. De Levante and Mr. Prenton. The glees were particularly well rendered. Songs were also sung by Mr. Mori and Mr. Frank Brough, who accompanied, and during the evening played several pianoforte solos.

Glastonbury.—On Thursday evening the 13th ult. a Concert was given at the Assembly Rooms, by Messrs. Mills, Gawthorp, A. H. Taylor, and J. N. Hewsley, of the Wells Cathedral Choir, assisted by Madame Lily Lowe. The numbered reserved seats were well filled by the *elite* of the town and neighbourhood. The programme was well selected, and the audience, though a critical one, loudly demonstrated their appreciation of the respective merits of the artists. "Auld Robin Gray" and "Love was once a little boy" by Madame Lowe, were unanimously redemanded.

Haddington, N.B.—On Tuesday evening, the 11th ult., the members of the Vocal Union gave their first Concert of the season in the Assembly Rooms. The first part of the programme consisted of selections from Handel's *Messiah*, and the second part of part-songs, choruses, &c. The solos in the first part were most efficiently sung by Miss Ferme, Miss Shields, Mr. Burns, and Mr. Whyte, the last named artist being encored in "Why do the nations." The choruses were rendered with great precision and power, "For unto us a child is born," and "Worthy is the Lamb" being especially noticeable. The soloists in the second part were the same as above, with the addition of Mrs. Pinck and Miss Paul, who were well received. The part-songs included "Fairy Song," by A. Zimmermann, "Bishop's "Tramp Chorus" and "Oh, by Rivers," and some of Mendelssohn's part-songs. Mr. Osborne W. Pinck conducted.

Halifax.—On Wednesday January 29, a very successful entertainment was given in the Mechanics' Hall, in aid of the funds for relieving the distressed in the town. The promoters were Dr. Roberts (Organist and director of the choir at the Parish Church), and Messrs. Storey and Learoyd. Solos were sung by Messrs. Verney Binns and D. Sutton Shepley, and the other members of the Parish Church choir gave some excellent part-songs. Several ladies also contributed solos, among whom were the Misses Ackroyd, Guy, and Empsall. Dr. Roberts was the pianist and Conductor. The sum of £40 19s. 8d. was handed over to the mayor.

Halton.—A classical Chamber Concert was given on Tuesday evening, the 4th ult., in the Wesleyan School-room, by the Haddock family, assisted by Mr. W. Booth, of Leeds. The programme in-

cluded vocal and instrumental solos, vocal duets, and instrumental trios and quartetts. The soprano vocalist, Miss Pauline Haddock, a pupil of Madame Rudersdorff, possesses a highly cultivated voice, which she uses with the utmost taste. She sang three songs, all of which were enthusiastically encored. The most effective, perhaps, was "Star of my night," composed expressly for her by Mr. W. Booth. Mr. Charles Haddock gave two songs, in which he displayed a baritone voice of very pleasing quality. Mr. Edgar Haddock played two violin solos, which were heartily redemanded. An attractive item of the concert was a violoncello solo, charmingly played by Mr. G. P. Haddock. The programme contained four string quartetts, which were performed by Mr. Edgar Haddock (first violin), Mr. Charles Haddock (second violin), Mr. Fred. Haddock (viola), and Mr. G. P. Haddock (violoncello). All were selected from the works of the best composers, and were rendered with a skill and taste that left nothing to be desired. Mr. W. Booth gave valuable assistance in the pianoforte accompaniments, and also played a Valse-Caprice of his own composition with great brilliancy of execution.

High Wycombe.—On Tuesday the 18th ult. Mr. E. Minshall, Organist of the City Temple, &c., gave an Organ Recital in Union Chapel. Miss Holmden sang several songs, and the choir contributed some effective choruses.

Ingestre.—By the kind permission of the Earl and Countess of Shrewsbury, an Amateur Concert was given in Ingestre Hall in aid of the Girls' Friendly Society. Mendelssohn's *Lauda Sion* was performed with full chorus and orchestra. The solo parts were taken by Mrs. Gordon, Miss Birch, Mr. C. Wedgwood, and the Rev. C. Gordon The Cantata was received with much enthusiasm, every point being well rendered under the conductorship of Mr. Inglis Bervon, Organist of the Parish Church, Stafford. The second part of the programme was miscellaneous. The glees were well sung, and Mr. Inglis Bervon deserves great praise for his careful training of the choir. The magnificent hall was crowded with a most fashionable audience.

Lee.—A very successful Concert was given in the Large Public Hall on Monday the 17th ult., in aid of the St. Mildred's Church Building Fund. Herr Schuberth gave two violoncello solos—"Ave Maria" (Schubert), and "Cavatina" (Raff)—with great effect; and two pianoforte duets were brilliantly executed by the Misses Colnett. Miss Andrews received an encore for "The beating of my own heart;" as did Miss King for her rendering of "When the tide comes in" (Barnby). Messrs. B. W. Yaldwyn, A. C. Latter, Penon, Large, and Davey were much applauded, the first two receiving encores, Barnby's part-song "Sweet and low," sung as a quartett, terminated the concert.

Leek.—On Monday evening, the 3rd ult., the new organ, recently erected in the Mount Pleasant Wesleyan Chapel by Messrs. Stringer and Co., of Shelton, at a cost of about £700, was opened by Mr. Best, Organist of St. George's Hall, Liverpool. There was a good attendance, the gallery being crowded by a critical and fashionable audience. The programme selected by Mr. Best contained ten pieces, three of which were of his own composition. All these works were excellently played, Bach's Fantasia and Fugue in G minor, and the performer's "Trumpet Fugue," being particularly worthy of notice. The instrument does great credit to the builders, especially taking into consideration the small space that has been allotted to them. The whole of the metal pipes are composed of "spotted metal," and it is understood that the organ contains many improvements in mechanism, originated by the builders.

Leyburn.—The Wensleydale Musical Society gave its first Concert of the season in the Town Hall on Wednesday the 5th ult. Mr. Leggatt conducted, and the skill and energy he has given to the training of the choir was repaid by a very careful rendering of the music. The work performed was Gade's *Erl King's Daughter*. The principal vocalists were Miss Ray, Miss Carina Clelland, and Mr. Thornton Wood, the parts of the Erl maidens being sustained by members of the choir. Valuable assistance was given by Mrs. Adams and the Hon. A. L. Orde Powlett in the accompaniments. The second part of the concert was of a high character, the violin solos of Herr Franke being enthusiastically received. Mr. J. Fuller Maitland in a Nocturne and Valse (Chopin) displayed extraordinary execution. Schumann's "Gipsy Life" and Benedict's "Wreath" were ably sung by the choir.

Longton, Staffordshire.—The recently-established Choral Society in this town gave its first performance of a complete classical work in the Town Hall on Friday evening, January 31. The work selected was the *Creation*. The principal singers were Miss Tomlinson, Mr. Verney Binns, and Mr. Rickard. The band consisted of a number of local amateurs, assisted by professionals from Birmingham and Manchester. Mr. E. H. Bloor was the Conductor, and the orchestra was led by Mr. James Harvey. The performance was a complete success. The solos, duets, and trios were well rendered, and the accompaniments were played to perfection. The choruses were sung with a steadiness, firmness, and due regard to expression, which reflected the greatest credit on both Conductor and singers.

Macclesfield.—On Tuesday evening, January 28, the new organ, erected by Mr. J. Cole, of Manchester, in Parsonage Street Unitarian Church, was opened, when Mr. G. F. Grundy (of Manchester) and Mr. C. Shuttleworth (Organist of King Edward Street Unitarian Chapel) played a variety of select organ music. The instrument is the gift of the mayor, Mr. C. Brocklehurst.

Manchester.—Dr. Horton Allison gave a Pianoforte Recital in the new Town Hall on Tuesday evening, January 28. The programme included Beethoven's "Moonlight Sonata," Bach's Gavotte and Musette in G, Schubert's Second Impromptu, Chopin's Grande Valse in A flat, Bennett's "The Lake," Wollenhaupt's Scherzo, an Improvisation, Tarantella, and a Canon and Fugue by Dr. Allison, three of Mendelssohn's *Lieder ohne Worte*, and Liszt's "Grand Concert Paraphrase" on the principal subjects in Mendelssohn's *Midsummer Night's Dream* music, which was encored. The Recital was given in aid of the Manchester and Salford Provident Society's Special Relief Fund. There was a large audience.

New York.—The third of the Chickering Hall Symphony Concerts, which took place on January 25, under the direction of Mr. Carberg, was a decided success. The programme included the *Ruy Blas* Overture (Mendelssohn); Selection, *Siegfried* (Wagner); Aria (Mozart), sung by Mr. J. K. Barton; and the Symphony in B flat (Beethoven). The solo pianist was Mr. Richard Hoffman, who brought forward Ignaz Brüll's Concerto (Op. 10), the admirable performance of which was listened to with marked attention, and most warmly applauded. Being recalled, Mr. Hoffman gave Schumann's Novelletten, No. 1.

Ockley.—On Monday evening, the 3rd ult., Mr. Charles G. Sadler, Organist of the parish church, gave his third annual Concert in the school-room, assisted by several amateurs and the choir of St. Margaret's. The programme was well selected and much appreciated by the crowded audience. Mr. Sadler conducted.

Poole, Dorset.—On Tuesday, the 4th ult., Miss Ada Blanchard, R.A.M., a native of Poole, gave her second evening Concert in the Assembly Room, assisted by Mrs. Irene Ware, R.A.M., soprano; Mrs. Mudie-Bolingbroke, R.A.M., contralto; Mr. W. H. Beckett, bass; and Mr. Myles Birket Foster, R.A.M., pianist and Conductor. Mrs. Irene Ware, for her rendering of her songs "Olivia" and "Love was once a little boy," was warmly encored. "The old, old story" and "The Storm," by Mrs. Mudie-Bolingbroke, were so executed as to elicit most deserving applause, and the encore, "Nobil Signor," was excellently sung. Mr. W. H. Beckett delighted the audience with his singing of "My Queen," "The Yeoman's Wedding Song," and "The Tar's Farewell." Miss Blanchard was very successful in her performance of Mayer's "La Fontaine," Paradies's Sonata in A, Bach's Prelude and Fugue in B flat, Heller's "Aubade," and in two piano duets with Mr. Foster.

Rochester.—A highly interesting miscellaneous programme, chiefly classical, was performed at the Choral Society's Concert on the 6th ult. The services of Messrs. Carrodus, Louis Ries, Zerbini, Piatti, and Mdlle. Marie Krebs had been secured, and it is hardly necessary to say that the chamber music received full justice at the hands of the favourite artists from the Monday Popular Concerts. The solo vocalist was Miss Clara Samuell, whose agreeable voice and style met with the warm appreciation of the audience. The choir of the Society sang the ever-popular part-songs "O hush thee, my babie" and "The dawn of day," under the direction of the Rev. W. H. Nutter. At the next Concert Mendelssohn's *St. Paul* will be performed.

Stoke-upon-Trent.—A Concert was given on Tuesday evening, January 28, at the Town Hall, by Mr. Dilworth, which was highly satisfactory. The artists were Madame Eugenie Pappenheim, Mdlle. Alwina Valleria, Signor Runcio, Signor Rocca, Herr Behrens, M. Musin (violin), Dr. Swinnerton Heap (solo pianoforte), and Signor Li Calsi (conductor and accompanist). The programme consisted chiefly of well-known selections from operas, with several popular English songs. Madame Pappenheim delighted the audience with her mellow, rich voice. She gave the scena from *Der Freischutz*—"Softly sighs"—with great effect, and in the second part, "O Santissima Vergine," and "Let me dream again," the latter of which was vociferously encored. Mdlle. Valleria sang with her usual good taste, and her pure and clear soprano voice was much admired. Signor Monari-Rocca was heard to much advantage in two Swedish songs, "The Stream," and "Peter the Shepherd," and being encored gave "Simon the Cellarer," to the great delight of the audience. M. Musin and Dr. Swinnerton Heap were also highly appreciated.

Ulverston.—A very successful performance of the *Messiah* was given in the Parish Church, on January 28, by the members of the Ulverston Choral Society. The principal singers were Miss Emma Beasley, Miss Wakefield (an amateur), Mr. Redfern Hollins, and Mr. Cecil Tovey. The very efficient orchestra comprised the members of the Lancaster Orchestral Society, supplemented by some of Mr. Charles Hallé's band; and the magnificent organ was presided over by Dr. Marks, Organist of Armagh Cathedral. The Oratorio formed part of a special service, the prayers being read by the Rev. F. G. McNally, and the lesson by the vicar (Rev. C. W. Bardsley, M.A.). The choruses were very creditably rendered, under the able conductorship of Mr. Edward Brown, Mus. Bac., Oxon. The singing of Mr. Hollins was exceptionally good, the purity of tone and intelligent conception of his part being strikingly exemplified, more especially in his pathetic delivery of the Passion music. Miss Wakefield also sang with great effect the solos allotted to the contralto.

Wedmore.—An evening Concert was given in the Assembly Rooms on Wednesday the 12th ult., by Messrs. J. N. Hemsley, A. H. Taylor, J. Gawthrop, and R. Mills, of the Wells Cathedral Choir, assisted by Madame Lily Lowe. All the artists acquitted themselves admirably, and were enthusiastically applauded. The trio, "The Hawthorn in the glade," (Bennett), and a charming selection of quartetts, all of which were beautifully rendered, were features in the programme. Mr. J. N. Hemsley ably presided at the pianoforte.

Wellington, New Zealand.—Mendelssohn's *Elijah* was given by the members of the Choral Society, for the first time in this city, on December 23. The band and chorus numbered respectively twenty-four and seventy-two, the former including several efficient amateurs, led by Mr. Isherwood. Considering the great difficulties of the work its first presentation here must be pronounced a decided success, many of the more dramatic numbers being sung and played with admirable spirit. The Society fortunately possesses a baritone singer of rare excellence, and the central figure of the Oratorio was therefore more than usually well represented. The whole was produced under the direction of Mr. Robert Parker, Organist and Choirmaster to the Anglican Cathedral here.

Weybridge.—A successful Concert was given at the Institute, on the 4th ult., by Mr. H. P. G. Brooke, Organist and Choirmaster of St. James's, and the members of his Choral Society (men and boys) with a small but very efficient band. The work performed was Mr. John Farmer's Oratorio, *Christ and His soldiers*, which was well rendered throughout, the excellent singing of the choir boys reflecting the greatest credit on their instructor, Mr. Brooke. Mr. W. J. Hutchings presided at the pianoforte, Mr. J. Cornish at the harmonium, and Mr. Brooke conducted.

Windsor.—The first Concert of this season, in connection with the Windsor and Eton Choral Society took place in the Town Hall on Tuesday, the 18th ult. Handel's *Alexander's Feast* occupied the first part of the programme. The principal vocalists were Madame Alice Barth, Mr. H. Kempton, and Mr. T. Ogilwy. Madame Barth was especially applauded for her rendering of the air, "Happy pair!" Mr. Ogilwy was very effective in the various recitatives that fell to his share, and for the air, "With ravish'd ears;" and Mr. T. Kempton was especially good in the recitative and air, "Revenge, Timotheus cries." All the choruses were rendered with good effect, the most prominent in general excellence being "The listening crowds" and "Break his bands of sleep asunder." The second part was miscellaneous. In the absence of Sir George Elvey, who, by his recent bereavement, was prevented from attending, Mr. S. Smith ably filled the office of Conductor. Mr. J. S. Liddle, Mus. Bac., was the leader of the band. Mr. G. J. Huntley presided at the harmonium, and Mr. Rawlings played the trumpet obbligatos.

Wirksworth. — The Wirksworth Choral Society gave its first Concert this season on the 13th ult., when the *Messiah* was selected for performance. The choir, which is not a large one, numbering from fifty to sixty, was very efficient. The principal vocalists were Madame Nicholson (of Sheffield), Miss Louisa Day, Mr. Everard Scott, and Mr. Field Baldwin (of Derby). Madame Nicholson received encores for two of her solos, and Mr. Baldwin for "Why do the nations." Mr. Baines presided at the piano, Mr. E. Birch at the organ, and Mr. N. M. Day conducted.

Wolverhampton.—The second Concert for the present season of the Festival Choral Society was given on the 7th ult., in the Agricultural Hall, before a numerous audience. The programme consisted entirely of sacred music, the first portion comprising Haydn's *Creation*, and the latter half of the evening was devoted to Beethoven's Mass in C. The principal vocalists were Miss Mary Davies (soprano), Signor Fabrini (tenor), and Mr. Thurley Beale (bass), and the band and chorus numbered about 200. The choruses were given in a manner which evinced careful and intelligent study and thorough rehearsal on the part of the members of the Society. The instrumental music was particularly noteworthy. In Beethoven's Mass the principals were the same as in the former work, with the addition of Miss J. E. Kenney, a member of the Society, who was very efficient in the contralto part. Mr. Stockley conducted the concert with his accustomed skill.

Worcester.—At the third and last of Mr. Spark's series of high-class Concerts for the season, held in the Music Hall on January 31, a well selected programme was excellently rendered. The artists were Madame Pappenheim, Mdlle. Valleria, Madame Trebelli, Signori Runcio and Rocca, and Herr Behrens, vocalists, and M. Musin (violin). Signor Li Calsi presided at the pianoforte. The concert was a great success.

York.—The members of the Musical Society gave a performance of Handel's Oratorio *Israel in Egypt* in the Festival Concert Room, on the 5th ult., with the co-operation of Mr. Burton. The soloists engaged were Miss Henrietta Tomlinson (soprano), Mrs. Armitage (contralto), and Mr. Verney Binns (tenor). The choruses were, as a rule, splendidly given. The "Hailstone" chorus, "I will sing unto the Lord," and "Sing ye to the Lord," being especially fine. ——A Concert was given on the 19th ult. by Mr. Sutcliffe in the Festival Concert Room, which was filled in every part. The artists were Madame Pappenheim, Mdlle. Alwina Valleria, Madame Trebelli, Signors Runcio and Rocca, Herr Behrens, M. Musin, the talented Belgian violinist, and Mr. F. H. Cowen, pianist, all members of Mr. Mapleson's company. The programme embraced several choice excerpts from the best operas, which were rendered in such a manner as to draw forth the warmest commendations.

Organ Appointments.—Mr. F. J. Liddle, to St. Mary's Abbey Church, Nuneaton.—Mr. W. Monk Gould, Organist and Choirmaster to S. Michael and All Angels', Portsmouth.—Mr. Edwin W. Harwood, Organist and Choirmaster to the Church of the British Embassy, Paris.—Mr. Arthur H. Hadfield, to St. James's Church, Sheffield.—Mr. J. Tomlinson, Organist and Choirmaster, Parish Church, Batley.—Mr. Chas. C. Larner, Organist and Director of the Choir, Caledonian Church of Scotland, Holloway.

Choir Appointments.—Mr. John W. Jones (Tenor) and Mr. George E. Matz (Bass), to Guy's Hospital, London Bridge.—Mr. Robert B. McGuckin (principal Alto) to Carlisle Cathedral.—Mr. E. Rumney Smith, Director of the Choir, to the Church of St. Patrick, Cromwell Road, Kensington, W.

OBITUARY.

On January 27, at Bury St. Edmunds, Catherine, daughter of O. Stimpson, Mus. Bac., Oxon., aged 18.

On the 1st ult., at 40, Belsize Square, N.W., in his 63rd year, Charles Edwin Flavell, of No. 26, North Audley Street, W., and formerly of Birmingham.

On the 20th ult., at Pembroke Lodge, East Molesey, John Parry, late of Combe Lodge, Surbiton, aged 69.

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London, Nov. 27th, 1878.

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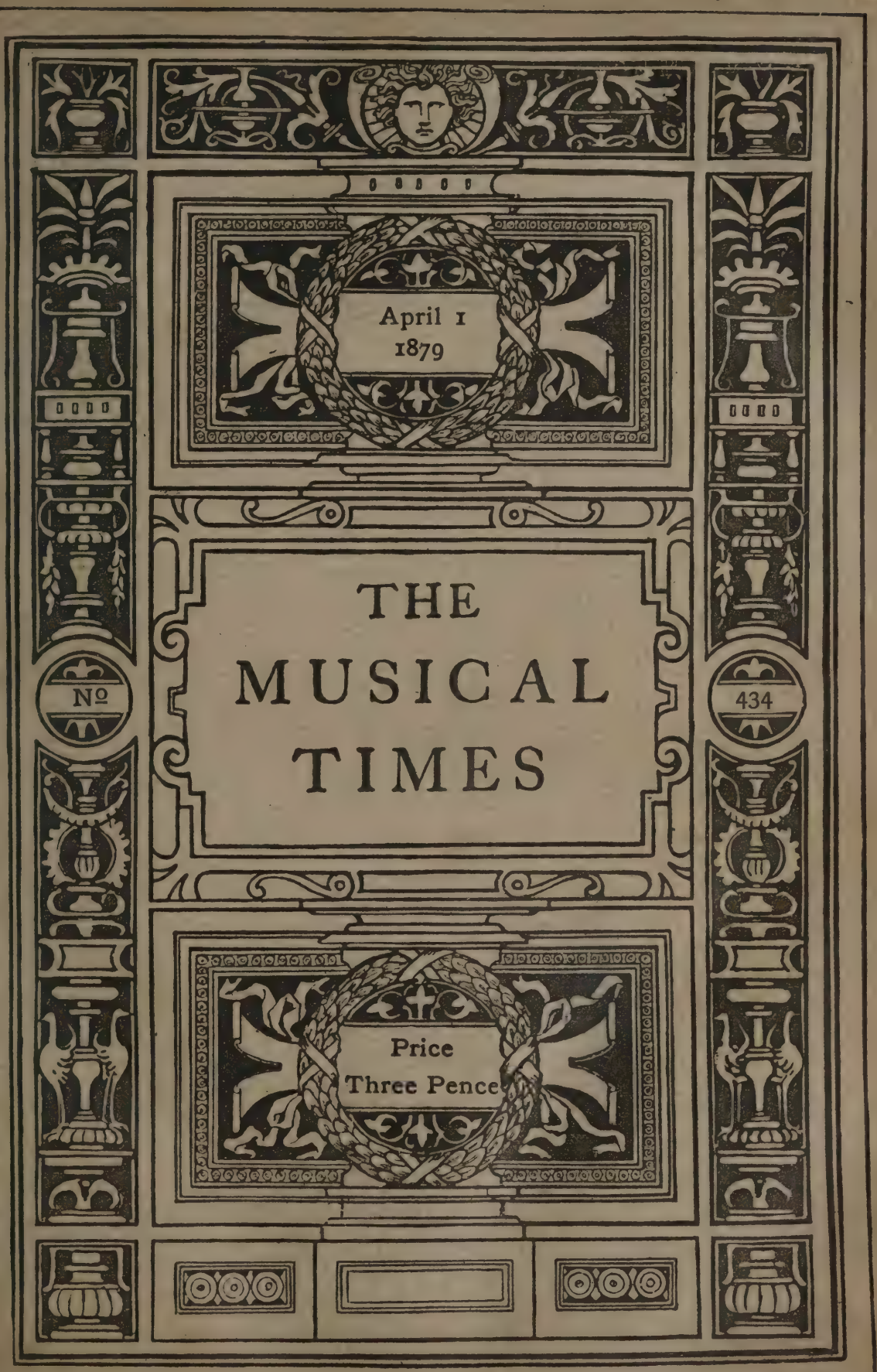
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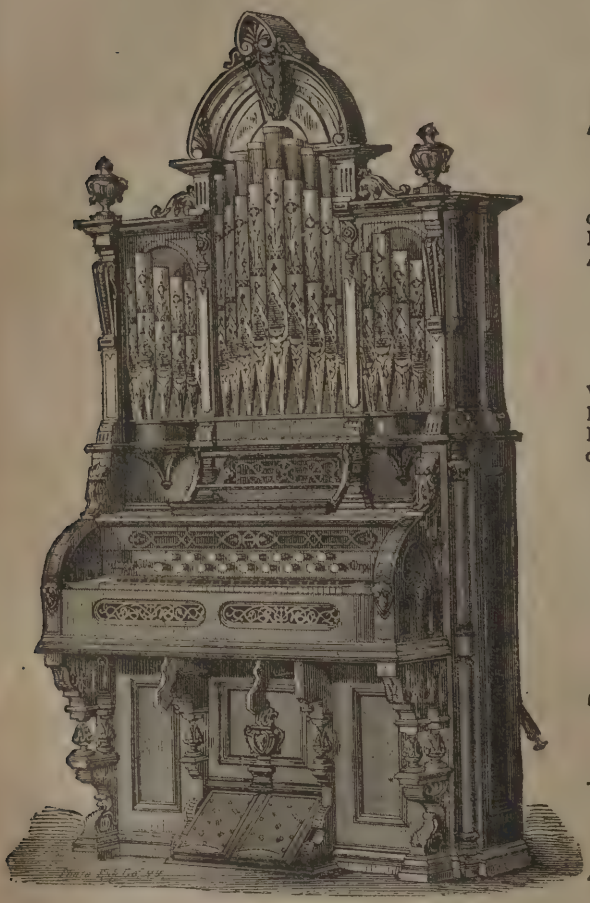

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SYNOPSIS OF CONTENTS.

GREAT ORGAN.

[Within a General Swell.]

	Feet		Notes
1. Open Diapason	8	Metal (GG to G)	61
2. Stopped Diapason Bass 3. Stopped Diapason Treble	8	Wood (GG to G)	61
4. Viol di Gamba	8	Metal (Tenor C to G)	44
5. Dulciana	8	Metal (Tenor C to G)	44
6. Principal	4	Metal (GG to G)	61
7. Flute	4	Wood (GG to G)	61
			332

SWELL ORGAN.

[Within a Swell Box (Tenor C to G).]

	Feet		Notes
1. Double Dulciana	16	Wood and Metal	44
2. Open Diapason	8	Metal	44
3. Gamba	8	Metal	44
4. Claribella and Stopped Diapason	8	Wood	44
5. Principal	4	Metal	44
6. Flageolet	4	Wood	44
7. Piccolo	2	Wood	44
8. Doublette	1	Metal	44
9. Cornopean	8	Metal	44
10. Oboe	8	Metal	44
11. Cremona	8	Metal	44
			484

[The keys of the Swell Organ are of the same compass as the Great Organ, 61 notes; the Bass being borrowed from Pedal Organ (GG to B). Bourdon, 24 feet; Violone, 12 feet; and Bassoon, 12 feet.]

PEDAL ORGAN.

CCC to C. 25 Notes.

1. Bourdon	16ft. tone	Wood	30	
2. Violone	16ft.	Wood	37	
3. Violone octave	8ft.	Wood		
4. Double Bassoon	16ft.	Metal	37	
5. Bassoon	8ft.	Metal		
				104

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1879.

ON BEETHOVEN AND HIS "MISSA SOLEMNIS."

By Fr. Niecks.

Beethoven towers, as a *tone-poet*, above all the composers who have lived before and after him. There have been artists of superior constructive powers, and of greater specifically musical genius; but in height, depth, and width of mental and emotional compass Beethoven stands a giant amongst pigmies. Even such men as Bach and Mozart do not reach his height, fathom his depth, and cover his width. With Bach thought is as yet too much fettered by form, and his spiritual nature, beautiful as it is in its religious faith and fervour, its loving, lovable humility, its good-natured joyousness, and homely humour, lacks the Promethean boldness, the rapturous exaltation, the strong passion, and the humour that smiles with a bruised heart, which distinguish Beethoven. And Mozart, the *amor ac deliciae generis humani*, might he not have uttered the words put by Robert Browning into the mouth of Andrea del Sarto?—

> I can do with my pencil what I know
> What I see, what at bottom of my heart
> I wish for, if I ever wish so deep—
> Do easily, too—when I say, perfectly,
> I do not boast, perhaps * * *
> * * * * * *
> No sketches first, no studies, that's long past:
> I do what many dream of all their lives
> —Dream? strive to do, and agonise to do,
> And fail in doing.

Indeed, with Mozart's art, too, "all is silver-grey, placid and perfect;" and had he lived to know the full-grown Beethoven, thoughts might have arisen within him similar to those of Andrea del Sarto:—

> The worse!
> I know both what I want and what might gain:
> And yet how profitless to know, to sigh
> "Had I been two, another and myself,
> Our head would have o'erlooked the world!"
> * * * * * *
> Well, I can fancy how he did it all,
> Pouring his soul, with kings and popes to see,
> Reaching, that heaven might so replenish him,
> Above and through his art—for it gives way.

Whilst thus extolling the personality of the youngest of the three composers, I tacitly admit, of course, that Bach and Mozart possessed excellencies unattained and unattainable by Beethoven. Also, in saying that Mozart might have used the words of Andrea del Sarto, I must not be understood to hold these men up as parallel natures. Indeed, the discovery and pointing out of resemblances, although often pleasing as plays of fancy, and sometimes useful as illustrations of one or a few qualities of the subjects compared, are on the whole of subordinate and doubtful advantage. For instance, it has become the custom to couple the names of Beethoven and Michael Angelo, of Mozart and Raphael together. Do you think our perception of their genius has thereby gained much in clearness? To be sure, we recognise in Mozart, as in Raphael, loveliness of outline, tenderness of feeling—in one word, an irresistible persuasive beauty; and in Beethoven, as in Michael Angelo, a severe, imposing grandeur, a strength that seems superhuman, and the expression of an individuality free from all narrowness and littleness. But these resemblances are only superficial, and leave the kernel untouched. Differences tell us much more; they are generally the characteristic points. One difference in the cases of Raphael and Mozart, of Beethoven and Michael Angelo, is already expressed by the fact of their not practising the same art. That it is a radical difference will be evident at least to all those who have reflected on the aims and capabilities of the respective arts, and are not believers in Johnson's definition of genius, as "a greater general capacity accidentally determined to a particular direction." As, however, we are here not concerned with the wider question implied in a comparison between art and art, we will now return to the main road, and confine ourselves to individuals of the same kind—to musicians.

Mozart's mental and artistic constitution, then, manifested itself by an easy and abundant production; and that of Beethoven by a "pouring" of his soul, an ardent "reaching," a striving at times agonising, but never ending in failure. "The insight and stretch" of the latter were "out of" the former; whilst the silver-grey tints, the placidity, and the peculiar perfection of the former were "out of" the latter. Indeed, it could not be otherwise; these individual qualities are incompatibilities.

If as musicians we may disagree as to who was the greater of the two, as men we must award the palm to Beethoven—to him who aimed higher and strove more nobly. It is the spiritual contents that give a work of art real and lasting value. The works of Mozart exemplify this. His dramatic works, if we except his youthful attempts and the uninspired "La Clemenza di Tito," are as fresh and as vigorous now as when they were first performed. The same may be said of some of his symphonies and works of chamber-music, of those parts of the "Requiem" that are his, and also, with certain reservations, of a few of his concertos, &c. But the greater number of his works had but a short-lived existence, which cannot be attributed to bad workmanship. And this brings us face to face with the popular belief—which is but a prejudice—that musical works are more subject to the rule and fate of fashion than literary ones.

The cause of the inferiority of music in regard to the number of surviving works of past ages must be sought in the greater youth of the musical art. A survey of the index of any history of literature will, however, show that the old books that are not sleeping their last sleep on the dusty shelves of libraries, undisturbed except by curious students, are comparatively few. When literature had produced its Dante, music was still in its childhood, and had, as it were, scarcely left off making mud-pies; when the world was dazzled with the splendour of the renaissance of architecture, sculpture, and painting, music was at school drudging away at its grammar, or breaking its head over the solution of mathematical problems and logical subtleties with which it delighted to puzzle its friends, giving only here and there signs of having something to say worth saying, if it only knew how to say it. Even Palestrina's art—so much extolled, justly from an historical, perhaps also from an ecclesiastical, point of view, but rather admirable for its negative qualities (looking backward to what music had been) than for its positive ones (looking forward to what it ought to be or might be)—has very little in common with our art. It does not yet transcend the emotional capabilities of architecture. The proportions of tones and tone-combinations produce an impression of repose and grandeur, but the power of expressing the subtle and strong, the simple and complex, the more intimate and definite feelings, which our modern music possesses, and which insures to it such a high position among its sister-arts, is foreign to, and unsuspected by, the earlier one, in which matter had still the ascendency over mind.

At what time did music come of age? This is a difficult question which I will not attempt to answer here. But when that event took place, music had still to

forget much it had learned in the schools, acquire much by experience and self-observation, and sow its wild oats besides, before it attained the age of wise discretion, and with it independent thoughts and natural manners. Having at last reached this point, it became the equal of the sister-arts, and thenceforth the same claims might be made on it as on them; and I think it was able to satisfy all those that were just. Indeed, from the time that music is something more than a more or less pleasing combination of melodic lines and harmonic masses it produces as many immortal works as the other arts. It has been said of modes of speech that "those which owe their prevalence to modish folly die away;" of manners, "that such as depend upon standing relations and general passions are coextended with the race of man—but those modifications of life and peculiarities of practice which are the progeny of error and perverseness, or at best of some accidental influence or transient persuasion, must perish with their parents;" of philosophy, that time effaces the fictions of opinions, and confirms the determination of nature; and of art, we may say that, if it plays only with the vapid fancies and hollow forms of individuals, nationalities, and ages, it will be as changeful as the fashions of dress and furniture, and like them in after-time valuable and interesting only to the collector of curiosities and to the antiquarian. The examples are many and various, the principle is one and the same: only the spirit liveth, all else must die. And here again the pre-eminence of Beethoven shows itself. Is there any other composer of whom, fifty years after his death, so many works have retained all their vigour and freshness? I venture to answer, no. And this is so because they are fuller of weighty thought and freer from the taints and frivolities of fashions and formulas than those of any other composer. This is the point I was making for. I hope the reader has not found the roundabout way in which I have led him too tiresome and too tedious.

Hitherto I have spoken only of Beethoven's predecessors, although I have already indicated that none of his successors equalled him in force of genius. As little as it can be said that Beethoven superseded Bach, Handel, Haydn, Gluck, and Mozart, as little can it be said that he forestalled Mendelssohn, Schumann, Wagner, Liszt, Chopin and others, who all have more or less contributed to the enrichment of the musical treasury. Nevertheless, with all these rivals, some of them formidable ones, he stands there on his high pedestal unshaken, and as we look up to him in wonder and awe, his colossal dimensions seem to be rather increasing than diminishing.

The "Missa solemnis" occupies almost as unique a position among Beethoven's works as the composer among his brother artists. He himself calls it, in a letter to Ries, his greatest work; in the prospectus by which he invited subscribers it is described as his greatest and most successful work; and upon it he never ceased to look with particular satisfaction and pride. This Opus 123 seems to me the culminating pinnacle of that grand edifice which he erected with a life's labour, and cemented with his heart's blood. With reference to the Credo, Beethoven wrote on the cover of the MS. "from the heart it has come, to the heart it shall penetrate." This gives us a glimpse of how he regarded the work. We are still further enlightened by the manner in which he produced it. Alessandro Scarlatti is said to have set the Mass two hundred times to music, and the musical *savant* Glareanus relates of the composer Obrecht, that in the course of a single night he could write with ease a whole Mass that would excite the admiration of the connoisseurs. Beethoven, on the other hand, composed only two Masses, and worked at the one now under discussion for more than three years—from 1818 till the beginning of 1822—although, as he intended it for the installation of his pupil, the Archduke Rudolph, as Archbishop of Olmütz, which took place on March 20, 1820, a stimulus was not wanting to urge him on. And he not only took time but also much trouble. Whilst working at it, his whole being seemed to assume another form, says Schindler. "I never saw Beethoven in a similar state of absolute detachment from the terrestrial world." What a sight it must have been when, wild, dishevelled, faint with toil and twenty-four hours' fasting, he came suddenly out of his room where he had shut himself in, and had been heard singing, shouting, and stamping, whilst composing the "Et vitam venturi" of the Mass! The godlike in the man, the memory of the divine idea dawning on the night of his human forgetfulness, was struggling to free itself from the dross under which it lay buried. Handel is a grand, broad-viewed, popular preacher; Bach a subtle, warm-hearted exponent of the word; Mozart a worldly curate, not without true piety, but accommodating; Mendelssohn a sincere, sweet-tongued teacher of a religion of sentiment, pure although not deep; but Beethoven a sublime seer and mystic.

In the opening bars of the "Missa," we enter, as it were, from the grand majestic portal into a wide and lofty cathedral. And there what impressive lessons do we learn, what unspeakable revelations do we receive from this "God-intoxicated" man! Now he fills our soul with awe, now with thankfulness, now with pity, now with contrition, now with rapture. The heavens open, and that infinite love which is the uniting bond of the immensity is revealed to us. If there is a language of mysticism, that language is music. Jacob Böhme and Swedenborg would have succeeded better in interpreting their meaning if they could have called the musical language to their aid. Of what avail can be the language of reasoning when you overstep the sphere of reasoning and enter the world beyond? To Beethoven the words of the Mass are no more than sign-posts that show him the way to regions undreamt of. Some people see only the posts and no writing on them; others see the writing and cannot read it; others again see and read, but have not earnestness, strength, or courage enough to follow out the direction—they sit down and rest beside the posts, or dispute about the spelling of the writing on them. Not so Beethoven. He advances boldly, indefatigably, searchingly, always in that ascending direction indicated, up into a purer atmosphere, out of the region of controversy. His church music is catholic in the fullest sense of the word, it is free from all admixture of sectarianism: it is Christianity in its purity. Whoever is a true man, be he a Christian, Jew, or Mahometan, can worship with Beethoven.

I look upon the "Missa solemnis" as a supplement to the "Choral Symphony" (although this was completed later)—as a higher solution of the problem of existence. In the Symphony the doubts, struggles, and sufferings of the individual are merged in the joy of love and universal brotherhood: in the Mass the import of what is there felt as a blind impulse is revealed in the fulness of its truth—the pride of self is resolved into humility at the sight of the immensity of the all-embracing unity. "I felt as if I were a worm, and had ceased to be a man." This was the answer of the musical conductor Albrecht when, on returning to St. Petersburg from Germany, where he had heard the "Missa solemnis," he was asked what he thought of it.

Emerson says that "the world still wants its poet-priest, a reconciler, who shall not trifle with Shake-

speare the player, nor grope in graves with Swedenborg the mourner." But, I ask, has not the world such a poet-priest, such a reconciler, in Beethoven? Some may hesitate to answer the question in the affirmative, remembering, on the one hand, the words Emerson adds, "who shall see, speak, and act with equal inspiration;" and, on the other hand, the faults and oddities of Beethoven, which take up so (as I think, unproportionately) large a space in his biographies. As, however, the whole life of Beethoven exhibits a uniform nobleness of aim, honesty of purpose, love of truth, depth of religion, self-devotion to duty, as even his very failings are virtues distorted by the influences of early misfortunes and bodily disease, there is nothing that disproves, and there are his works, those revelations of beauty and truth, that prove his faithful discharge of the office of "poet-priest," of "reconciler."

These general remarks ought to be supplemented by particular ones, and perhaps I may be permitted to give an analysis of the work another day. To those who are not acquainted with the "Missa solemnis," my assertions, unsupported by reference to chapter and verse, will no doubt appear rather high-pitched; but I am confident that those who have had the privilege of being present at a performance of it will stand by me. The most extraordinary work of so extraordinary a man as Beethoven cannot be discussed in the same key as an examination Cantata.

HARMONY MODES.

By Joseph Green.

In the last two or three numbers of The Musical Times there have appeared letters from correspondents on what they choose to describe as the "Notation of the German Sixth." Theorists and musicians will have glanced at those letters with a certain awe and sense of weariness, and outsiders may have wondered what possible difference it could make whether we employ an E flat or a D sharp. The difference, however, is one of the vexed points in musical theory; it is like the two A A in the scale or the "big big D" and the lesser one. Since the establishment of what we are pleased to call the "new tonality," each succeeding generation of theorists, musicians, and correspondents has had its say on certain obvious difficulties in that system—difficulties we are content to put out of sight by three practical devices: *equal temperament*, the *fixed doh*, and *one method of transposition*. Every little contribution to the science of acoustics, from Sauveur to Helmholtz, draws out a fresh line of skirmishers, who, from some fancied new standpoint, take their shots at the battered targets. We are now more than two centuries removed from the birth of Sauveur, and nearly seventeen years from the date of the first edition of the "Tonempfindungen," and as far as can be seen the old targets are as staunch as ever. All that Helmholtz has done for us in proving that harmony and quality of sound are the same thing in kind, is enabling us to scientifically define certain intervals which mathematicians formerly classified according to ratio, and musicians by their effect; the latter often falling into the error of estimating a consonance by its sweetness or æsthetical value. Even a theorist and philosopher of the last generation, Virués y Spinola, considered the "minor third" to be the only true consonance, and we have scarcely survived notions somewhat similar in regard to the major third. In theory books of quite recent date, we are also left in a little doubt as to whether, in the major diatonic scale, there is any dissonance beyond the "second" and its inversion.

In technical theory, which is much more than a thing of "beats" and "upper partials," musicians are quite right in classifying as dissonant only those intervals that imperatively require resolution. It is not a question of *degree* of dissonance. One second requires resolution as much as another, although the difference in degree of dissonance is enormous. An octave or fifth out of tune, the worst dissonance we have, cannot be resolved; it is simply adjusted. Augmented fifths and seconds in passing to sixths and thirds are called progressions rather than resolutions. These distinctions without differences are necessary in technical phraseology, because as soon as we get out of our acoustical "primer" into music—or *motion*—the main point is not the exact intonation of the separate interval, but to what scale does it belong—and where is it to go? In other words, at the very commencement of the question the *scale* asserts its pre-eminence. On that account we are still limited in "pure harmony" to the *triad*, and have to complete the tetrads with *added sounds*, which are not necessarily harmony intervals.

To use a very ancient expression, "the harmonies of the scale" are to some extent pre-arranged by science and arithmetic. Without those invaluable aids we should have no bearings. The ratios of the tetrachordal basis of a scale may yet be considered as the first fact in music. A triad standing alone is barely a musical fact, unless we name its fundamental, either *tonic* or *dominant*. A triad is like an abstract sound; and it is an imperfect representation of an abstract complex sound.

Changing the tetrachordal basis of a system of scales is like changing the barrel of an organ. We thus reset a whole system of three, five, seven, fifteen, or even forty-eight scales. If we take the commonly-received basis, we get all the harmony intervals required except one, the *maximum second*, 8 : 7, by inversion the seventh, 7 : 4. We can employ the tetrachord 8 : 7, 9 : 8, 28 : 27 accidentally, as it appears it was employed by Archytas more than five centuries before Ptolemy. There is a certain difference between the theory of tuning instruments and technical theory. The inventor of a system of temperament for keyed instruments has to provide for all keys and all systems, whilst the musician has seldom to think of more than a sub-system represented by a few scales, and on that account his arithmetic is more simple.

Reverting to Helmholtz, were we conscientiously to construct a musical system according to his explanations of timbre, we should require a separate theory not only for each family of instruments but for each octave in even one instrument.* Any such complication would be manifestly impracticable. We therefore have to adhere to the old octave system of intervals, and treat a fifteenth as an octave, a tenth as a third, a ninth as a second, an eleventh as a fourth, and so on; the difference being in the timbre, or effect of the distribution of the sounds. A ninth may perhaps not differ very much more from a second than a *twenty-third* does from a ninth. Something depends upon the octave from which we start, and a great deal upon the quality of the instrument.

* J. G. Schicht, who was born in the middle of last century, and who by the way claims to have been the first to teach systematically the method of counting chords from a fundamental to the 13th—regrets, in a treatise published about seventy years ago, that it should remain so great a "problem" how to determine the effects of different distributions of intervals. That problem has been solved; and no doubt many are working at the results for the purposes of musical theory. The discovery, however, will chiefly assist us in the poetry of sensation and orchestral colouring. So long as counterpoint continues to be nine-tenths of the musical art, we are not likely to spoil our canonic imitations for the sake of a smoother interval. The chief practical points in the question musicians long since discovered for themselves.

In addition to what novelties and assistance we can extract from Helmholtz in regard to harmony, we have at the present day, in this country, to be thankful for a better system of instruction in regard to the scale and its contents. For that advantage we are chiefly indebted to the life-long labours of Mr. Curwen. The necessity of teaching music as well as teaching to play upon an instrument has at least been made more apparent by the newer notation, whatever disadvantages it may possess in other respects compared with the ordinary system. It is curious that one of the correspondents to whom allusion has been made seems to have overlooked the principle of the "movable doh." The mistake he makes has been committed by many who pass for great theorists, but whose minds are wedded to the system of the "fixed doh." The correspondent objects to a statement of his adversary that the progression from E♭ to E♯ "is anomalous." To prove that there is "no anomaly whatever" in passing from a flat to a natural, he gives amongst others an example of an *augmented fifth—soh, se*—in the triad of A♭. If his triad had been that of A♭♭ the progression would have been theoretically the same—a natural to a sharp; the same sharp as often employed in harmony, that is, on the dominant, being the very d♯ in question; that note and its inversion being the only true chromatics in the key major and minor. The 4♯ (*fe*), generally treated as another chromatic, represents what after Greek methods may be called a diezeugtic semitone rather than a chromatic, and the difference is of some theoretical importance.

The "anomaly" referred to is not in the flat rising to a natural, for that progression must necessarily occur in the change of any one chord from minor to major. To put the question shortly, the anomaly consists in making *diminished intervals* rise and *augmented intervals* fall.* If we take one position of the "German sixth," 6♭, 1, 3♭, 4♯, there is nothing particularly offensive in its resolution on the tonic major triad; but if we take 6♭, 4♯, 1, 3♭ with the same resolution, the diminished seventh 4♯—3♭ would indicate to the ears and intelligence of most people that the 3♭ should either remain stationary, as the characteristic of a chord distinctly in the minor system, or it should be supplanted by the d♯, the old augmented sixth of the subdominant, the root of a minor triad. It sometimes occurs as the sharpened supertonic, the root of a diminished triad, and the same thing practically as the sharpened subdominant in the "German sixth," and theoretically the same in the old system of "adjacent triads" with what were called "chromatics of the scale."

Even Dr. Day will tell us that smoothness of effect is not the main point, and that we cannot take the series of harmonics as a model in harmony because we should have in that case to employ the chords only in one position. Had Dr. Day lived a little later, he would have known better what he meant, by comparing his notions with the modern theory of timbre. Moreover, the notation of chords is a question of modulation or progression; not merely the building up of abstract combinations, which is very well for the acoustician; but the musician who thinks for himself and knows his own wants would despise it. Dr. Day and his eloquent patron Dr. Macfarren, by eliminating the d♯ from the system, defeat in one respect their main object, which was to separate the ancient diatonic system from the modern chromatic. They have no arithmetical chromatic in their system. The f♯, as it has already been said, is not a chromatic semitone; and the d♭ they call a chromatic for the reason we all use generally—that it is not in the received major and minor scales—is a diatonic semitone, the inversion of the leading note of the major scale. In no strict sense can the D flat be called a chromatic. It is an essential in the old Dorian mode, the *functional* or *authentic mi* mode inverted. The *La* mode I would take as the *positional* or Greek *plagal* form of the scale. If the latter form, ending as it does in descending, with a whole tone, giving a perfect melodic cadence, has been found more useful to the musician ancient and modern, and if in modern music its harmonies blend better with the normal major system, those considerations have nothing to do with the theory of the question. That the harmonies of the two systems should be required to blend is the great point. When Dr. Stainer announces in his "Treatise on Harmony" that a few chords "consist of a combination of thirds taken from two allied scales"*—when Dr. Macfarren takes the augmented fifth C, G♯ and transposes it into E♭, and treats the E♭ as a minor thirteenth of the dominant of C, and the 5♯ of E♭ as the leading note in what Hauptmann and most others since his time call the minor-major scale of C♯—those gentlemen, I think unconsciously, disclose the trend of modern theory; a trend that to a certain extent is retrograde; a common phenomenon, as Mr. Herbert Spencer would tell us, in the process of evolution.

In an endeavour to contribute something towards what appears to me to be an unmistakable tendency at the present time, I propose to take what is commonly called the *Greek scale* of 15 sounds, with the addition of the Guidonian Gamma, and also the B♭ from the synemmenon tetrachord. Beginning on the gamma—a necessity foreseen probably by the mediæval writers in approaching our normal major system—the series of sounds is not a *scale* but a *system*, from which the various scales, octaves, or modes are derived; and they of course vary in ratio as we ascend in the tetrachordal systems G—C—F—B♭, and according as we commence on the dominant or the tonic. That, so far, is the current theory of scale formation.

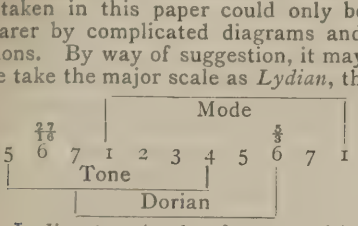
As for the Greek nomenclature employed, it is of no practical importance. It suffices that it is not a haphazard nomenclature, and that in one respect—the *Mixolydian mode*—the system arrives by independent methods at a singular correspondence with what seem to be the notions of Westphal, who says that unless the Mixolydian mode is *major*—that is, having the first third major—"the whole thing is unintelligible." How useless it is for any one to affect historical accuracy on this subject, we can understand by consulting literally the three most recent commentators, and observing their differences after all that had previously been written. Helmholtz says that there is no instance of the Mixolydian mode in plain chant.† Gevaert says there is, and

* In cases of difficulty or from negligence a composer may write B, D, F, A♭, resolving on C, E, A♯; or C, E, G♯, followed by C, E, G♮, but surely no one would teach such progressions. It must be observed that to speak of the notation of the *German sixth* as a question between the D♯ and E♭ is altogether a mistake. Unless we employ the E♭ it is not a "German sixth" at all.

* I am afraid that the capital mistake we have all made in our time, from Rameau onwards, is limiting ourselves, for very good reasons as far as they went, to certain fundamentals—the tonic (not possible in a dissonant chord, as in virtue of the dissonance it loses its "tonicity"), the dominant and subdominant, or the supertonic of the KEY. Richter is practically nearer the truth: but there is not an atom of *theory* in his book; nor is there in scarcely any German *technical* work. The Germans are famous musicians, but not equally good theorists. The best, perhaps, are the Belgians, the French and Italians. At all events they teach much the same things, with less verbosity and amplification. Dr. Marx employs, I think, over a *thousand* pages. His "theory" is simply that of Reicha, who puts it in two or three pages of letter-press.

† The evident difficulty in the Mixolydian mode, one of the latest introduced into the Greek system, is in the fact that wherever we take it its characteristic is the augmented tetrachord or tritone. Thus in all other octaves in a sub-system we get by fourths (and with the B♭)

gives an undeniable example of it from the Roman antiphonal. Mr. Chappell wants to know what difference there is between the Mixolydian as generally given and the Hypo Dorian (fourth below E), both having the same finals? He may well ask the question. If it is not an affair of ratio as well as of final—that is, of the setting of the system to some form of tetrachordal basis—the nomenclature of the Greek scales like that of the church modes is incomprehensible. What might be observed from the point of view taken in this paper could only be made a little clearer by complicated diagrams and tedious explanations. By way of suggestion, it may be said that if we take the major scale as *Lydian*, thus,



we get a *Lydian tone* (scale of transposition) and a Lydian *mode*, and a *Dorian* octave *in power*;* that is beginning on the dominant. The *Dorian* in *position* is the plagal form of the scale beginning on the subdominant (A—A), or, as the Greeks called it, the *proslambanomenos*. Hence it appears to me incorrect in any adaptation of Greek methods to the modern harmony system to call the octave A♮—A the *Hypo Dorian*, although it is so given in the more ancient forms of the Pythagorean system, and may be employed if our theories as well as practice are founded on equal temperament. In the same way, using invariably a series of fourths to show the tetrachordal systems, instead of fifths, the *Hyper Dorian* A—A differs from the positional Dorian in the D♮ which is 10 : 9, as must naturally occur by a corresponding method employed in modern theory as we ascend in the Greek system towards the *Hyperboleon* tetrachord. What in relation to the normal diapason C is *Hyper Dorian* is, of course, *Dorian* (octave A—A with B♭) in F; and the positional *Dorian* is D. If, as is very probable, the church modes were originally set to F, and have been gradually transposed to C, the nomenclature of Glareanus in regard to the Dorian mode is after all not so far wrong. Mr. Chappell and many commentators give the Dorian in our system as A. Musicians as a rule work in *position*—that is from the tonic, not from the dominant, and possibly the ancient musicians also came to treat the plagal or positional form of the old Dorian mode as the normal scale.

We will now consider the practical points of the question in their relation to modern harmony, which day by day our technical theorists, whilst talking about "harmonics," treat more and more as a matter of *vertical scales* of thirds.

Following very closely certain well-known ancient methods, let us divide the vertical scale into conjunct *tetrads*, the nominal root of each tetrad being the dominant of an octave mode, and take in the *major system* FOUR *forms of scale*—a *major*, *mixo*, *chromatic* and *mixo-chromatic*; and in the *minor, or inverted system*, EIGHT *forms—functional minor*, *fl. mr. mixo*, *f. m. chromatic*, *f. m. mixo-chromatic*, and *positional minor*, *p. m. mixo*, *p. m. chromatic* and *p. m. mixo-chromatic*; and in the *minor-major system* FIVE *forms—functional minor-major*, *positional minor major*, *p. m. mixo*, *p. m. chromatic*, and *p. m. mixo-chromatic*.

These seventeen forms may appear formidable, if not ridiculous to some people; but in point of fact with supernumerary modes there are twenty-one forms, a number which corresponds with the notes of the modern enharmonic scale, and with the number of signs to which Perne—an exceedingly clever Frenchman—reduced the Greek semeiography.

Theorists who understand the question, and know the complications induced by the mixture of the major minor and chromatic systems—not to speak of the enharmonic—will quite comprehend how easily we can multiply forms of scales. The *minor major* form is what Gevaert calls the *neo-chromatic* Greek mode; a chromatic form of the Dorian, either as a question of *shift*, as B, D♯, F, A, or of inversion and *interval progression*,* as B♮, D♭, F, A♭, *functional minor-major*; or B♮, D, F, A♭, *positional minor major*. This subject of the neo-chromatic or minor-major mode formed the staple of a desultory conversation at the last meeting of the "Musical Association," when Sir Frederick Gore Ouseley read a paper on the "Italian and Spanish Theorists of the Sixteenth and Seventeenth Centuries." Producing the book from a collection of valuable old treatises on the table, he showed us that Vanneo in 1533 was the first to introduce the 7♯ in the *notation* of the minor scale.

Not to trouble the reader more than necessary, I will give the commoner forms of the tetrads of the scales just enumerated, and irrespective of ratios.

	Lydian.	Mixo-Lydian.	Dorian.	Phrygian.				
Major	5	7	2	4	6	1	3	Major system.
Mixo	5	7	2	4♯	6	1	3	
Chromatic ...	5	7	2♯	4	6	1	3	
Mixo-Chromatic	5	7	2♯	4♯	6	1	3	

	Lydian.	Mixo-Lydian.	Dorian.	Phrygian.				
Functional ...	5	7♭	2♭	4	6♭	1	3♭	Inverted or minor system.
Positional ...	5	7♭	2	4	6♭	1	3♭	
Functional minor-major	5	7♮	2♭	4	6♭	1	3♭	
Positional minor-major	5	7♮	2	4	6♭	1	3♭	
Positional mixo	5	7♭	2	4♯	6♭	1	3♭	
Positional mixo-chromatic	5	7♭	2♯	4♯	6♭	1	2♯	

By way of illustration let us take the concluding bars of Bach's well-known chorus in the "Passion music" (St. Matthew). The modern musician, with his ordinary notions of two modes, major and minor, could not define even the homophonic scale in which the example is written.

(*To be continued.*)

a series of what we call dominants and tonics. But in the Mixolydian mode, if the nominal dominant is F the final is B♮. Transposing the octave F—F (I take to be the Mixolydian *octave*) by *interval* progression we get a scale of G with the F♯, but commencing on the normal tonic. The scale B—B, usually given as Mixolydian, is obtained from F by transposition, by *shift*, or by *dislocation*, and is plagal or positional, and as such I would employ it in harmony. By a systematic elimination from the general series it differs from the Hypo Dorian octave in ratio. In the system suggested, only the two normal modes, Lydian and Dorian, are taken in *power* or as *authentic* scales. The Mixolydian and Phrygian—an equal difficulty in the modern system—are taken in *position*; that is to say, the Phrygian final D is treated as a dominant, the mode differing from the Hypolydian scale of transposition (G) in ratio.

* A French writer, Alix Tiron, says broadly that our major diatonic scale is *Dorian*. The reasons he gives are not very scholastic, but we see what he means; it is a major octave in the *Dorian* system.

* Explained in The Musical Times of April, 1878, in an article headed "A Lost Clue in Harmony."

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. V.—SCHUMANN.

(*Concluded from page 139.*)

A closing article on the letters of this composer may well be devoted to such expressions as are found in them of the writer's opinion of artistic men and things. We do not, it is true, look to these documents as the sole, or even as the chief source of

information upon Schumann's views. His numerous contributions to the *Neue Zeitschrift für Musik*, ranging as they do over the whole domain of art, very clearly reveal the inner mind of the master. Nevertheless, the ideas set forth here and there in his private letters should not be despised. I must even insist that they should be specially valued, for the simple reason—a reason best appreciated by those most familiar with journalistic experiences—that a man, be he ever so conscientious, does not in all cases open his whole soul to public inspection. Reservations, without the smallest *raison d'être* in private correspondence, will often be made when writing for the press, and made independent, in a measure, of the writer's volition. Goethe, therefore, might have gone a step farther than when he said, "Letters are among the most important memorials which any man can leave," and declared that, as regards his inner life, they are by a long way more important than any other.

A very interesting feature in Schumann's private observations is the estimate he gives of some among his contemporaries. The master seems to have been wholly free from professional jealousy. That he was thin-skinned as regards criticism plenty of evidence goes to prove. Like a good many much smaller people, he resented attacks upon his music, though made without personal animus, and was as ready as Beethoven to hit back when those whom the Viennese master called "Leipzig oxen," prodded at him with their horns. But Schumann could see at once, and heartily laud, the merits of a rival. Himself striving gallantly to win the public ear, he did not hesitate, in his capacity both as journalist and correspondent, to pay the frankest homage to the gifted men who ran beside him towards the same goal. This is a precious feature in his character, and one which, perhaps, more than any other, places us in sympathy with him, since it assures us of an inborn nobility which better commands respect than any number of "stars and garters." Let me proceed to give some instances of Schumann's frank and open-hearted appreciation.

Mendelssohn, as everybody knows, was one of the gods of Schumann's idolatry, and whenever the shy, retiring master refers to his brilliant and much-courted contemporary, he does so in almost hyperbolical terms. Writing to his sister-in-law, he says: "I look up to Mendelssohn as to some lofty mountain. He is a true divinity, and you ought to know him." To Carl Koszmaly, he observes: "I surely think Mendelssohn will return to Leipzig this winter. Dear friend, he is the best musician the world now has. Don't you think so? An extraordinary man, or, as Santini said at Rome, a *monstrum sine vitio*." In another place he says: "No day passes in which he does not utter at least two ideas worthy to be engraven on gold;" while in another, writing to Keferstein, the master apologises for his friend: "You are right about the Berlin man; he was very saucy. Still, if you knew his music, you'd judge him more mildly. He is one of the most dauntless geniuses I ever knew." With reference to the last extract, though the object of it is not expressly defined, there can hardly be a doubt of identity. Only one "Berlin man" answered at that time to Schumann's description; and we all very well know that Mendelssohn could, on occasion, assert himself with exceptional spirit. It may appear strange that Schumann should so ardently worship a composer between whom and himself, as respects thought and expression, lay a gulf both deep and wide. But the proverb "like loves like" has by no means a universal application. It is more often the case that men, and women too, love that which is the complement of themselves—that, in other words, which united to themselves makes up a perfect nature. The weak and gentle cling to the strong and bold; the ardent and passionate have an affinity for the calm and reserved; and in this case the deeply subjective Schumann, who loved best to commune with himself in silence and solitude, saw his complement in the man who floated through the atmosphere of art like a beautiful butterfly, after which everybody felt inclined to run with a net. Chopin, whose talent Schumann early recognised and proclaimed, was another favourite of the master. "It is touching to see him at the piano," he wrote to Heinrich Dorn. "You would love him dearly." Of Bennett he said: "Then there is a young Englishman, William Bennett, in daily intercourse with us, thoroughly English, a splendid musician, and a poetic and beautiful spirit." Concerning Wagner (*à propos* to "Tannhäuser") we read: "I wish you could hear Wagner's 'Tannhäuser.' It is deep, original, and a hundred times better than his earlier operas, although there's much trivial music in it. On the whole, a great thing might be made of it on the stage; and I know he has plenty of courage. I consider the execution and instrumentation remarkable—incomparably finer than anything he ever did. He has another libretto ready, 'Lohengrin.'" Towards younger men than himself Schumann extended the same warm sympathy and admiration for meritorious qualities. Concerning a now well known pianist and artistic gladiator he wrote to Brendel: "Young Mr. von Bülow asks for a couple of lines to you, which I gladly give; for he is a very good pianist, and also a cultivated man who improves on closer acquaintance. I beg you will receive him kindly." From this it appears that even in 1849, Dr. von Bülow resembled the modest violet, the greatest charm of which is only discoverable by putting the nose close to it. Of Ritter the master said, in the same fatherly way: "I think I've helped young Ritter's progress. His nature is decidedly musical, though as yet undeveloped. I don't know whether he'll do something great or vanish without a trace. He needs incessant guidance." Gade was another of Schumann's charges, and the self-appointed guardian would often slip in a word for the Danish musician. "I liked your article on public taste very much," he wrote to Brendel, "and also the arrangement of my symphony, only I was sorry Gade was forgotten." But the charm of this feature of our master's character appears at its fullest in some letters addressed to Carl Reinecke, the present head of the Leipzig Conservatory. The first of these may be quoted as much for its opinions as for its amiability. It appears that, in 1846, when Reinecke was, of course, a very young man, he sent a selection of his compositions to Schumann, whereupon the elder musician answered: "I lacked time to send you a letter yesterday, so write a few lines to-day. I read your compositions with great interest and liked much in them—the rare cleverness and noble aims revealed in them. But you must not deceive yourself into thinking that you can produce anything perfectly new, or avoid the frequent repetition of recollections and prefigurations. At your youthful age all creation must needs be mere reproduction; just as the ore must undergo many cleansing processes before it becomes pure metal. The best culture for an individual melodious mind is to write a great deal for the voice, for an independent chorus, and above all to conceive and shape mentally as far as possible. Look forward with joy to your future, but do not forget the pianist. Skilful execution is a great thing when it is the means of representing truly artistic work." I need hardly stop to point out the true philosophy of Schumann's remarks.

that in youth, as a rule, "all creation must needs be mere reproduction." The fact is exemplified on all hands and in every art, but particularly in the art of of music, and by its greatest professors. Young Mozart reproduced Haydn; young Beethoven reproduced Mozart; and young Mendelssohn—to cite no others among a crowd—reproduced Bach in modern dress. So it will always be, and youthful composers, with any power in them at all, can afford to despise the reproach of imitativeness, or pass it lightly by with "Qui vivra, verra." Schumann appears to have taken very kindly to Reinecke, and their correspondence became intimate, partly on account of the Leipzig musician arranging for the pianoforte some of the master's works. In one of his half-professional, half-friendly communications Schumann made a few very interesting remarks with regard to his well-known "Album for Young People," which he had then (1848) just written. Beginning with a reference to some earlier works taken in hand by Reinecke, the composer said: "Accept many thanks for the trouble and labour bestowed upon these elder children of mine. The younger, too—born the day before yesterday—plead for your sympathy. Really one always loves the youngest best; but these are peculiarly dear to my heart, and truly belong to family life. The first thing in the Album was written for our eldest child's birthday; and in this way one after another was called forth. It seemed as if I were beginning my life as a composer anew, and you'll see traces of the old humour. They're decidedly different from the 'Kinderscenen.' Those are retrospective glances by a parent and for grown folks; while the Christmas Album contains foreshadowings, presentiments and peeps into futurity for the young. But why tell you all this?—you who dive so deeply and sympathetically into my music. You will understand the meaning of these little things better than any one else, and get on their right side."

Many observations of like special interest, and many, the interest of which is general, are scattered through Schumann's letters to his friends. For example, addressing Herr Van Bruyck at Vienna, he said: "I should prefer speaking with you of the musical works of which you wrote me—writing is always so clumsy. Accustom yourself—supposing you have been otherwise accustomed—to think out music freely in your mind, without the aid of a piano. In this way only will the mental fountains flow, and gush with ever-increasing clearness and purity. You must write, as I said, but little. The most important thing is for the musician to refine his inner ear." Further citations might be made, but no more are needed to prove the kindness and quick appreciation with which Schumann regarded contemporary musicians. Eager for his own advancement, he never refused to help the progress of others, and it is impossible to contemplate him in this light without admiration and respect.

I have just said that Schumann was eager for his own advancement, and must now remark that, though constitutionally indisposed to thrust himself in person before the public, he took good care that his works should not suffer for want of "pushing." Writing to Fischhof as early as 1834, he said, "Art cannot exist without encouragement. A Mozart or a Raphael would have been mere tillers of the soil on the favourite solitary island in a peaceful sea." On another occasion he remarked to Dorn, "Sometimes a man imagines he can do without the world; but I rather agree with Jean Paul when he says, 'Air and admiration are the only things which a man can and must unceasingly swallow.'" Later in life, after marriage, he became absolutely prosaic, saying to Koszmaly, "Once I was indifferent whether people cared for me or not, but when a man has a wife and children it's another affair. Then he has to think of the future—wants to see the *fruits* of his labours; not the artistic but the matter of fact fruits, which can be brought and increased only by fame." The practical outcome of these sentiments was a sharp eye for opportunities to gain a favourable review. No chance of the kind was lost, and some of the master's endeavours to turn chances to account were both ingenious and amusing. On one occasion Schumann tried to enlist on his behalf the pen of Moscheles, using, for that purpose, expressions fully interesting enough to quote. He said: "More than a month ago I sent you, through your father-in-law, the sonata which you heard Clara Wieck play. Since I consider myself a link in the great chain, it should be briefly introduced to the readers of my journal. An auto-criticism has nought in its favour, and is quite as difficult as thankless. So wont you send me your opinion of the work in as few words as possible, and permit me to publish it with your name? The sonata does not bear my name, but those of 'Florestan and Eusebius' as authors; so that they alone appeal to you. I should then introduce your words as follows: 'On account of the fraternity of authors, the editors felt obliged to seek the opinion of a third party in regard to this sonata, Professor Moscheles being kind enough to send us the following lines.' Should you, my dear sir, have any open or secret reasons for refusing my request, I should, of course, withdraw it at once; but if you have none, and consider the composition worthy that high form of art in which it is clothed, and, on account of the aspiration by which I am sure it is marked deserving commendation, you may believe me deeply grateful. Your words would have great influence in increasing the circulation of the Journal, which would much delight Mr. Kistner, the publisher. This is the prosaic side of the matter. But did you know how I hope to reach the topmost branches of the tree of heaven, and how I seem to hear in my lonely hours songs from above, which I shall yet reveal to my beloved fellow-men, you could not refuse me the encouraging words essential to every artist." Schumann wrote to Dorn in the same strain: "I don't know whether it is proper to have anything about myself in my own paper. It depends a great deal upon how it is done. People must know that I have the best reasons for saying nothing on such a subject, &c. But I trust to your judgment and insight." Again, to Keferstein, concerning a rival journalist and critic, Fink, whose policy was to let Schumann severely alone: "I hope to be able to show you some of my songs soon; Breitkopf and Härtel have just published a number. It is too contemptible of Fink never to have mentioned a single one of my compositions for nine years, although they have always made such an impression that it was almost impossible to overlook them. It does not trouble me for my own sake but on account of their influence, which I know to be that of the music of the future." The feeling here expressed is most naïvely uttered in the course of a subsequent letter, which actually suggests to the recipient where the writer might be most effectively praised. Thus the passage runs: "Your article is a new proof of your friendly feeling. Some things in it, particularly in regard to myself, seem to me (don't take it amiss) too enthusiastic. If the article bore the signature of its kind author (which I could not expect of you in your situation) I should have no scruples. But the public are rather suspicious of anonymous enthusiasm, and imagine there's some good friend in the case; and if this is so, for you are a dear and valued friend, the public require the name, that they may be able to trust and believe. However that may

be, *your* sympathy gladdens my heart. I hope my future works may at least not lessen it. If you wished to bestow public praise upon Clara and me the Frankfort Journal would be a good place. Still, I fear the editors take too little interest in strangers. Try them, dear friend. If they won't take your article, I would propose the *Evening Journal*, or, still better, the *Journal of Elegance*. I am, to tell the truth, too proud to wish to influence Fink through Härtel, especially as I hate any quickening of public opinion by the artist himself. Any one who is really meritorious will succeed. Do not think I am deaf to solid, skilful criticism, but an artist should not trust to himself for it."

In 1842, Schumann and his wife contemplating a visit to Vienna, the master begged his friend Koszmaly to do the needful puff preliminary.—"This brings me" wrote Schumann "to a petition. We (my wife and I) made an excursion a short time ago to Bohemia, and among other places, to Königswart, where Prince Metternich was. He received us most graciously and promised his protection in a very friendly manner if we should visit Vienna. This quite pleased me. Now, I should like the people there to know somewhat of my compositions, and should especially like my first symphony performed, and perhaps one other. The Viennese are ignorant people, and, on the whole, don't know much which goes on outside their own city. However, they are well known in the musical world, and a favourable reception there would be most advantageous to me. Will you not introduce me and my symphonies by an article in Schmidt's paper? In that case I will send you the piano score *à quatremains*, and, if you wish, the whole score. The review must be published by October, because, if we go, we must start in November. Write me a friendly 'Yes' if possible, and let me thank you in advance for it." On other occasions Schumann, who deserves all the credit due to perseverance, said, still addressing Koszmaly: "With some timidity I inclose a parcel of my old compositions. You will easily perceive how immature and incomplete they are. They are mostly reflections of my agitated youth: the man and musician in me strove for simultaneous expression. It is so even now that I have learned to command my music and myself better. . . . Now don't call me vain if I send you these old things, which I outgrew long ago, and thankfully accept your kind offer to say a word or two about them. I always despised an artist who sent his trash fresh from the press to all the editors as fast as the post could carry it. . . . My works, I think, give food for reflection; and it will be easy for you to write a couple of columns on them. As Härtel published most of them he would be much gratified by a brief notice in your journal. As these early works are to be brought before the public, perhaps it will be well to state that none but the first four have been alluded to in any paper for ten years. I think it would do to write your article independently, and not in the usual style of reviews; but do as you like, dear friend. When you have waded through this first heap I'll send you, if you wish, a second (my lyric period) and perhaps the symphonies and my last chamber music." Concerning such a man as Schumann, and in connection with such music as that referred to above, it would perhaps, be wrong to use the word "bore." Nevertheless, one would much like to know what Koszmaly thought of his correspondent at the time.

Schumann's letters contain but few remarks upon the great composers of previous generations. In fact there are only two instances in which opinions with regard to them are frankly stated. One of these has reference to Palestrina. Addressing Franz Bendel the master said: "I owe you many thanks for the music you sent me, especially Palestrina's. It often sounds like the music of the spheres, and then what art! I think he's the greatest musical genius Italy ever produced." On another occasion, Schumann, addressing Keferstein, discussed Bach at some length: "I have often—dare I confess it?—doubted if you took the same interest in the efforts of the junior portion of the musical world that I once remarked. A remark recently made by you in a Stuttgart paper confirms my suspicion. You said 'From Bach and Kuhnau we first learn the source of Haydn and Mozart's music, but not where the new generation get theirs.' Such, at least, was the idea. But I don't quite agree with you. Mozart and Haydn knew Bach but partially, on single sides, and it is by no means clear how a mere intimate knowledge of him would have affected their productions. But the deep combinations, poetry and humour of the new school of music draws its inspiration largely from Bach. Mendelssohn, Bennett, Chopin, Hiller, and all the romanticists (I mean the Germans) approach Bach much more nearly than Mozart; for they all are thoroughly acquainted with him. I myself bow daily before this lofty spirit, aspiring to purify and strengthen myself through him. Then Kuhnau, honourable and delightful as he may be, should not be ranked with Bach. Even had Kuhnau written the 'Well-tempered Clavichord', he would be but the hundredth part of Bach. In my estimation Bach is incomparable, incommensurable." With these words of truth and soberness I close my extracts from Schumann's most valuable and interesting letters.

As to the man whom our investigation has revealed in the light emanating from himself, there can be no need to say much. He has appeared to us in many phases, in various bodily and mental states, and under all manner of conditions with regard to extraneous things. But he has never lost our sympathy and admiration. Even his littlenesses had their origin in amiability of nature or greatness of purpose, while his peculiarities of constitution, taken together with their reflection in his music, show that art demands for its completeness painful service as well as joyous devoirs. There are birds who sing best in the sunshine, and there are others who must be blinded in order that out of darkness may come their noblest carollings.

CLASSICAL MUSIC.

By Charles K. Salaman.

Classical Music is an expression in common use. Its just signification is, however, not as commonly understood. It will be my endeavour to ascertain, and if possible establish, its correct meaning. The ordinary reply to the enquiry,—"What is classical music?" although, to some extent, true, is nevertheless an extremely vague and limited one,—insufficient and unsatisfactory. It is said to be music of a certain standard of excellence composed by the great masters, among whom are specially named, Bach, Handel, Haydn, Mozart, Beethoven, Weber, Spohr, and Mendelssohn. It is affirmed to be music moulded in the form of the modern Sonata—a form which would comprise Sonatas for single instruments, and for one or more instruments in concert; Concertos for solo instruments accompanied by the orchestra,—a form which would also include the modern Overture and the orchestral Symphony.

As in the world of literature there are literary-classics—a classic being understood to signify an author of the highest rank—so, in the realms of music, there are, in an analogous position, music-

classics. It must not be inferred, however, that all music composed by a music-classic must needs be classical; neither does it necessarily follow that every musician who composes classical music may be entitled to take rank as a classic.

How then shall classical music be defined? Speaking in comprehensive terms it may be defined as music composed upon certain established scientific principles, universally recognised by cultured judges of music as true; music, moreover, of great excellence, displaying a high order of musical talent, if not of elevated genius, and originality of musical thought; rich in musical ideas, logically treated, and developed with masterly skill;—music, in fine, which fulfils the conditions that are deemed essential to constitute it of superlative excellence.

Unlike literature, music has no classics of antiquity. Albeit the eldest of the sister arts, music, in its practical results, is the youngest. Leaping over many ages, the sixteenth century must be reached ere a musician qualified as a music-classic, and music which may be justly denominated classical, can be met with. Even at that comparatively late period is found much crude musical erudition devoid of grace and beauty, learned theoretical contrivance, in *canon* and *fugue*, with little or no embellishment of melody or modulation to impart to it the warmth of life and the charm of sympathy.

It is a fact in musical history that music passed from Flanders to Italy, and there took root. Italy, which had long been famous for her priceless treasures in poetry, architecture, sculpture, and painting, welcomed music as her youngest daughter. She was soon patronised and encouraged by the Church, which had already given countenance and support to her elder sisters. Music-composers arose and flourished, and consecrated their genius to religion. Palestrina, Croce, Carissimi, Stradella, Scarlatti, Cesti, Marcello, Leo, Durante, Clari, and other illustrious masters of the sixteenth and seventeenth centuries, inspired by the sublimity of their sacred themes, sanctified music, and elevated her to the pinnacle of glory. Italy became the recognised Academy of Music for the entire world, and her musicians were the acknowledged teachers of the "Divine Art." Their sacred works may be justly regarded as the massive pillars of that beautiful and classic temple—the Musical Parthenon of Italy—to which all aspirants for high distinction in music turned for instruction and inspiration.

When music was summoned to the assistance of the drama, in the form of *Opera*, hardly any appreciable difference was perceptible between music composed for the Church and that designed for the stage. The rules for the composition of music for opera, as laid down by the early great musicians of Italy, were stringent, and they were inflexibly maintained by all subsequent composers of Italian opera, whether natives of Italy or of foreign countries; such, for example, as Hasse, Handel, Paer, Simone Mayer, and Meyerbeer—in his earliest dramatic works. Being composed after a high standard of merit insisted upon by the then greatest music-classics of that age, their music was generally accepted as classical.

England, in the sixteenth and seventeenth centuries, could also proudly boast of her music-classics, and of her classical music designed for the service of the Church. The grand simplicity of the Protestant Cathedral Service inspired Tallis, Byrde, Gibbons, Purcell, and other great English musicians to consecrate their musical genius also to religion; and thus England possesses a repertory of ecclesiastical music of transcendent beauty by native composers, which, for sublimity and classic purity in construction and vocal harmony, is unsurpassed, perhaps unequalled, by the Church-music of any other country. Then the great Madrigal composers of England and Italy claim admittance to the inner circle of music-classics, and their productions claim to be entitled classical. In the category of music so called, must also be admitted the Suites de Pièces, precursors of the early *Sonata*, composed by Sebastian Bach, Handel, Frescobaldi, Rameau, Martini, Couperin, Muffat, Corelli, Geminiani, Tartini, and others for the harpsichord, organ, and violin, introducing ancient dance measures invented in Spain, France, Germany, and England which gave place subsequently to music shaped in another manner, such, for instance, as the early Sonata, by Domenico Scarlatti, William Friedemann Bach, Emanuel Bach, Pescetti, Galuppi, Paradies, and other musicians who flourished in the beginning and middle of the eighteenth century. These after a time were superannuated, so to speak; and again, another form of instrumental music devised and richly endowed by Haydn, Clementi, Mozart, Dussek, Steibelt, John Field, Woelfl, Cramer, Beethoven, Hummel, and Moscheles, bearing the classic impress, was accepted as a model for all classical instrumental music. Although Beethoven adopted this form, and used it with more or less variety as the outline of all his Concertos and orchestral Symphonies, he modified it to some extent in many of his pianoforte Sonatas. It is unnecessary to particularise works now so familiar.

About the year 1820, or earlier, a style of instrumental music was introduced by celebrated pianists and other instrumentalists for the purpose of exhibiting their own extraordinary and special executive powers. Fantasias, Capriccios, and endless airs with brilliant *bravura* variations, then astonished and delighted musical audiences for a long period extending to nearly, or quite, thirty years. The music of Moscheles, Henri Herz, Carl Czerny, Pixis, Mayer, Hummel, and countless imitators, reigned for many years in the ascendant, and very little else could obtain a hearing. Although well composed this music did not bear the genuine classic stamp, and after it had served its purpose it gradually went out of fashion and was laid aside to give place to other forms of solo instrumental music which possessed no stronger right to classic rank.

The "Songs without Words," introduced by Mendelssohn nearly fifty years since, were at first received with scant favour, and it is said that it was with difficulty a publisher was found to print them in England. True musicians perceived at once their classic character, and Mendelssohn was soon imitated with more or less success. These lovely movements effected a remarkable revolution in the public taste for pianoforte music, and accustomed audiences to hear short pieces of a few minutes' duration. This was a great and beneficial change after the protracted compositions to which they had so long been doomed to listen. Having assigned to the celebrated "Lieder ohne Worte" the title classical, it will perhaps be asked under what category may be justly placed the shorter pianoforte pieces of John Field, Thalberg, Henselt, Chopin, Ferdinand Hiller, Schumann, Bennett, Stephen Heller, Silas, and Rubinstein, consisting of single movements, respectively entitled Rondos, Nocturnes, Ballades, Romances, Reveries, Scherzos, Toccatas, Airs Variès, Saltarellos, Tarantellas, and short pieces composed in the manner of the old dance measures of the seventeenth and early part of the eighteenth centuries, which may or may not in every instance fulfil the conditions of classical music?

It may be replied that the music of these delightful composers is of a mixed character—partly roman-

tic and partly classical; inasmuch as the most part of their contributions to the vast repertory of pianoforte music is composed with masterly skill, and rich fancy, displaying the erudition and genius of cultured musicians and the technical knowledge of accomplished *Virtuosi*.

The foregoing views may possibly surprise many, who, from not having given to this subject a due amount of consideration, have hitherto entertained an imperfect apprehension of its correct limits. They will scarcely have conceived the wideness of its range even before the extensive area of vocal music is entered. In this vast space will be found, as in orchestral and solo instrumental music, frequent modifications in design and treatment—every new form being impressed with the classic hall-mark. Comparing, for instance, operas by Pergolesi, Alessandro Scarlatti, Leonardo Leo, Buononcini, Handel, and Porpora, with those by Purcell, Cimarosa, Gallupi, Sacchini, Paisiello, Zingarelli, Gluck, Piccini, Mozart, Beethoven, Weber, Bishop, Rossini, Meyerbeer, Bellini, John Barnett, Verdi, Macfarren, Wallace, Wagner, and Gounod, it will be observed how diverse and marked have been the various modifications in the forms and musical treatment of classic-operatic music at different stages of the art's progress.

If this fact be admitted, who shall decide that the "Alceste," "Orfeo," and two "Iphigenias" of Gluck; the "Don Giovanni," "Idomeneo," "Le Nozze de Figaro," and "Zauberflöte" of Mozart; the "Matrimonio Segreto" of Cimarosa; the "Agnese" of Paer; the "Fidelio" of Beethoven; the "Freischütz" of Weber; the "Jessonda" of Spohr are classical operas: and that the "Semiramide" and "Guillaume Tell" of Rossini; the "Dinorah" and "Les Huguenots" of Meyerbeer; the "Faust" of Gounod; the "Lohengrin" and "Tannhäuser" of Wagner; the "Mountain Sylph" and "Fair Rosamond" of John Barnett; the "Lurline" and "Amber Witch" of Wallace; and the "Helvellyn" and "Robin Hood" of Macfarren are not classical. Composed in various styles, at various periods, according to the idiosyncracy of their respective authors, they equally bear the classic stamp although they may be unequal in excellence.

Upon what principle shall it be determined that the Overtures to "Don Giovanni" and "Figaro," to "Der Freischütz" and "Oberon," to "Ruy Blas" and the "Midsummer Night's Dream," are classical? and that the Overtures to "Guillaume Tell" and the "Siege of Corinth," the Overtures to "Lurline," to "Helvellyn," and "St. John the Baptist" are not classical? Upon every true principle of musical criticism it is beyond argument that they are all classical.

The chamber vocal music of Schubert, Thalberg, Fesca, Schumann, Molique, Sterndale Bennett, Macfarren, Rubinstein, Bishop and Gounod may justly assert its right to classical rank. Another style of vocal music must be also considered as entitled to similar distinction. This is the Glee, rendered famous by the learned, harmonious, and graceful compositions of classic vocal harmonists such as Dr. Callcott, William Horsley, Attwood, Samuel Webbe, Beale, Goss, Spofforth, Bishop, and other famed musicians, whose names cannot fail to occur to the reader.

The question is persistently asked, "Is Richard Wagner, the reputed head of the so-called Advanced German School of Music, the composer of the 'Music of the Future,' a music-classic?" Music-critics in their reply widely differ in opinion. From some he receives praise amounting to adulation; from others he receives *dis*praise bordering upon abuse. A man who has the temerity to think differently from his fellows, and courageously expresses his opinions, must expect to be blamed by his contemporaries. Bold innovators upon established canons in art naturally meet with opposition not less bold. If by a genius we understand one who conceives and carries out new ideas, Wagner is undeniably entitled to that designation. He throws aside with scorn the accepted classic forms of the musical drama, and constructs and arranges his materials after his own fashion in obstinate defiance of precedent. He appears in the two-fold capacity of poet and composer. The legendary subjects he selects for his dramas being of national interest appeal to the national instinct. His operas are grandly imagined and are sumptuously placed upon the stage, and being full to repletion of superb theatrical effects they enforce admiration irrespective of the music. The long continued *musica parlante* unrelieved, as in the old form of opera, by completed songs and concerted vocal pieces, produces a sensation of painful weariness despite the lovely snatches of tuneful melody, the rich, but too frequently introduced eccentric and discordant harmonic combinations, and the great magnificence of the instrumentation, which are leading features of the special characteristics of Wagner's dramatic style. But still the enquiry, "Is Wagner classical?" To this I would reply, according to the generally accepted conditions of classical music, No! But that seeing how often, in the course of time, musical taste has changed; how music distrusted at one period has been welcomed at another; knowing that it is contrary to nature and experience that art should remain always the same; and believing that the resources of music have not yet been fully unfolded, that in fact they are inexhaustible, it is impossible to imagine that our successors will think precisely as we do with regard to musical composition. I am quite prepared to believe, when I reflect upon the chequered course of musical history, that Richard Wagner may possibly be the pioneer of another style of composition which will attract hereafter more general admiration, and that a future generation of musicians may insist upon enrolling his name among the already acknowledged music-classics. We are accustomed to certain forms of composition, the invention of great masters of a past age, which have been accepted as classical models by their successors. But as superlatively fine music was composed before these forms were known, who will assert that they will be enduring, and the only classic forms in which the music of the future will be moulded? This is a question of classical or non-classical music, not one of ugliness or beauty. I repeat what I have stated as my opinion on a former occasion, that the taste for musical ugliness is rapidly on the increase among a certain section of German musicians, who appear to discover not only sublimity, but grace and beauty in ugliness, which, doubtless, is a taste to which it is possible to become habituated by education and time.

From what I have already remarked with reference to classical music, it must be evident that there can be no fixed, unalterable standard as regards form in music to qualify it for classical distinction, because, in accordance with a law of Nature which insists upon perpetual change in all created things, some musical forms accepted at one period as classical give place hereafter to other classical forms.

Taking, then, into consideration this almost limitless view of classical music, embracing as it does so large an interval of time, such various nationalities, such variety in forms and styles, it must be conceded that the meaning hitherto assigned to the term

is much too narrow, and inexpressive of its scope and extent.

Before concluding, I would endeavour to dispel some errors which I hold to be alike unjust and injurious, but which are too often obstinately maintained. It is undoubtedly a fallacy to imagine that Germany or Italy, or any other country possesses a monopoly in the term classical music; that it is an expression which properly attaches only to the music of a particular period, a particular country, or to the celebrated names of a few eminent composers. It is no less a common error to suppose that music cannot deserve the title classical, which is of modern growth, and moreover, the production of native musicians of Great Britain and Ireland. It must be understood to be within the range of possibility that a great musical genius may arise in this country bearing the not uncommon appellation "William Smith," who shall compose music as truly entitled to be called classical as any music written by Mozart or Beethoven. It cannot be too often repeated that classical music is of no special period, form, style, composer, or nation. It must be borne in mind, nevertheless, that to entitle music to be deemed classical it must possess its unmistakable characteristics, and bear a clearly defined, intelligible, classic stamp.

It might be well if those who have hitherto used the expression "Classical music," without having a distinct notion of its true significance, were to substitute for it the terms "Standard works of the music-classics," or "The compositions of the great masters." These comprehensive expressions, which might include the classic works of any, or of all countries, styles, and periods, would be at least understood.

Those who would discover classic beauty in music, who would seek for musical excellence irrespective of its source, must eschew alike predilection and prejudice. They must not turn from the classical musical productions of this country, because, forsooth, pandering to the common or vulgar taste of a large portion of the public the music-market may be glutted with numberless specimens of musical mediocrity, manufactured to supply an extensive unhealthy demand for music of a particular class which is intended only for a wide circulation, and for immediate sale; and thrust into public notice by advertisements, "royalties," and other adventitious means. Good music, like good wine and modest merit, must be sought for. Much excellent music will thus be discovered which may have long lain hidden from public attention; not on account of any deficiency of merit, but for want of favourable opportunities of becoming known. How many musical flowers are born to blush unseen and waste their sweetness on the desert air!

A conspicuous instance of unmerited neglect has lately been brought prominently to notice by the generous and spirited efforts of Madame Jenny Viard-Louis. Twice at her now famous concerts has been performed by her magnificent band of instrumentalists, under the able direction of Mr. Weist Hill, an orchestral Symphony by the late young, and now deeply lamented German composer, Hermann Goetz, which has been unanimously pronounced to be not only a work of genius, but one of the finest orchestral Symphonies of recent times. How sad to contemplate this young and neglected musical genius yearning in vain to hear his work executed, and pining for opportunities to exhibit still farther his matured powers in the composition of other great works, which might have given him the right to a niche in the Vallhalla of the Muses as one of the music-classics of Germany!

MUNICIPAL ABOLITION OF SACRED MUSIC.

The tendency of History to repeat itself has just been curiously exemplified in Paris. Although near upon a century has passed since the event took place, and the effect of distance has toned down its grotesque horror, none of us can forget that the French, in the height of their first revolutionary madness, not only abolished Christianity, and deposed the Almighty, but formally decreed His non-existence. They turned their backs on the Everlasting Goodness, and worshipped Reason as typified by a prostitute. True, the outward and visible expression of this insanity did not last long. Napoleon succeeded to power, and his keen intellect saw that the religious element in humanity could not be ignored even as an engine of statecraft. At a nod from him, therefore, back came the Christian *cultus*, and France had once more a God. The lesson taught was easy, and should have sunk deep into the national mind; but this appears not to have been the case. Nothing has been learned of common sense in matters pertaining to religion by the most energetic spirits of France, and it is only for want of opportunity that they do not revive the heathen zeal of the Convention, and write over the gates of Père la Chaise, "Death is but an eternal sleep." We do not go for proof to the reign of the Commune, but rather to one of the most recent acts of the Municipal Council of Paris. That Council, as everybody knows, faithfully reflects the political mind of the capital. Elected by universal suffrage, it is as "red" as its electors, and loses no opportunity of expressing sentiments which, logically carried out, would overturn the present constitution of society. Rarely, however, does the Council get a chance of showing its contempt for religion, but the zest with which the opportunity is seized when it does come, and even when it can only be got at in a roundabout way, will appear from the extraordinary circumstance to which we now ask attention. The Municipality have long had the laudable habit of encouraging musical composers and societies, by offering prizes for competition, and it appears that, a little while ago, the whole matter of these *concours* was handed over to a Committee with a view to improvement. Having duly considered the subject, the Committee reported, through one of their number, M. Levraud, who, with reference to sacred music, made the following remarkable observations:—

Votre commission, messieurs, pense que l'art religieux a fait son temps. Il a atteint une grandeur incomparable avec les S. Bach, les Haendel, les Haydn, parce que ces hommes de génie ont su exprimer et traduire des passions humaines tout en mettant en scène des êtres imaginaires. Plus l'etendue des connaissances humaines se développé, plus cet art est incompatible, parce qu'il exprime, avec l'esprit scientifique et de libre pensée qui caractérise notre époque; le Conseil Municipal de Paris ne saurait l'encourager, et nous vous proposons en conséquence, d'exclure du concours la musique religieuse sous toutes ses formes. Nous n'entendons pas seulement par musique réligieuse la musique d'église proprement dite, c'est-à-dire toute composition musicale écrite sur des paroles faisant partie du domaine de la liturgie, mais aussi l'*oratorio*, que l'ancienne commission, loin d'exclure du concours, offrait au contraire comme modèle à suivre aux concurrents.

We have given these astounding words in the original for the sake of historic accuracy, and now, for the benefit of such among our readers as are not acquainted with French, we supply the equivalent English:—

Your Committee, gentlemen, think that religious art has had its day. It reached the height of grandeur with S. Bach, Handel, and Haydn, because those men of genius knew how to express and convey human passions while dealing with imaginary beings. The more the extent of human knowledge increases, the more this art is incompatible, on account of what it expresses, with the scientific spirit and free thought of our age; the Municipal Council of Paris ought not to encourage it, and we propose to you, therefore, to exclude from competition religious music in all its forms. We understand by religious music, not only church music, properly so called, that is to say, every musical composition having words that belong to the domain of liturgy, but also the *Oratorio*, which the old commission far from excluding, held up as a model for competitors to follow.

So, then, there is an end in Paris of religious music, as far as the Municipality can bring it about. M.

Bourgault-Ducoudray may, at present, go on writing, "Symphonies Religieuses," and M. Lamoureaux and M. Pasdeloup may, at present, organise performances of Handel, but Paris in her collective capacity repudiates the art to which they are devoted as incompatible with the scientific knowledge and free thought—save the mark—of this enlightened age. It would, of course, be folly for the earnest musicians of France to argue with M. Levraud's Committee, and perhaps they have really little to fear from the spirit which dictated such blundering and unphilosophical tactics. M. Levraud and his fellows hate religion, and they assail it by conspiring against one of its forms—let us add one of its glories. "O fools and blind." They should rather abolish the religious sentiment from human breasts. Exhaust the fountain, and the bed of the stream will soon be dry. But this not even the Municipality of Paris can do, though they be silly enough to try their best and worst. "Vain effort!" exclaims M. Léon Escudier in *L'Art Musical*. "For even if religion should disappear from the earth, it will remain in the soul of the artist, living, strong, and with all its poetry." There is something inexpressibly humiliating in the fact that the representatives of the capital of a great nation should, in our day, commit such an act of folly. Mrs. Partington's hope of success in her single-handed struggle with the Atlantic was confidence itself compared with that which M. Levraud and his colleagues are entitled to entertain. But even if there were a prospect of success, what means have the Council adopted to secure it? In the name of scientific research and free thought they propose to limit the operations and curtail the liberty of the composer. "In this new *cultus*," writes an indignant French journalist, "Free Thought begins, according to custom, by restraining freedom and forbids composers to write religious music. Thank you, thank you, Free Thought?" But revolutionary logic is generally one-sided, and in this case it seems to be purblind, for, if the idea of the Commission be carried out to the bitter end, it will have consequences hardly discerned now, perhaps, by its advocates. Abolish religious music and what becomes of scores of popular operas? As *L'Art Musical* points out, "La Favorita" will then be impossible, while "Robert," "Les Huguenots," "Le Prophête," "Moïse," "Polyeucte," and a host of others will lose some of their finest numbers. The Parisians have not yet understood this, and we doubt if even the Municipality would make such a sacrifice to the "scientific spirit and free thought that characterise our age."

It may be asked, What does M. Levraud's Committee propose to put in the place of religious music? The previous Committee, it appears, recommended that subjects bearing upon current events should be prohibited to composers, and the restriction was undoubtedly a wise one. But M. Levraud would abolish it altogether and give music liberty to sing the praises of petroleum. He says: "Should an author and composer who take *Spartacus* as the subject of their common work be excluded on the pretext that they encourage Socialism? or, again, should they be shut out if they illustrate the taking of the Bastile on the plea that they countenance insurrection? Let us have done with these chimerical fears and give all possible latitude to the inspiration of the poet and musician"—all possible latitude, that is, short of writing a Hymn, a Mass, or an Oratorio. Truly, the whole matter is very melancholy. These "conscript fathers" of Paris would doubtless talk indignantly of religious intolerance. But their own is far greater. Christianity, save in a few local manifestations, has never warred against art. It adopted the music and the architecture of the faiths it superseded; and sang in Grecian "modes" in Grecian temples. Only in the closing years of the nineteenth century do men who claim to represent "the spirit of the age" decry the noblest forms of art because they are connected with a creed.

It seems strange that for the resuscitation of operas sung in the language of the country we should be indebted to a foreigner. Mr. Carl Rosa, however, may rest assured that his efforts in the cause he has at heart are thoroughly appreciated; but it would be worth while, whilst acknowledging the gratification we feel at the excellent performances he has given us, not to ignore the fact that from a calm hearing of the English Opera of the past we may learn a very useful lesson as to the construction of the English Opera of the future. Wagner has assuredly preached to us words of wisdom respecting the absolute necessity of poetry being one of the important elements of a great Opera; and although we may not agree with him in all the rules he lays down for the composition of a lyrical work which shall be worthy of the name, no person can follow the music and words of many of the so-called English Operas revived by Mr. Carl Rosa without feeling that both author and composer were suited only for the time in which they wrote. Certainly the music of the "Bohemian Girl," for example, is not of a very high class; but we must recollect that this is the kind of poetry upon which Mr. Balfe exercised his talents:—

Gipsy Queen. Down on thy knees the gem restore,
E'en in thy shame amaz'd;
Or long years of sin shall deplore
The storm which thou hast rais'd.

Then *Devilshoof*, who has stolen the "gem," says aside:—

It best might be the prize to restore,
Much as I seem amaz'd
Or hereafter I may deplore
The storm which I have rais'd.

And when the *Queen*, after compelling him to give back the property, says:—

'Tis the wisest thing thy miscreant heart can do.

The robber threateningly replies:—

Who from my grasp such prize could wring,
The doing it may rue.

We sincerely hope that English Operatic art in times to come may not be modelled upon such works as we have called attention to; but whilst gauging the real value of the once popular "Bohemian Girl," let us at least freely admit that the composer Balfe was in every respect equal, if not superior, to the poet Bunn.

Thomas Renson, a "professional singer," who made his appearance at a police court a few weeks ago charged with assaulting a constable who requested him to "move on," by desire of the inhabitants of the streets through which he exercised his vocation, will have time to reflect during his two months in prison that in his address to the magistrate he boldly accused the British public of indifference to the art instead of to the artist. "For the last six months," he said, "I have been singing about town some of the finest songs in the English language. I have sung for two hours at a time before the mansions of the rich and noble, and then perhaps they have given me twopence. There must be something wrong," he continued, warming with his subject, "when a man like me, who is capable of giving expression to the music of the best composers should have his feelings agonised as mine have been by the coldness and contempt of the world. In the best streets and squares of London I have sung before the highest of the land as many as a hundred songs for eighteenpence; but the people have no ear; the taste for music has degenerated, and I am the victim." Now there are very many persons with an exalted opinion of their own

vocal powers who cannot command any terms at all for their services; and what proof have we, therefore, that Mr. Renson, in receiving eighteenpence for a hundred songs, was not paid as much as—or perhaps even more than—he deserved? Besides it must be recollected that on the occasion referred to he was asked by his audience to walk off; and without entering into the question whether this was or was not a sign that "the people have no ear," he should have quietly pocketed the affront and retired with becoming dignity. But although he said that he had "nothing to complain of individually" with respect to the policeman who interfered with him, he knocked him down twice, and then, with assistance, was conveyed to the station-house in a cab; so that he appeared resolved to add another "victim" to the lowered musical taste of the day.

It might reasonably be imagined that those persons who advertise to teach the various branches of music in an incredibly short space of time would be too glad to put their real names; for, apart from thus proving that they have a positive *status* in the profession, it would show that they are not afraid boldly to throw down the gauntlet and defy those artists who still maintain the theory that to build up the musical mind, as well as the fingers or voice, requires long and arduous teaching on the part of a Professor, and long and arduous study on the part of a pupil. And yet, strange to say, a perusal of some announcements of this kind lately, convinces us that in nine cases out of ten the initials only of these gifted individuals are given. "O P," for instance ensures "rapid and brilliant execution in half the time ordinarily employed," or "Q R" in a few easy lessons "trains the voice" and enables any lady to "sing difficult music." It is doubtless very agreeable to be able to arrive at perfection in an art with so little trouble; but is it fair that the method adopted should be kept so profound a secret, and that such valuable teachers should only be known by detached letters of the alphabet? The names both of the Professors and their pupils who have produced great results before the world by employing the "ordinary time" for study are tolerably familiar to us all; let then those who can produce the same effects by different means come forth from their hiding-places and give us the benefit of their experience. They have no more right to throw a slur upon others, under shelter of the anonymous, than has the lady who, recently in her zeal for providing for one of her late servants, casts a stigma upon a hard-working race of men by advertising that she is anxious to recommend an "exceptionally honest coachman."

We know nothing whatever of the merits or demerits of the several musical executants who have made a name in the United States; but, judging from the plain speaking upon artists and writers on art constantly met with in American journals we cannot but think that a musician endowed by nature with the sensitive feelings of Mr. Whistler would have no easy time of it on the other side of the Atlantic. We have often quoted some of the paragraphs from papers which have been forwarded to us from America in proof of our assertion that it is not often the custom to qualify either praise or dispraise so as to make the first less fulsome or the second less galling; and we only return to the subject because when we see in a journal now before us that one person is termed "Beer-garden Tommy," and another the "Champion Billingsgate musical critic of this age," it seems that the custom of "plain speaking" we have alluded to is likely to become too plain to be pleasant, even to non-fastidious readers. In an address to concert-givers, too (in the same paper), who have neglected to send tickets it is said "now, inasmuch as one may have very nimble fingers and a mellifluous throat, and yet be an egregious idiot, we here, (by way of a gentle hint) venture to remind all such artists that we have never asked for their money as advertisers or subscribers (and very few of them have ever offered it); but for them to expect us to pay for tickets to their concerts in addition to our contribution of the time neccessary to attend them, and puff them afterwards, is *just a little more* than unreasonable—it is both impertinent and preposterous;" and this is clenched by the assertion "'them's' our sentiments," so that there can be little doubt that the editor's resolution on this matter must be accepted as final.

The process of hatching *canards* has lately been carried on in musical circles with much perseverance and success. First came a report that Madame Adelina Patti had injured her knee and would probably be compelled to lose the limb. No sooner was that safely disposed of than the discovery, by Robert Franz, of Bach's 150 violin sonatas started into life, and flew through Europe, meeting everywhere with more or less unquestioning acceptance. In due time came a contradiction from Franz himself, and everybody said to his neighbour, "I told you so." After this, one might have supposed that the public would be slow to put faith in rumour. But credulity prevails as much as ever, if we may judge by the readiness with which certain reports about Herr Joseph Joachim have passed current. It is going the round of the press and society—we even saw it in some real or pretended correspondence from Berlin—that the eminent Hungarian artist, having sustained a serious pecuniary loss, intends to take up his residence in this country, where a "lucrative post" is open to him. Without a doubt we should all welcome Herr Joachim, as a resident amongst us, but, in common parlance, the news is "too good to be true." Indeed, we have the highest possible authority for stating that it has not the smallest foundation in fact. Herr Joachim has *not* lost a considerable sum of money; a "lucrative post" has *not* been offered him in England, and he has *no intention* to quit Berlin. Thus disposing of the matter, we may wonder who invents these mischievous and often painful reports. That they are so readily credited is not, perhaps, astonishing at a time when journalism seems to be degenerating into the mere retailing of gossip.

CARL ROSA OPERA COMPANY.

As we anticipated, Wagner's "Rienzi" and Bizet's "Carmen" have been the principal attractions at this establishment; although, from some cause beyond our power to divine, one—and only one—hearing has been given to Ignaz Brüll's "Golden Cross," about the merits of which, on its production in this country, we took the liberty of differing in opinion from the criticisms of most of the continental journals, and many of the English ones. One event, however, which gave some little variety to the general cast of the well-known operas performed, was the first appearance on any stage of Miss Mulholland as the *Gipsy Queen* in the "Bohemian Girl." This young lady has already made a favourable impression as a concert vocalist; and if we may judge both from her singing and acting in the somewhat unimportant character which she modestly chose for her operatic *début*, her success on the stage depends very much upon her power of turning the gifts she undoubtedly possesses to the best advantage. With a pleasing and well-trained voice, and an aptitude for seizing upon the salient points of the part she assumes, there is every hope that experience and study may eventually place her in a high position; and we confidently anticipate that next season she may more firmly cement that good feeling which she at once established between

herself and the audience. Her reception was everything that could be desired, and at the end of the second act she was enthusiastically recalled. As the closing night of the season was prolonged until the 22nd ult., there is every reason to believe that the success of the series of performances has even exceeded Mr. Carl Rosa's expectations.

CRYSTAL PALACE.

The Concert of the 1st ult. was noteworthy for the first appearance at the Crystal Palace of Herr Xaver Scharwenka, the composer and pianist, who performed his own Concerto in B flat minor. Herr Scharwenka was born at Samter, in the province of Posen, in 1850, and studied music under Theodore Kullak, at Berlin. His published compositions, which are numerous, are almost entirely for the piano. The Concerto which he performed on this occasion at the Crystal Palace is the same which was played last year at these concerts by Mr. Dannreuther. It is a work of great beauty, and of more than average originality. The second movement—a somewhat elaborate scherzo—is especially charming. As a pianist, Herr Scharwenka obtained perhaps even more success than as a composer. His work is very showy, and in parts extremely difficult; but it was played not merely with a perfect technical mastery of the instrument, but with an amount of taste and feeling that proved the performer to be an artist of the highest rank. In a number of short solos played later in the afternoon, the pianist was no less happy; a "Staccato Etude" of his own composition was not only interesting as music but a very remarkable display of executive skill. The greater part of this afternoon's concert was occupied with a performance of Mendelssohn's "Hymn of Praise," the solo parts of which were given by Miss Robertson, Madame Louise Mills, and Mr. Barton McGuckin.

The novelty at the concert on the 8th was the production of Mr. C. Villiers Stanford's Symphony in B flat. This work gained the second of the two prizes offered about three years since at the Alexandra Palace, when the first prize was carried off by Mr. F. W. Davenport. We are by no means disposed to rank the present among Mr. Stanford's most successful efforts; indeed we consider both his "Forty-sixth Psalm" and his "Festival Overture," written for Gloucester, far superior to it. That the work shows the hand of a trained musician need hardly be said; but the ideas are in parts too trivial for symphonic treatment; and there is a tendency to diffuseness which impairs the effect that the work might otherwise produce. The finale we consider the most successful movement; and it is only fair to Mr. Stanford to say that the orchestra is throughout treated skilfully, and sometimes with great felicity. At the same concert Mdlle. Krebs played Schubert's great Fantasia in C, in Liszt's effective arrangement for piano and orchestra, giving also with marked success Mendelssohn's "Rondo Capriccioso." The other instrumental pieces of the afternoon were the Overtures to "Der Freischütz" and "William Tell." Miss Thursby and Herr Henschel were the vocalists.

A very fine rendering of the "Eroica" Symphony opened the concert of the 15th, which contained more than one feature of great interest. Foremost among these was the first appearance at these concerts of a young pianist, Miss Helen Hopekirk, who has lately completed her studies at the Leipzig Conservatorium. She came forward on this occasion with Saint-Saëns's Concerto in G minor (No. 2). The work, though clever and well adapted to display the performer, is not particularly interesting as music; but of Miss Hopekirk's playing we can speak in the highest terms. Her execution is very clear, and highly finished, and she plays with an amount of fire and spirit, never, however, carried to exaggeration, which prove her to be a true artist. One could not but feel that she played from the heart, and not merely from the fingers. Her success was the more creditable to her as she played at very short notice in the place of Mr. Hartvigson, who had been announced, but was prevented by illness from appearing. Another novelty at this concert was a very clever and well-scored Overture, by Mr. C. Hubert H. Parry, entitled "Guillem de Cabestanh, Troubadour." The vocal music was contributed by Madame Sophie Löwe, and Herr Henschel, and Liszt's brilliant "Hungarian Storm March" concluded the concert.

Brahms's second Symphony (in D major) was repeated by special desire at the concert on the 22nd. As the work has been already noticed in some detail in these columns, it is needless to say more than that further acquaintance increases our enjoyment and appreciation of the music, the slow movement especially gaining in clearness by re-hearing. The performance of the Symphony was magnificent, worthy alike of Mr. Manns and his orchestra. Herr Joachim, who is playing as finely as ever this season, performed Beethoven's violin Concerto in his usual unapproachable style, and also gave his own Nocturne for violin with small orchestra. The vocalists were Miss Helen Arnim and Mr. Edward Lloyd, and the concert ended with the Overture to "Masaniello."

ROYAL ALBERT HALL CHORAL SOCIETY.

A special Concert in honour of the recent Royal marriage was given on the 13th ult., with a miscellaneous programme of a festive and appropriate character. The proceedings of the evening were inaugurated by a fine performance of Handel's noble Te Deum, written in commemoration of the victory of Dettingen, a fact which sufficiently accounts for the martial colouring given to the instrumentation and the general demonstrative yet dignified character of the work. The solo portions were rendered with true devotional feeling by Madame Patey, Mr. Cummings, and Herr Henschel, the Te Deum occupying the entire first part of the concert. The additional accompaniments by Mendelssohn were used. The second part commenced with Mendelssohn's "Wedding March," which by virtue of its popularity and the spirited interpretation given by the orchestra had, as a matter of course, to be repeated. Gluck's air "Che faró senza Euridice" from "Orfèo"—one of the few fragments from the great operatic reformer's works which have found their way into modern concert-rooms—was sung with great expression by Madame Patey, and elicited general applause. It was followed by the wedding chorus from "Lohengrin" in which the fresh voices and careful training of the choir were particularly conspicuous, the universal demand for an encore being the inevitable result. Next came two vocal solos, viz: the facetious air from "Der Freischütz," "Kommt ein schlanker Bursch gegangen," ("If a youth should meet a maiden," in the English version), given with scarcely sufficient characterisation by Miss A. Williams, and "Salve dimora," from Gounod's "Faust," sung in his usual refined style by Mr. Cummings. The duet "Honour, riches, marriage blessing," from the "Tempest" music by Mr. Arthur Sullivan, was effectively rendered by Misses Anna Williams and A. Sinclair; Herr Henschel concluding the number of detached solo performances with a fine rendering of the declamatory song, "Blick ich umher," from Wagner's "Tannhäuser." Not the least interesting portion of the programme which then followed was a selection from the second part of Mr. Barnby's "Sacred Idyll," entitled "Rebekah," including those numbers most appropriate to the present occasion. We have already at the time of the first performance of the work (at one of the "Oratorio Concerts" in 1870) dwelt upon the manifold beauties presented by Mr. Barnby's Cantata, its melodiousness, rich harmonisation, and general musicianlike workmanship, and the present fragmentary production scarcely calls for an additional analysis. The extracts given on the occasion we speak of have, however, served to again draw the attention of amateurs to the existence of this clever composition, and to raise the desire for a speedy repetition of the entire work, under which condition alone its merits can be fully appreciated. The warm-coloured, and gracefully melodious tenor air, "The soft southern breeze plays around me," was sung with excellent taste by Mr. Cummings, and the "Bride's March" which succeeded it elicited a well-merited encore, which, however, was not responded to. The remaining extracts given were the recitative, "Behold, my Lord," well declaimed by Mr. Stanley Smith, the recitative and duet, "Oh, flower of the verdant lea," in the rendering of which Miss A. Williams was associated with Mr. Cummings, and the final chorus, with its broad fugal elaboration, "Protect them, Almighty, for ever." The

concert concluded with the March and Chorus from "Tannhäuser." Mr. Barnby was as usual the Conductor, Dr. Stainer presiding at the organ. There was a very numerous audience.

At the Concert given on Thursday the 27th ult. Handel's "Judas Maccabæus" was performed in the Royal Albert Hall for the first time by this Society. We congratulate the institution upon a valuable addition to its repertory. Of all Handel's Oratorios, the "Messiah" of course excepted, "Judas" is perhaps the one which is destined longest to retain the hold upon public favour it now enjoys. Patriotism and self-sacrifice *pro aris et focis* are happily as eternal as the causes that demand their exercise, and we cannot know when they may be demanded of ourselves. "Judas Maccabæus" therefore touches every lover of his country very nearly, and when we add to this fact the glorious character of the music, and its profound expressiveness, whether in joy or sorrow, despair or triumph, we see ample cause for unfading vitality. The performance of the Oratorio, on this occasion, was marked by a very special feature, namely, the addition to the score, under Mr. Barnby's supervision, of parts for a military band. Considerable controversy is likely to arise out of this. On the one hand, it will be urged that the step is an outrageous violation of the principle which guards the integrity of our masterpieces. On the other, it will be contended that the gain of effect is sufficient warrant and justification. We, for our own part, must decline to discuss the principle here and now, for the reason that most people have made up their minds with regard to it, and that the conscience of the age seems to approve the practice, at any rate, of "touching up the masters." Our business lies with results, and, granting that Handel may be re-scored, there is no impropriety in adding warlike instruments to his warlike Oratorio, especially in such a place as the Albert Hall. That the old master himself would have done so, we have not the smallest doubt, nor are we disinclined to believe that, if particulars with regard to the performances of the Oratorio under his direction were available, it would be found that the employment of a large number of trumpets and other instruments of military music was resorted to in those numbers, such as "Sound an alarm" and "We come, we come," which are of an especially martial character. But whatever may be said about this newest of innovations, no dispute will arise as to the fact that Mr. Barnby took the best possible steps to carry it out well by engaging the band of the Coldstream Guards. Those excellent performers upon excellent instruments were certain to do their work with taste and skill, and this assurance, let us say with emphasis, they fully justified. As to the result there can be no question that the martial numbers of the Oratorio came out with singular brilliancy, clearness, and effect. We must not be understood to approve of every detail in the new scoring, but that it had been judiciously done we are prepared to assert. The military instruments were employed only when their use was strictly appropriate, and as a rule they were not so crowded in as to hide everything else from observation. We hardly need point out where they were most conspicuous and effective. In the first part the choruses "We come, we come," and "Lead on, lead on," were given with the most stirring results; but, of course, the "sensation" of the evening was made in "Sound an alarm," which Mr. Lloyd sang with splendid energy and power. The entry of the military band, and their performance throughout the answering chorus, sent quite a thrill through the audience. The general performance deserves to be spoken of in terms of praise. Among the soloists, Madame Sherrington, Madame Patey, and Mr. Lloyd fully sustained their high repute, and won the customary tribute of applause. Miss Annie Sinclair and Mr. Kenningham did good service in subordinate parts; but, on the other hand, Signor Brocolini was not in good voice, and some of his music had to be omitted. The choruses were all admirably rendered. As though delighted to have a new theme, Mr. Barnby's excellent amateurs put themselves on their mettle, with the result of giving us a performance of the choral numbers such as is not often heard. The orchestra was, as usual, efficient, and Mr. Barnby conducted with great care and success.

MONDAY POPULAR CONCERTS.

The first Concert of the past month (the 3rd ult.), brought as its opening number, Mozart's beautiful Quintett in G minor, the sixth of the nine similar works for stringed instruments which the fertile master produced, and the most truly "classical" of the number. There are two kinds of classical works in musical art; those which have established a model of a particular art-form beyond which there has been no appreciable advance, and which have consequently been, for the greater part, shelved in the annals of art-history; and those which, while marking a particular epoch in the development of the art, contain in themselves the germs of a new period of progress. The influence of the latter class of works, as the example of Bach shows, need not necessarily be immediately apparent. Some day, perchance, Mozart's classical masterpieces will be placed in the former category. But that time is not yet, and meanwhile, not even the most uncompromising disciple of the modern schools can fail to be influenced by the charm of harmonious development, and suggestive depth of thought, revealed in the Quintett referred to. This work is, of course, one of the "oldest inhabitants" in the favour of the frequenters of these concerts, being performed for the twenty-third time on this occasion, and it was worthily rendered by MM. Joachim, Ries, Zerbini, Burnett, and Piatti. Schumann's twelve variations on a seemingly unproductive theme entitled "Etudes Symphoniques," which have furnished the composer with an opportunity of displaying his remarkable resources in the production of harmonic and rhythmical effects, received a very conscientious and effective rendering at the hands of Miss Agnes Zimmermann, who also, in conjunction with Herr Joachim, gave a very fine reading of Schubert's Fantasia in C major (Op. 159), for pianoforte and violin. Haydn's Trio in E flat major, for pianoforte, violin, and violoncello, brought the concert to a conclusion; the executants being Miss Agnes Zimmermann, Herr Joachim, and Signor Piatti. Herr Henschel, who was the vocalist of the evening, repeated the airs from Handel's "Agrippina" ("Vieni o cara"), and "Almira" ("Mi da speranza"), which he had introduced during last season, besides singing with much effect Beethoven's "Busslied." Sir Julius Benedict was the Conductor.

An interesting feature in the programme of the second Concert of the past month (10th ult.) was the first performance here of Schumann's Violin Fantasia (Op 131), consisting of two movements, a *moderato* and *vivace* respectively. From being scarcely known in this country some fifteen years ago, except to a few connoisseurs, the works of Robert Schumann have—thanks in a great measure to the efforts of this institution—rapidly grown in favour with amateurs, by whom the unique individuality of their composer is now almost universally appreciated in its distinctly typical significance. Every amateur now knows perfectly well what is implied by the word "Schumannish." In the Fantasia at present under notice the special characteristics which have impressed this individuality on our minds are, however, perceptible only in a very modified degree. It was composed expressly for the eminent violinist, who was also its interpreter on the present occasion, viz., Herr Joachim, and pertains to Schumann's last period, when his creative activity was already unfavourably influenced by an approaching painful malady. Thus the Fantasia is a somewhat hazy and incoherent work, while presenting enormous difficulties to the executant—a fact which afforded an opportunity to Herr Joachim for the display of his splendid and never-erring *technique*. Mdlle. Krebs played the pianoforte accompaniment, arranged by the composer from the orchestral score in order to facilitate the performance in the concert-room. How far the composition in question is removed from the master's best style was indeed illustrated by the performance the same evening of his String Quartett in A minor (Op. 41), wherein the poetic warmth of the composer and his conscious energy in the elaboration of his design form conspicuous elements. The Quartett was admirably given by MM. Joachim, Ries, Zerbini, and Piatti, as was also, at the conclusion of the evening, Haydn's String Quartett in D minor (Op. 76). Mdlle. Krebs materially contributed to the enjoyment of the evening by the masterly

execution of Bach's Prelude and Fugue "à la Tarentella," which was enthusiastically redemanded, and elicited as an addition to the numbers of the programme, a most brilliant performance by the lady, of one of Mendelssohn's "Characteristic pieces." Miss Orridge was the vocalist and gave the airs "Che farò senza Euridice," from Gluck's opera "Orfèo," and Gounod's "Quando a te lieta," in the rendering of which she displayed her fine mezzo-soprano voice to good advantage, Gluck's air demanding, however, far more declamatory animation than the singer bestowed upon it. Signor Piatti played the violoncello obbligato part to Gounod's air in his accustomed masterly manner. Mr. Zerbini conducted.

At the third concert of the month (17th ult.), Haydn's bright Quartett in G major (Op. 17) was played as the opening number, MM. Joachim, Ries, Straus, and Piatti being the executants. Beethoven's not too frequently heard Trio in E flat (Op. 3) for violin, viola, and violoncello, was the other composition for a combination of stringed instruments produced on this occasion, and was, it is needless to add, admirably interpreted by MM. Joachim, Straus, and Piatti. In association with Miss Agnes Zimmermann Herr Joachim played three of the "Hungarian Dances" (generally reserved for this more advanced period of the season), arranged by the great violinist for his instrument from the original, written for pianoforte alone, by J. Brahms. The performance of the two artists created, as usual, the greatest enthusiasm, one of the "Dances" having to be repeated. The only instrumental solo was by Miss Zimmermann, who played, with much brilliancy and refinement, a Presto, Pastorale, and Gigue by Scarlatti. Mdlle. Redeker created quite a *furore* with her singing of Schubert's well-known "Wanderer," in which her powerful and sympathetic voice and fine declamation combined to produce an artistic effect of a high order. It was, of course, encored, as were the two other songs by the same composer, viz., "Kreuzzug" and "Ungeduld," which the lady gave in the second part of the concert, and the last mentioned of which she repeated. Sir Julius Benedict accompanied the vocal music.

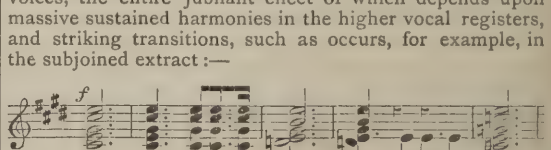
On the succeeding Monday evening (24th ult.) the programme consisted of the following works, viz: Quintett C major, Op 29, for two violins, viola and violoncello, (Haydn), *Barcarole*, F sharp major, Op 60, for pianoforte alone, (Chopin), "Serbisches Liederspiel" for one or more voices with pianoforte accompaniment (G. Henschel), Trio, E major, for pianoforte, violin, and violoncello (Mozart). The executive artists in the Quintett were MM. Joachim, Ries, Straus, Zerbini, and Piatti. Mdlle. Janotha was the pianist, and was associated with MM. Joachim and Piatti in the performance of the Trio, the lady also playing the accompaniments to Herr Henschel's "Liederspiel" (performed for the first time in this country), the vocalists in which were Mdlles. Friedländer, and Redeker, Mr. Shakespeare, and Herr Henschel.

We must reserve our notice of the last Concert of the past month (31st ult.), until our next number.

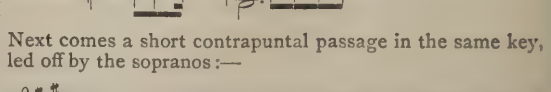
MR. HENRY LESLIE'S CHOIR.

A new season was begun by this choir on Thursday, Feb. 27, in a very auspicious manner. It was all along a matter of assurance that some public notice would be taken of the success achieved in Paris last autumn, when the choir carried off the only Grand Prize for which they could compete. Mr. Leslie met this anticipation well by giving what he styled an "International Concert," and taking measures, not only to celebrate his own triumph, but also to acknowledge the courtesy extended to him and his singers across the Channel. For this purpose he included in the programme a variety of works by representative French composers; obtained the personal help of M. Bourgault-Ducoudray, by whom the test piece used at the Paris Competition was written; secured the patronage of the Prince of Wales, as head of the British Commission; persuaded Mr. Arthur Sullivan, as British Commissioner for music, to take part in the concert, and generally left no stone unturned to make the thing a complete celebration of a noteworthy event. These exertions were rewarded by success. The public attended in large numbers, much enthusiasm prevailed, and the occasion was made use of to express in a variety of ways the esteem in which Englishmen now hold the people who were once regarded as their natural enemies.

Besides several compositions, by M. Gounod, and others, upon which we need not dwell, the programme contained the complete work from which the test piece above referred to was taken. This formed the chief feature of the concert, and the *raison d'être* of M. Bourgault-Ducoudray's appearance as conductor of the choir. The esteemed French musician calls his work a "Symphonie Religieuse," but why he does so is not very clear. Attempts have been made to find a parallel between the character of the five movements into which it is divided, and those (four not five, save in such exceptional cases as Schumann's No. 3) of an orchestral Symphony. Fut the success of these efforts has not proved remarkable, while, for our own part, we can only imagine that the title of the Motett humours a national fondness for striking and high-sounding names. On this, however, we will not dwell. The thought underlying Shakespeare's "What's in a name?" is neither philosophical nor true, but in the particular case before us, one may fittingly argue that "a rose by any other name would smell as sweet." The five movements, all written, be it remarked, for mixed voices without accompaniment, are respectively entitled "Gratulatio," "Passio," "Vivus resurgit Christus," "Desiderium Cœli," and "Gloria." Here, then, we have considerable variety of theme, extending from joyous ascription of praise to mournful contemplation of the Redeemer's sufferings and human wickedness. M. Bourgault-Ducoudray approached all in a becoming spirit, much to the surprise, perhaps, of some among his English audience. Our insular prejudices, based on imperfect knowledge, are not yet wholly dissipated, and among them is a notion that French composers must always be flippant and superficial, dealing, for choice, with secular rather than sacred subjects, and treating the latter more with a view to popular applause than artistic expression. This idea, wrong generally, is specially at fault as regards M. Bourgault-Ducoudray, who is before all a serious musician. In proof we need only mention that he it was who first introduced to a Parisian audience Handel's "Passion," "Alexander's Feast," and "Acis and Galatea," which fact alone entitles him to the respect and admiration of every English amateur. We repeat that the great topics embraced in the "Symphonie Réligieuse" are illustrated in a reverent and exalted fashion. The composer, while making free use of modern liberty in regard to modulation and harmonic progressions generally, while indulging, also a fondness for picturesque effects, has based his work upon recognised and orthodox models. He well knows the Motetts of the old Italian masters, the stately grandeur of which often appears reflected in the work, along with not a little of their contrapuntal skill. There are some points in the "Gratulatio" quite worthy of careful notice, but the "Passio," by its depth of feeling and the sombre majesty of its well knit though daring harmonies, arrests far more attention, which is well sustained throughout the "Vivus resurgit Christus." This movement was the piece used at the International competition, and we therefore look to find in it considerable difficulty, nor are we disappointed. It begins with an *Allegro moderato* in E major, for five voices, the entire jubilant effect of which depends upon massive sustained harmonies in the higher vocal registers, and striking transitions, such as occurs, for example, in the subjoined extract:—

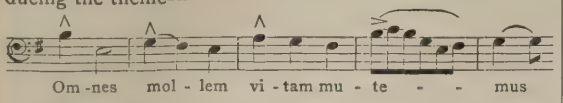


Next comes a short contrapuntal passage in the same key, led off by the sopranos:—



Ending on the dominant, this leads to an *Allegro vivo* in E

minor, which also begins contrapuntally, the basses introducing the theme—



M. Bourgault-Ducoudray closely follows his text, never abusing it for musical purposes, and the subject just quoted is treated but briefly, giving way to a *Moderato*, followed by a *Largo* on the words "Si fruamur æterna pace," &c., throughout which grave and simple harmonies come with a solemn effect. The closing section is a *Larghetto*, "Anima me adores Jesum," strictly contrapuntal throughout, though not wanting in appropriate expression. Altogether the movement was well worthy of the honour done to it in Paris, and of the excellent amateurs who made use of it to win a victory for their country. The fourth movement, "Desiderium cœli," is marred by the *bouche fermée* device to which, let us hope, English music-lovers will never reconcile themselves. Here the composer seeks to give the effect of distant celestial music, but the result can hardly be described as heavenly, and the idea is unworthy of the work. The "Gloria," a short jubilant movement, soon removes the impression made by the *bouches fermées*, and ends the Motett with fitting dignity and power. We regret our inability to give details of more than the "Vivus resurgit." The work as a whole is not yet engraved, but will soon be published, without, let us hope, the "celestial" episode.

Though the music tried the choir severely, a good performance was given, and every movement elicited applause, while the composer, who conducted with ability, was greeted in the warmest manner. Later in the evening Mendelssohn's "Judge me, O God"—the choir's show piece in Paris—was splendidly sung, together with a variety of part-songs, madrigals, &c., under Mr. Leslie's direction.

PHILHARMONIC SOCIETY.

At the third Concert, on the 6th ult., Brahms's new violin Concerto was the principal feature, a second hearing of which confirms our impression that the work gradually deteriorates as it advances, the first movement, although discursive and vague in character, being by far the best. Herr Joachim's superb playing, however, lifts the composition into a prominence which an inferior executant could scarcely hope to gain for it; and the applause with which it was greeted was certainly due at least equally to the performer and the composer. Haydn's Symphony in E flat (No. 8), Mozart's "Jupiter Symphony," and Mendelssohn's Overture to "Ruy Blas," were the orchestral pieces; the vocalist being Miss Thursby, who gave Gluck's Aria, "Ciel possente," with good dramatic effect. Brahms's violin Concerto was repeated at the fourth Concert, on the 20th ult., and was again most cordially received. Mdlle. Janotha's rendering of Beethoven's pianoforte Concerto in G major created a genuine enthusiasm, not only the technical qualifications displayed, but the intellectual conception of the composition, recalling most vividly Mendelssohn's interpretation of the same work at a Philharmonic Concert at the Hanover Square Rooms. Schumann's "Rhenish" Symphony scarcely displayed the powers of the orchestra to the best advantage, but its many beauties were thoroughly appreciated, and the applause at the conclusion was warm and unanimous. Mrs. Osgood's choice of songs was hardly a happy one, but her reception showed that the majority of the audience were scarcely of our opinion. At both the concerts under notice Mr. W. G. Cusins was the Conductor.

MR. WALTER BACHE'S CONCERT.

Mr. Bache is so well known as a disciple of the modern German school that his concert is annually looked forward to with much interest; for there is but little chance of hearing any of the representative orchestral works of the "music of the future" save when an artist sacrifices himself, in a pecuniary point of view, for the sake of the cause. Such an artist is Mr. Bache; and at his concert, on the 27th February, we had Liszt's "Mazeppa" and Hans von Bülow's Symphonic Ballad, "The Minstrel's Curse," with an orchestra containing, in the stringed department, 32 violins, 12 violas, 12 violoncellos, and 10 double basses, under the able direction of Mr. Manns. The orchestral adaptation by Liszt of his own "Rhapsodie Hongroise," for the pianoforte, and Gluck's Overture to his "Iphigénie en Aulide," with Wagner's excellent Coda, were also included in the programme. Mr. Bache performed with much success Beethoven's pianoforte Concerto in G, and also some minor pieces, receiving warm and well-deserved applause. The concert was in every respect highly successful, the orchestral works being rendered, as may be imagined, with exceptionally fine effect.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

The third Subscription Concert of the season was given at the Shoreditch Town Hall on the 10th ult., the principal works in the selection being Dr. Bridge's Oratorio, "Mount Moriah" (which occupied the first part of the programme), Mendelssohn's "Walpurgis Night," and Schubert's Unfinished Symphony in B minor. Considering that Dr. Bridge's Oratorio is modelled upon what may be termed the "severe" plan adopted by Bach, the incidents of the narrative being assigned to a soprano, the more credit is due to the composer for sustaining the interest of the audience, and eliciting for many of the numbers applause as genuine as it was enthusiastic. Undoubtedly the best writing in the work is to be found in the choral portions, all the choruses indeed displaying an intimate knowledge of the resources of counterpoint; and though no elaborately wrought fugue is attempted, those which do occur are musicianlike and effective. A choral, too, may be cited as an excellent specimen of eight-part writing, although here and there a passing harmony sounds somewhat harsh. An unaccompanied quartett, "Oh, tarry thou," and an air for soprano, "The eyes of the Lord," were two of the pieces which received warm and well-deserved marks of approbation, and would probably have been re-demanded had not the rule forbidding encores—a reform most judiciously enforced since Mr. Prout's appointment as Conductor of the Society—limited the applause within reasonable bounds. The principal vocalists, Miss Mary Davies, Miss Gertrude Bradwyn, Mr. Harper Kearton and Mr. Thurley Beale, were highly efficient, the recitatives of the Narrator (Miss Davies), especially, being delivered with much intelligence, the impressive sentences of the Angel (Miss Bradwyn) losing none of their importance by the careful rendering of the singer, and a genuine effect being created by Messrs. Kearton and Thurley Beale in the dramatic duet, "O Lord, our God." Dr. Bridge, who conducted his own work, received quite an ovation on his retirement from the orchestra, and certainly must have been both surprised and delighted at the marvellously correct and intelligent manner in which the whole of his choruses were rendered. Schubert's charming two movements, forming all that he left us of his Symphony in B minor, received every justice from the orchestra, and their cordial reception by the audience sufficiently proved that the experiment of performing Symphonies at these concerts has been thoroughly successful. The choral members of the Society attacked the fine dramatic choruses of Mendelssohn's Cantata as if they thoroughly enjoyed it, the picturesque chorus of Guards and People, "Come with torches brightly flashing" (although taken at a hazardously fast pace), being given with a steadiness and precision worthy of the highest praise: indeed the whole of the choral singing showed the result of good and careful training on the part of the Conductor, and of the utmost intelligence and care on the part of the choristers. The solos were given with much effect by Miss Gertrude Bradwyn, Messrs. Harper Kearton and Thurley Beale, and the small but well-balanced orchestra was everything that could be desired. Mr. Prout conducted with his accustomed efficiency the whole of the second part of the concert.

HAMPSTEAD CHORAL SOCIETY.

The first Concert of this Society—but recently formed, under the direction of Mr. Willem Coenen—took place at the new Vestry Hall, Haverstock Hill, on the 21st ult.

The power of the choral body was most successfully tested in the rendering of Schubert's Cantata, "The Song of Miriam," and Weber's "Jubilee Cantata," the careful preparation of which was also amply evidenced by the unity of feeling in all the varied dramatic portions of these works, and the thorough understanding which seemed to exist between the Conductor and the choir. Much delicacy and precision were likewise observable in the execution of some part-songs, one of which, "The Boat," by Schumann (accompanied by horn, Mr. Catchpole, and flute, Mr. Young), produced such an effect as to elicit an enthusiastic encore, the incidental solo part in this composition being charmingly rendered by Miss Jessie Jones. In Schubert's work the principal singers were Miss Jessie Jones and Miss C. Squire, and in the "Jubilee Cantata" Miss Jessie Jones, Miss Jessie M. Clark, Mrs. Adelheid Hecht, Miss Gertrude Hine, Mr. A. Smith, and Mr. T. J. Grylls. Miss Amy Gill appeared in the double capacity of pianist and vocalist, accompanying both the choral pieces mentioned with much ability, and singing, with true artistic expression, Gounod's song, "The Worker," for which a unanimous encore was awarded her. Miss Jessie Jones also gave, with excellent effect, Mendelssohn's "Zuleika," Herr Henschel sang three songs of Schubert's, creating such a genuine sensation as to be compelled to add another, known as "Ach wenn so doch immer so bliebe," by Rubinstein, to the list; and Mr. Willem Coenen, besides occupying with much skill and judgment the arduous post of Conductor, played two pianoforte solos—his own "Twilight"—a charming Andante—and a transcription by Liszt of one of Paganini's Studies, a piece of enormous difficulty—both of which were received with enthusiastic and well-deserved applause. Judging from its inaugural concert, we confidently predict a brilliant future for this young and energetic Society.

LONDON MUSICAL SOCIETY.

A Society with the above title, and under highly influential patronage, has just been started, the conductorship of which has been placed in the able hands of Mr. Barnby. The object of the Society, as appears from the prospectus, is the production of works of acknowledged excellence and of every school of nationality, which have never obtained a hearing, or are but little known in England. The first meeting took place on Monday, the 10th ult., at the South Kensington Museum, when Handel's Sixth Chandos Anthem, Hiller's "Song of Victory," Max Bruch's "Schön Ellen," and Hermann Goetz's 137th Psalm were put in rehearsal. A number of distinguished amateurs have already become members of this Society; and there can be little doubt that if the principles laid down in the prospectus be rigidly carried out, it will most effectually supply a real want in this country, and thoroughly deserve the support and patronage of all who desire that works of recognised worth, which have long lain dormant, shall be resuscitated, and that others which have for some time enjoyed a continental reputation shall obtain an equal amount of appreciation in England. The honorary Secretaries to the Society are Messrs. Heathcote Long (33, St. George's Road, S.W.), and Alfred H. Littleton (1, Berners Street, W.)

The letter from Dr. Statham on the subject of the Trinity College branch at Newcastle, which we extracted from a local paper in our last number, elicited the following reply in the next issue of the same paper:—

Sir,—My attention has been called to the letter of your correspondent "H. T." on the subject of the Trinity College (London) branch in Newcastle. I am glad that he has raised the question as to the probable action of the University of Durham in respect of musical degrees. "H. T." asks, "Why not give facilities for taking not only the Mus. Bac., but Mus. Doc. at Durham? I would answer, That is just what we propose to do. Ever since the foundation of the University, the musical degrees which it has the power to confer have only been given either by diploma or *ad eundem;* that is, in all cases without examination. The fact is, as one of the university authorities explained to our Warden some years ago, the extensive machinery required for the complete musical faculty and curriculum would involve too great an outlay in proportion with the probable result. Trinity College, London, on the other hand, possesses the whole of the machinery ready made, and well seasoned by seven years' active working. It places the advantages of an established system at the disposal of the north of England. If Durham University should wish to follow the wise precedent she has herself established in the recognition of external theological schools as preliminary stepping-stones to her own arts degrees, she may hereafter be led to consider whether it would not be equally to her advantage to recognise and utilise the work of Trinity College, London, in respect of musical degrees. These could be well administered by a professor of the highest standing and ability such as Dr. Armes, the Cathedral organist; and would attract not only the musical students of the immediate district but also many further north. As to the permission to use a room or rooms in the College of Physical Science, that is a privilege which the Mayor of Newcastle himself kindly undertook to ask for; and in his respect I cannot but admire his foresight and thorough grasp of the situation. He can see how greatly it will contribute to the efficiency of a future musical faculty at Durham to have allied with it a young, strong, and healthy organisation, which is a sworn foe to any kind of retrogression or stagnation, and has already won its spurs in the Metropolis and other large cities. In conclusion, I can only thank "H. T." for giving me this opportunity of throwing light upon a point which must have suggested itself to others as well as himself.

Yours, &c.,

FREDERIC CLARK, Organising Secretary.

Trinity College, London, Jan. 23, 1879.

The prospectus of Her Majesty's Theatre for the forthcoming season proves that Mr. Mapleson has readily seized upon the first opportunity of strengthenng his list of principal female vocalists; for, in addition to the engagement of Mesdames Etelka Gerster, Marie Roze, Vanzini, Trebelli, Mdlles. Hauk, Kellogg, Salla, Tremelli, and many other favourites at this establishment; he announces that Madame Christine Nilsson will reappear, after an absence of two years. In the male department we have the names of Signori Fancelli, Campanini, Runcio, Candidus, Brignoli, Leli, Del Puente, Galassi, Foli, Rota, Roveri, Ordinas, M. Thierry, Herr Behrens, &c.; and the following artists will appear for the first time in this country: Mdlle. Marie Vanzandt, Mdlle. Stelzer, Mdlle. Cristofani, Mdlle. Libia Drog, Mdlle. Lido, Signor Tecchi and Signor G. Vazelli—Signor Masini and Mr. Carleton joining the company at this establishment for the first time. The most interesting announcement is the production of Gluck's "Armida," for we can scarcely suppose that Verdi's "Aïda" or the same composer's "La Forza del destino" will now excite much enthusiasm, either with the subscribers or the general public. An Opera entirely unknown here is, however, promised—Boito's "Mefistofele"—which comes to us with an Italian reputation, and we trust may prove a success. Donizetti's "Linda di Chamouni," Rossini's "La Gazza Ladra," and Wagner's "Rienzi" are also to be given for the first time at this theatre. Sir Michael Costa retains his post as Conductor; and we may presume, therefore, that both band and chorus will be efficient as usual. The season is advertised to commence on the 26th inst.

Mr. Ernest Gye has issued a prospectus of the forthcoming season of the Royal Italian Opera, which is—as all prospectuses should be—a simple catalogue of the artists engaged, and the works which will probably be performed. We miss with much regret the name of Madame Albani from the list of vocalists; but Madame Adelina Patti, Mdlle. Thalberg, and Madame Scalchi will re-appear; Madame Alwina Valleria, whose excellent services have been so thoroughly appreciated at Her Majesty's Theatre, being also engaged, for the first time at this establishment. Signori Nicolini, Gayarre, and M. Capoul return to us, and Signori Graziani, Cotogni, and M. Maurel are included amongst the baritones. The new comers are Mdlle. Emma Turolla, Mdlle. Schau, Mdlle. Pasqua, Mdlle. Ameris, and Mdlle. Rosine Bloch; Signori Sylva, Nouvelli, Igenis Corsi, MM. Lassalle and Gailhard, Signori Silvestri and Vidal. Four works are mentioned, "two at least" of which, it is said, will be produced. These are M. Massenet's "Roi de Lahore," the Marquis d'Ivry's "Les Amants de Vérone," Signor Paladilhe's "Suzanne," and Herold's "Le Pré aux Clercs." Why these operas are selected, or why others are *not* selected, is a secret known only to the lessee. If, for instance, Gounod's "Polyeucte" could have been included in the list we are certain that it would have been cordially welcomed by the subscribers. The Conductors will be, as before, Signori Bevignani and Vianesi, Mr. Carrodus being principal violin; and Mr. Pittman retains his position as organist. The season is announced to commence on the 8th inst.

The Hereford Musical Festival, which commences on the 9th September, will be conducted as on former occasions, except that the performances will be preceded by a short prayer, as at Worcester last year. The principal vocalists already engaged are Miss Anna Williams, Miss

To Daffodils.

PART-SONG FOR FOUR VOICES.

Poetry by Herrick. Music by J. Barnby.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegretto con moto.

Soprano. *mf*

Fair daf - fo - dils, we weep to see You haste a - way so soon; As

Alto. *mf*

Fair daf - fo - dils, we weep to see You haste a - way so soon; As

Tenor. *mf*

We weep to see You haste a - way so soon; As

Bass. *mf*

We weep to see You haste a - way so soon;

Allegretto con moto.

Piano. (*ad lib.*) ♩ = 138. *mf*

cres - cen - do. *dim.*

yet the ear - ly ris - ing, ris - ing sun, as yet the ear - ly ris - ing sun Has not at -

cres cen do. *dim.*

yet the ear - ly ris - ing sun, . . . as yet the ris - ing sun Has

cres cen do. *dim.*

yet, . . as yet the ear - ly ris - ing sun, the ear - ly ris - ing sun Has not at -

cres cen do. *dim.*

As yet the ear - ly ris - ing sun Has not at - tain'd, at -

cres - cen - do. *p dim.*

mf *p*

- tain'd, at - tain'd his noon. . . Stay, . . stay . . un - til the hast-'ning

mf *p*

not at - tain'd his noon. . . Stay, . . stay . . un - til the hast-'ning

mf *p*

- tain'd, at - tain'd his noon. . . Stay, . . stay . . un - til the hast-'ning

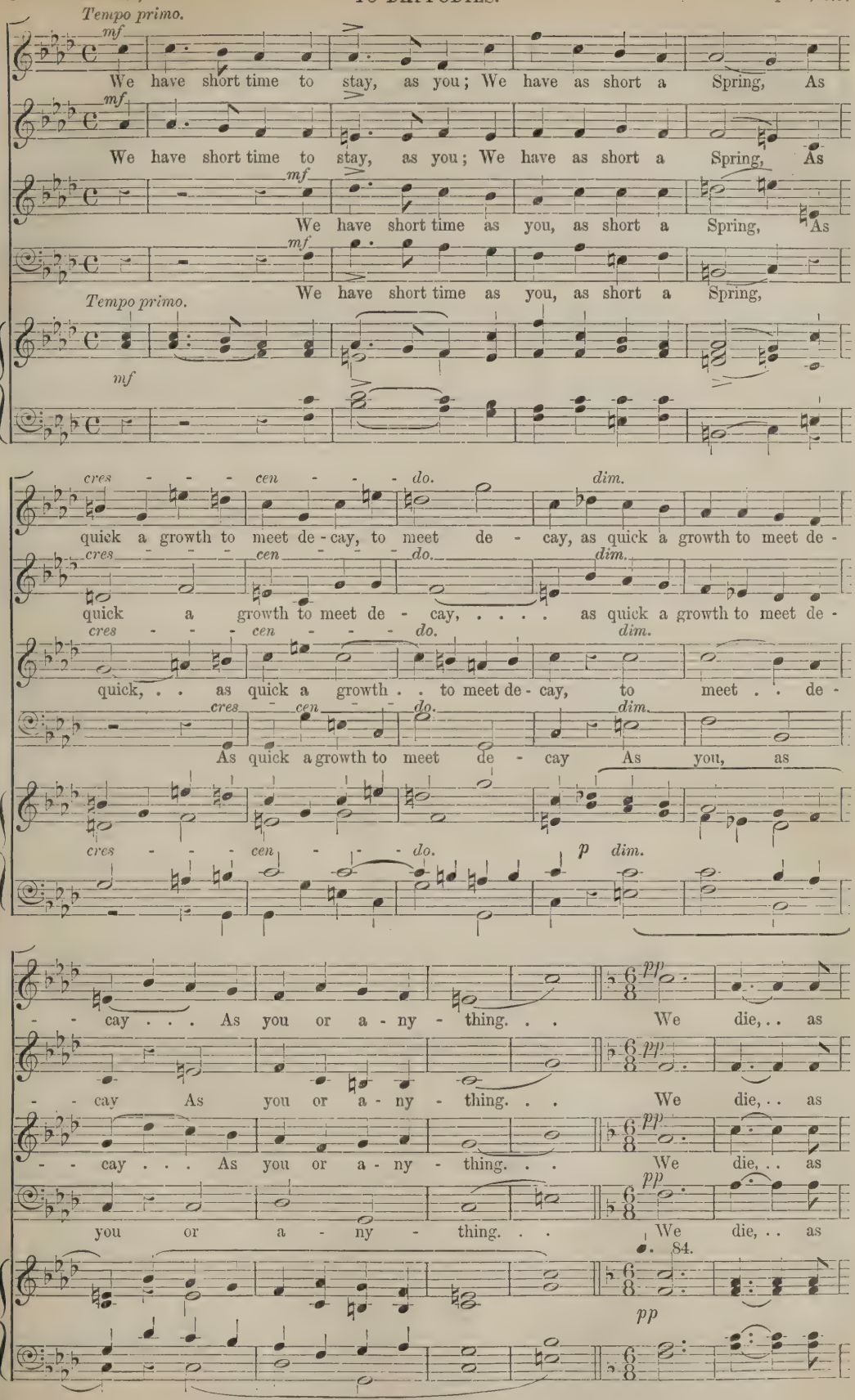
mf *p*

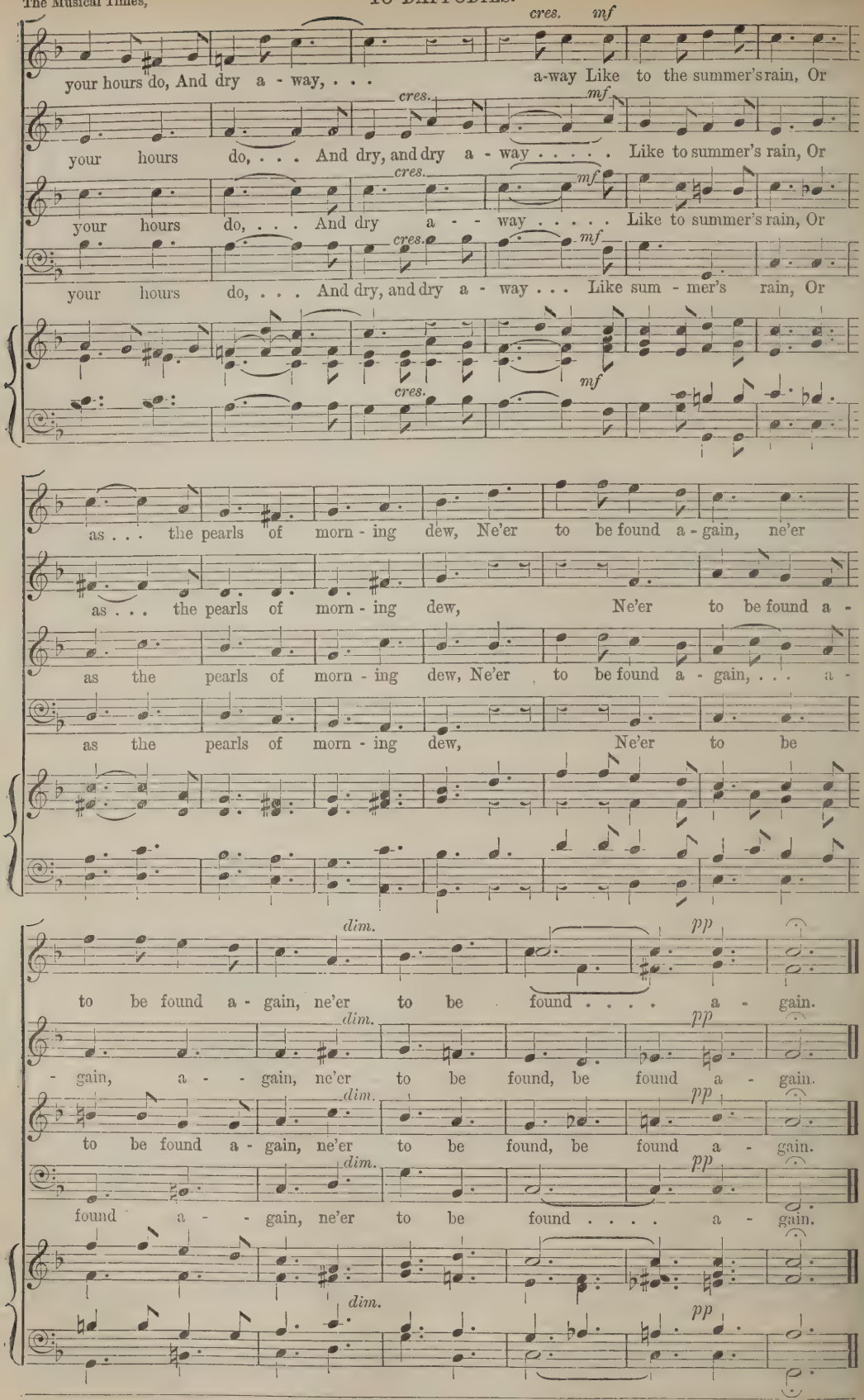
- tain'd his noon. . . Stay, . . stay . . un - til the hast-'ning

♩. = 96.

mf *p*

day Has run, . . . has run but to the ev - en - song, And
day, . . un - til the hast - 'ning day . . Has run to ev - en - song, And
day, . . un - til the hast - 'ning day . . Has run to ev - en - song, And
day, . . un - til the hast - 'ning day . . Has run to ev - en - song, And
hav - ing pray'd to - ge - ther, We will go with you a - long, we will
hav - ing pray'd to - ge - ther, We will go with you a -
hav - ing pray'd to - ge - ther, We will go with you a - long, we will
hav - ing pray'd to - ge - ther, We will go with you a -
go with you a - long, we will go with you . . . a - long. . .
- long, a - long, we will go with you, with you a - long. . .
go with you a - long, we will go with you, with you a - long. . .
- long, a - long, we will go with you . . . a - long. . .


Tempo primo.
mf
We have short time to stay, as you; We have as short a Spring, As
We have short time to stay, as you; We have as short a Spring, As
We have short time as you, as short a Spring, As
We have short time as you, as short a Spring,
Tempo primo.
mf
cres - - - cen - - - do. dim.
quick a growth to meet de - cay, to meet de - cay, as quick a growth to meet de -
quick a growth to meet de - cay, ... as quick a growth to meet de -
quick, . . as quick a growth . . to meet de - cay, to meet . . de -
As quick a growth to meet de - cay As you, as
p dim.
- - cay . . . As you or a - ny - thing. . . We die, . . as
- - cay As you or a - ny - thing. . . We die, . . as
- - cay . . . As you or a - ny - thing. . . We die, . . as
you or a - ny - thing. . . We die, . . as
84.
pp


cres. mf
your hours do, And dry a - way, . . . a-way Like to the summer's rain, Or
cres. mf
your hours do, . . . And dry, and dry a - way . . . . . Like to summer's rain, Or
cres. mf
your hours do, . . . And dry a - - way . . . . . Like to summer's rain, Or
cres. mf
your hours do, . . . And dry, and dry a - way . . . Like sum - mer's rain, Or
cres. mf
as . . . the pearls of morn - ing dew, Ne'er to be found a - gain, ne'er
as . . . the pearls of morn - ing dew, Ne'er to be found a -
as the pearls of morn - ing dew, Ne'er to be found a - gain, . . . a -
as the pearls of morn - ing dew, Ne'er to be
dim. pp
to be found a - gain, ne'er to be found . . . . a - gain.
dim. pp
- gain, a - - gain, ne'er to be found, be found a - gain.
dim. pp
to be found a - gain, ne'er to be found, be found a - gain.
dim. pp
found a - - gain, ne'er to be found . . . . a - gain.
dim. pp

A Folio Edition of this Part-Song is published by Novello, Ewer and Co., price 1s.

de Fonblanque, Madame Patey, Messrs. Cummings, Barton McGuckin, Santley, and Thurley Beale; Mr. Weist Hill will be the leader of the band, Mr. Done will preside at the organ during the morning performances, and Mr. Lloyd will be the pianist and organist at the evening oratorios in the Cathedral. On Tuesday, the opening day, "Elijah" will be performed. Wednesday, Purcell's "Te Deum" in D, the second part of Bach's Christmas Oratorio, overture to "Esther," Spohr's "How lovely are Thy dwellings," Mozart's "Pignus Futuræ," and Handel's "Zadock the Priest." On Wednesday evening, in the Cathedral, Rossini's "Stabat Mater" and Mendelssohn's "Hear my prayer" will be given; on Thursday morning selections from Sullivan's "Light of the world" and Haydn's "Imperial Mass," and Friday morning will be devoted to the "Messiah." There will be miscellaneous concerts in the Shire Hall on Tuesday and Thursday evenings, and on Friday evening a Chamber Concert. An organ will be erected for the occasion by Brindley and Foster, of Sheffield. The organist of the Cathedral, Mr. Langdon Colborne, Mus. Bac., Cantab., will be Conductor, for the first time since his appointment.

On Tuesday evening, February 25, Mrs. Julian Marshall gave a Concert of chamber music at the Vestry Hall, Hampstead, the programme of which included Beethoven's arrangement of his Septett for piano, clarionet, and violoncello, solos for the violin by Schumann and Bach, and for the violoncello by Lulli and Geminiani, a Concertino by Weber for the clarionet, and the finale of the Kreutzer Sonata. The executants were Mrs. Marshall, who presided at the piano, Mr. Henry Holmes (violin), Signor Pezze (violoncello), and Miss Frances Thomas (clarionet). Three movements of a Trio for piano, violin, and violoncello by Mrs. Marshall, played for the first time at this concert, produced a highly favourable impression, the last movement especially displaying some excellent writing. Miss Jessie Jones sang two of Mrs. Marshall's songs, and joined Mr. Julian Marshall in a Duetto di Camera by Handel. Mr. Marshall was heard to great advantage in his very spirited rendering of "Revenge, Timotheus cries," and in Schumann's "Die beiden Grenadiere." The concert was highly successful.

Under the title of Denmark Hill Concerts, a second series of four performances of a highly interesting character have taken place at the Surrey Masonic Hall, Camberwell New Road. The concerts were rendered especially attractive by the appearance of Mdlle. Janotha, and, for the second occasion, of Herr Joachim. The programme consisted of Mozart's Quartett in D minor, No. 2 (MM. Joachim, L. Ries, Zerbini, and Piatti); Solos, violin, *a*, Adagio, from 9th Concerto (Spohr); *b*, Sarabande and Tambourin (Leclair), magnificently interpreted by the famous violinist, who, responding to most enthusiastic applause, introduced Barcarole (Spohr); Solo, pianoforte, Impromptu, in F sharp major, Valse, A flat (Chopin), Mdlle. Janotha; Schumann's Quartett, in E flat, Op, 47 (Mdlle. Janotha, MM. Joachim, Zerbini, and Piatti). The vocal soli were finely given by Mr. Hanson. It is to be hoped that the originators of these concerts will be encouraged, by the undeniable success which they have met with, to give another series of such enjoyable musical evenings.

A Series of so-called "Orchestral Festival Concerts," under the conductorship of Herr Hans Richter (of Vienna), announced to be given next month at St. James's Hall, although evidently under Wagnerian influence, will include many works of other composers, three of Beethoven's Symphonies being comprised in the selection, and also compositions of modern German writers, Brahms being, as would appear by the programmes forwarded to us, especially favoured. The band will number 110 performers, Herr Hermann Franke being the leader. The singers advertised are, Frau Schuch-Proska, Fraulein Augusta Redeker, Herr Jaeger and Herr Henschel; and the pianists for the Chamber Concert, Herr Xaver Scharwenka and Herr Alfred Grünfeld. There are to be four concerts, the first of which will take place on the 5th May. An undertaking of so much importance and so perfectly organised should appeal most powerfully to the many patrons of high-class music in this country.

The Concert given at the Mansion House by pupils of the Royal Academy of Music on the 3rd ult. was well attended and highly successful. The choral music was sung with much effect by the well-trained choir; and vocal solos were most efficiently given by Miss Aylward, Miss Clara Samuell, and Mrs. Mudie Bolingbroke, two trios being also rendered with decided success: the first, "Night's ling'ring shades," by Miss Ada Patterson, Miss Gilbert, and Miss E. Thomas; and the second, "O nume benefico," by Miss M. L. Jones, Mr. Robert George, and Mr. Gordon Gooch. Special praise must be awarded to Mr. Whitehouse (violoncello), Master J. Payne (violin), and Mr. Charles E. Catchpole (horn), their solos being admirably performed; and the result of the excellent pianoforte teaching in the Institution was evidenced by the playing of Miss Alice Barton, Miss Nancy Evans, Miss Alice Heathcote, Messrs. Charlton T. Speer and Morton, all of whom were warmly applauded. The concert was ably conducted by Mr. Walter Macfarren.

A new combination of the pianoforte and harmonium has lately been brought under our notice. The inventor and patentee is Mr. Robinson, of Swansea, who must certainly be congratulated upon the exercise of considerable ingenuity. Both instruments are contained in a case differing but little in size and shape from an ordinary cottage pianoforte; both are played by means of the same keyboard, and can be used in combination or separately as desired, the means of disconnection being simple and instantaneous in action. The most important feature consists, however, in the power to apply the harmonium to the upper half of the manual and the pianoforte to the lower, or *vice versâ*, so that a melody played on the one instrument can be accompanied on the other. No doubt, the "Orchestral Pianoforte"—of which, by the way, Messrs. H. A. Ivory and Co. are manufacturers—will be still further improved; but even as it is it will be welcomed in many homes.

The competition for the Mendelssohn Scholarship was held on Wednesday, February 26, when nineteen candidates, including several advanced students from the Royal Academy of Music and other schools, presented themselves. The full honours of the Scholarship were for the first time won by a young lady, Miss Maude Valérie White, a student at the Royal Academy of Music; Master Frank Nicholson Abernethy *proximi accessit*. The latter is less than 15 years of age. The Scholarship, the value of which is at least £80 per annum, is conferred with the intention of enabling the scholar either to finish his (or her) education at a foreign Conservatoire, or to attain that object at home with increased facilities, at the choice of the Committee. Mr. Arthur Sullivan was the first Mendelssohn Scholar; the last but one was Mr. Shakespeare; and Mr. F. Corder—a composition by whom was recently performed at the Crystal Palace—was the last.

The first concert of the Grove House Choral Society (consisting of employés of Messrs. Spencer, Turner, and Boldero) took place in the dining hall of the establishment in Lisson Grove, on Friday, February 28. The various part-songs and choruses were sung remarkably well, especially when it is taken into consideration that the Society has only been formed about three months. The programme was varied with several songs and duets by members of the Society, encores being awarded to Miss Denning. Two violin solos were introduced during the evening by Miss Adelina Dinelli, who, although only eleven years of age, played with a taste and correctness hardly to be expected in one so young; her brother also played some of the accompaniments in a very efficient manner. The concert was a decided success. Mr. Coburn was the Conductor.

An Organ Recital of classical music was given by Mr. Albert E. Bishop, Organist of St. Mary Abchurch, City, on Wednesday evening, the 19th ult., at Dr. Allon's Chapel, Upper Street, Islington, Besides a judiciously varied selection from the great masters, Mr. Bishop included in his programme two *morceaux* of his own. The most noteworthy portion of the Recital was the performance of two important compositions of Merkel, whose high class organ music is attracting considerable attention in Germany, although almost entirely new to an English audience.

Amongst the lighter pieces, the delicate and graceful "Prayer" of Guilmant must be given high rank. The vocalist was Mr. Bridson, who, during the evening, sang "O God, have mercy" (St. Paul), and "The Lord worketh wonders" (Judas), in excellent style. Mr. Bishop's clever performance was highly appreciated by a large audience.

The St. George's Glee Union, gave its 122nd Monthly Concert, at the Pimlico Rooms, on Friday, the 7th ult. The first part of the programme comprised Mendelssohn's Motett, "Hear my prayer," and Spohr's "God Thou art great." Miss Hardy, Miss Coyte Turner, and Messrs. Arthur Thomas, and R. E. Harvey being the soloists. Sir Sterndale Bennett's "Woman of Samaria," occupied the second part; the choruses, "Therefore with joy shall ye draw water," "Therefore they shall come and sing," and "Abide with me," were well sung. Miss Bessie Spear, Miss Coyte Turner, Mr. George Carter, and Mr. E. J. Bell were the soloists, and were warmly received by a very appreciative audience, the unaccompanied Quartett, "God is a Spirit," being unanimously encored. Mr. G. F. Smith, jun., R.A.M., presided at the pianoforte, and Mr. F. R. Kinkee at the harmonium. Messrs. Garside and Monday conducted.

The American Portable Music Stand, a specimen of which has been forwarded to us, is likely, we think, to obtain very general patronage. It consists of two parts, the desk and the stand proper. The stand proper comprehends a tube containing a telescoping rod, checked by a thumb-screw, supported upon a tripod, regulated by an arrangement like an umbrella, by which the legs are held in position. The circumference of the base can be varied by simply moving the slide up and down the tube. It is also constructed so that two desks or one may be used at pleasure. For military bands, orchestras and drawing-rooms, this stand, which is to be seen at the "Hall of Commerce," 316, Oxford Street, will be equally valuable; and certainly its portability is by no means one of its least recommendations.

The 141st anniversary Festival of the Royal Society of Musicians was celebrated on the 18th ult. at Willis's Rooms, under the presidency of the Earl of Dunmore, who, in advocating the claims of the Charity, alluded to the aid it had received in its early days from the most celebrated artists of the time, including Handel, and mentioned the important fact that during the past year upwards of £3,000 had been expended in supporting those who had no longer the power of supporting themselves. The artists who assisted at the Festival were Mrs. Osgood, Miss Enriquez, Miss M. Cronin (pianoforte), Madame Thérèse Liebe (violin), and the London Vocal Union, conducted by Mr. F. Walker, Mr. Ebenezer Prout accompanying the vocal music. The subscriptions amounted to about £600.

The City division of the London Vocal Union performed Mozart's "Twelfth Service" at the Surrey Chapel, Blackfriars on Monday the 3rd ult., accompanied by a full band. The choruses were all well given, and received with considerable applause. Mr. Seymour sang the tenor solo in "Et incarnatus," and Mr. Kelliher played the flute solo in the "Benedictus" exceedingly well. The second part of the programme was miscellaneous. Solos were given by Miss Maud Cameron, Mr. Brady, Mr. Pope, Master Moon and Miss Louise Twiddy. The choir gave "Awake, Eolian Lyre," and Barnby's "Sweet and low;" the latter with such attention to expression as to receive an encore. Miss Rosa Henman accompanied with her usual care and ability, and Mr. George Wells conducted.

The Examiners at the Cambridge University on the 13th and 14th ult. for the degree of Mus. Doc., were Professor Macfarren, Dr. Joachim, and Dr. Stainer. The accepted candidates are: Mr. J. M. Bentley (Downing), S. Corbett (St. John's), and F. E. Gladstone (St. John's) who received the degree on the 20th, when Mr. J. Pattinson (unattached student) was admitted to the degree of Mus. Bac. The next preliminary examination for Mus. Bac. will be on the 29th and 30th of May, when candidates of more than thirty years of age will be exempted from the literary test, this being the last occasion of their being exempt. Candidates, of whatever age, must give notice of their intention to present themselves, to the Professor of Music, at least a month before the date of examination.

The Old Change Musical Society, consisting of the employés of Messrs. Leaf and Co., gave its first Concert at No. 30, Little Britain, on Tuesday evening, the 7th ult., which, considering the Society was only formed last autumn, was a decided success. The Orpheus glees, "Integer vitæ," "The two roses," and "The three chafers," were all well sung, and "To all you ladies" was vociferously redemanded. The Conductor was Mr. George Wells. The Operetta, "Cox and Box," was afterwards performed by Messrs. Aldridge, Lloyd, and Foreman, and elicited warm and well deserved applause. Messrs. Batchelor and Findon officiated at the piano, the former playing Ascher's "Alice" very creditably.

The Grosvenor Choral Society commenced the eighth year of its existence with a performance of Rossini's "Stabat Mater," and a selection of sacred music, on Friday, the 21st ult., in the Grosvenor Hall. The selection included the "Gloria" from Mozart's "Twelfth Mass," Mendelssohn's "I waited for the Lord," and Haydn's "The Heavens are telling." The solo vocalists were Miss Agnes Larkcom, Madame Poole, Mr. Kenningham, and Mr. Henry Baker, all of whom were very successful, particularly in the unaccompanied quartett "Quando corpus." The choral singing was especially good. Mr. S. Dean Grimson led the band, and Mr. J. H. Maunder presided at the harmonium. Mr. J. G. Callcott conducted.

Mr. C. J. Frost read a well considered and excellent paper "On the management of volunteer choirs" at the College of Organists on the 4th ult., Mr. E. H. Turpin was the chairman. A good audience, including several clergymen, listened with much interest to Mr. Frost's paper. In addition to the chairman, the Rev. R. H. Hawkes, the Rev. H. Taylor, Mr. G. Carr, and Mr. James Higgs addressed the meeting, which was closed by the usual vote of thanks to both lecturer and chairman. It was announced that a small specimen of Messrs. Herbert and Beale's one manual solo organ could now be inspected at the College by giving due notice to the authorities.

Miss Cooper, Associate of the Philharmonic Society, and Organist of Christ Church, Hampstead, is now recovering from a serious illness, and has been presented with a valuable testimonial from the Rev. E. H. Bickersteth, the vicar, his churchwardens, and other members of his congregation, in the form of a handsomely bound Bible and Prayer-book, and a purse containing forty guineas, in "recognition of the fidelity, diligence, and skill with which she has for so many years discharged the important duties of organist in that church; and as a small expression of their true sympathy with her under her late severe affliction."

Mr. Lockwood Harradine gave his Annual Concert at the South Place Institute, Finsbury, on the 26th February, when he was assisted by Madame Thaddeus Wells, Miss Coyte Turner, Miss Annie Wade, Miss Maude Clinton, Miss Rose Davis, Messrs. Dudley Thomas, H. Horscroft, Henrich Lichold, E. Harradine, Elliott Becket, and Signor Fabio Campana (who accompanied his own compositions). The accompanists were Messrs. Sidney Hill, Alfred Cox, and Arthur Miller. The part-singing was undertaken by the Milton Glee Union, and the whole was under the direction of Mr. William Miller.

An excellent performance of Signor Randegger's Cantata "Fridolin" was given by the Brixton Choral Society on the 24th ult., before a large audience. Unfortunately, the composer was too ill to preside at the pianoforte, as he had intended; but his place was ably supplied by Mr. J. Harrison, Mr. C. J. Frost being the organist. The principal vocalists were Madame Worrell, Messrs. J. T. Hutchinson, Gerard Coventry and Cecil Tovey, all of whom were highly successful. The choruses were most efficiently sung, "The Hunting Chorus" being unanimously redemanded. The Conductor was, as usual, Mr. William Lemare.

A full Choral Service took place at St. Thomas's Church, Portman Square, on Thursday evening, the 20th ult., when the greater part of Mendelssohn's "St. Paul" was performed by a choir of upwards of 100 voices, under the conductorship of Mr. Edmund Rogers, Organist of the church. The solo parts were sung by Miss Adela Vernon,

Miss Palmer and Messrs. Trelawny Cobham, Frederic Penna, and Langman. Mr. E. H. Birch, Mus. Bac., Oxon., presided at the organ.

The works decided upon for the approaching Bristol Musical Festival are Handel's "Samson" and the "Messiah," Mendelssohn's "Elijah" and "Walpurgis Night," Mozart's "Requiem," Beethoven's Ninth Symphony, and Rossini's "Stabat Mater." Engagements are pending with Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Santley. The members of the choir, numbering 320, are already actively engaged in preparation, two rehearsals taking place every week.

A musical performance by the pupils of the London Society for Teaching the Blind to Read was given at the Institution, Upper Avenue Road, Regent's Park, on the 21st ult., the Rev. Henry Geary, M.A., in the chair. The selection, which was excellently chosen for the display of the executants, was rendered in a highly satisfactory manner, and reflected the utmost credit upon the Instructor to the schools, Mr. Edwin Barnes, who conducted the concert with his accustomed ability.

Messrs. Sotheby, Wilkinson and Hodge announce that they will sell by auction at their house Wellington Street, Strand, a choice collection of portraits illustrative of Music and the Drama, commencing on the 31st ult., and continuing the three following days. These portraits, the property of a well-known amateur, include many very rare specimens—some having a *facsimile* signature; and there can be no doubt that the sale will attract a large number of artists and amateurs.

The Islington Choral Society gave Root's sacred Cantata, the "Pilgrim Fathers," at the Primitive Methodist Chapel, New North Road, Islington, on Monday, the 10th ult. The principal vocalists were Miss Golden (*Elder's Daughter*), Miss Toynbee (*Sister of the Captain*), Miss Carpenter (*Daughter*), Mr. A. Fincham (*Captain*), Mr. Sparks (*Elder*), Mr. Butt (*Elder's Son*), and Mr. Bird (*Indian*). Conductor, Mr. George Randal; Organist, Mr. W. H. Whitmore.

It may be that those among contemporary composers who tolerate and even advocate, meddling with the works of dead men will change their minds when the fashion spreads to the works of the living. There is danger of this, for, in view of the production of "H.M.S. Pinafore" at the Standard Theatre, New York, a young Hungarian musician, Mr. Vogrech, was engaged to "furnish new orchestration!"

Some distinguished lady amateurs have instituted afternoons, for the practice of vocal music, in South Kensington, under the musical direction of Mrs. Arthur O'Leary. Reinecke's "Schweewittchen" was rehearsed at the first meeting, which took place on Wednesday, the 5th ult., at Emperor's Gate.

At the close of the rehearsal on Tuesday, the 4th ult., Mr. Walter Lough, Choirmaster of S. John's, Wilton Road, Pimlico, was presented by the choir-boys with a handsomely fitted inkstand and also a bâton, the donors at the same time expressing their appreciation of his ability and kindness during the last five years.

A Musical Society has been formed in Chigwell the meetings being held in the school-room at Oakhurst, the Rev. W. Linton Wilson's School. Mr. Brownlow Baker is musical director, and Mr. Wilson secretary. Locke's music to "Macbeth" and a selection of glees will at present occupy the main attention of this Society.

The Saturday Popular Organ Recitals at the Bow and Bromley Institute will be continued to the end of April. During the past month the organists have included Mr. W. S. Hoyte, Dr. Spark, Dr. Bunnett, Mr. Mann, and Mr. W. Rea.

There have been Special Services in Hampstead Parish Church every Friday during Lent, consisting of selections from the second part of Handel's "Messiah" and "The Passion," by Heinrich Schütz (16th Century), conducted by the Organist, Mr. James Shaw.

At the weekly practice on Friday, the 7th ult., Mr. George Randal, Conductor of the Islington Choral Society, was presented by the members and friends with a very handsome bâton, mounted in silver; also three volumes of modern part-songs.

The Concerts of the Bach Choir, under the direction of Herr Otto Goldschmidt, are announced to commence on the 3rd inst. with a performance of Bach's Mass in B minor.

We understand that H.R.H. the Princess of Wales has accepted the dedication of a Motett by Herr L. Samson, entitled "Incline Thine ear to my crying."

REVIEWS.

The Works of G. F. Handel. Printed for the German Handel Society. Eighteenth Year. [Leipzig.] [London: Novello, Ewer and Co.]

The magnificent edition of the complete works of Handel, which for nearly twenty years has been in the course of publication by the German Handel Society, is now gradually approaching completion. At the present rate of progress it will probably be at least eight years before all the works are issued, as there are nearly thirty still unpublished. Most of the more familiar and best known have already appeared; and each succeeding year's issue, therefore, brings to the knowledge of musicians some work of the old master which was in all probability unknown to them. This is especially the case with regard to the operas. Out of thirty-six which are in existence—three of the earliest being lost apparently beyond recovery—only four had been hitherto published in a complete form; and while it cannot be maintained that as a whole Handel's operas are at all worthy of comparison with his oratorios, many of them, nevertheless, contain much which is well worthy of being rescued from oblivion.

The works given by the Society in their eighteenth year's issue are the Italian Oratorio "La Resurrezione," the Serenata "Parnasso in Festa," and the two operas "Siroe" and "Tolomeo." Of these the first-named had been already published towards the end of the last century in Arnold's edition of Handel, which (as many of our readers will be aware) was never completed; the other three are now printed for the first time.

"La Resurrezione" has but little in common with the later Oratorios of the great master; in form and in style it more nearly resembles his Italian operas. There are but two choruses—both short ones—in the entire work, one at the end of each part; the interest of the work lies in the songs. Among these may be noted the fine bass air, "O voi dell' Erebo," which some of our readers may remember to have heard at one of the Handel Festivals some years ago; the beautiful soprano songs, "Ferma l'ali," and "Risorga il mondo," and others which might be named. An interesting feature of the work is the orchestration, in which we already see Handel trying experiments in instrumental combination. For instance, the song "D' amor fù consiglio" (afterwards introduced into "Alexander Balus" as "Fair virtue shall charm me"), is here accompanied by four violins, violas, and basses; "Ferma l'ali" is scored for two flutes, violins *con sordini*, a viola da gamba, basses, and harpsichord; "Così la tortorella" has one flute, a viola da gamba, a teorba, and the whole of the strings in unison and octaves; and "Per me già di morire" is accompanied by a solo violin, a viola da gamba, all the flutes and one oboe with a mute in unison (a very curious combination), and the whole mass of strings, with separate parts for violoncello and double bass. It is hardly needful to add that in "La Resurrezione," as indeed in all Handel's works, we find much written in the taste of a bygone day; but the work contains many points of considerable interest to the student.

"Parnasso in Festa," which was written for the wedding festivities of Princess Anne of England with the Prince of Orange, is for the most part a *pasticcio*. Of thirty-one numbers which it contains, twenty-three are taken, sometimes with slight alteration, from "Athaliah," and most of the rest were used subsequently for the English version of the "Triumph of Time and Truth." A noticeable point in this work is the skill with which Handel adapted the Italian words to his music. On this subject Dr. Burney in his

"History of Music" says, "The Italian words are adjusted to the music with such intelligence and attention to the accent and expression, that if we were not acquainted with the new and particular occasion on which 'Parnasso' was prepared, it would be difficult to discover whether the music was originally composed for that serenata or for 'Athaliah.'"

In nothing has the musical taste of our public undergone more change since the time of Handel than in the direction of opera. The revival of even the finest of Handel's Italian operas on the stage at the present day is impossible. Even if a large audience were attracted by curiosity, it may seriously be doubted whether half-a-dozen people would sit through the performance. Handel's operas consist almost entirely of a series of songs, connected by interminable recitatives. Occasionally we meet with a duet, and still more rarely with a trio or quartett, while there is usually a short chorus at the end of the last act; but of concerted music, such, for example, as we find it in the modern opera finale, there is not a trace. The singers come on, sing their songs, mostly with a long *da capo*, and go off again. Neither "Siroe" nor "Tolomeo" ranks among the best of Handel's operas. Both contain beautiful things,—such for instance, as the "Non vi piacque" in the former, and the "Voi, dolce aurette" in the latter; but the greater part of the music is of only historical interest; and a detailed analysis of the works would be both dry and useless. It is well that the whole of Handel's music should be published; and these operas are therefore welcome, but rather for the sake of the completeness of the edition than for their intrinsic merit.

Three Songs: "Rosamond's Epitaph;" "On the Water;" "Prayer." Composed by Frederick Corder.

[Novello, Ewer and Co.]

Evidence is not wanting of the fact that a serious and lofty spirit animates, as a rule, our young English composers. At no former time, perhaps, have the prospects of native music looked brighter than now. It may be that among the aspirants who have made themselves known within the last few years there is neither a Beethoven nor a Mendelssohn, but all the same have we reason to be content with the outlook. Our young musicians are working in the right spirit—that is to say as artists, and not so much for profit as for honour. True they cannot live on honour, but it is also true that "man's life consisteth not in the abundance of the things that he hath," and everyone, but especially every artist desiring to be worthy of the name, should recognise that his highest aim lies beyond and above himself. In nothing, perhaps, is the serious purpose of our rising composers more manifest than in the care they bestow upon comparative trifles, and we have now before us three songs by Mr. Frederick Corder, late Mendelssohn Scholar, in which this feature is very striking. Mr. Corder's name, we need hardly say, has been a good deal before the public of late. We have heard his music at Madame Viard-Louis' concerts, as well as at those of the Crystal Palace, and although the opinions of connoisseurs respecting it have not been unanimous, the very fact that opinions were freely expressed showed that the composer had made his mark. It cannot be rash to say that we shall hear more of Mr. Corder in the future. He has ability, spirit, and ambition, and those who desire the welfare of native talent should try to find him opportunity. Meanwhile, let us look at these three songs, which, it may be well to point out, are published together and not in a separate form. Regarding all of them one assertion holds good; which is that the composer never intended to produce merely a harmonised melody. The ordinary form of English song has thus been departed from, but the removal is in the direction of higher ground. Taken in its place we have nothing to say against the mere tune-song. It has a necessary existence, and is a power in the land. But a long way above it, regarded from an artistic point of view, lies the song in which voice and accompaniment work together towards full lyrical expression, on almost co-ordinate terms. Such is the song of Schubert and Schumann, of Franz and Rubinstein, and such is the song of Mr. Frederick Corder as here exemplified. Of the three, it may be that the first, "Rosamond's Epitaph," will gain a majority of suffrages. The words, by Dr. W. C. Bennett, are in their author's best and most lyrical vein, and Mr. Corder has set them very tenderly, without resort to common-place themes on the one hand, or to originality at the expense of beauty on the other. Judiciously heightened by the pianoforte part, the expression of the song is all that can be desired and no connoisseur will refuse the admiration due to a refined piece of workmanship. The same characteristics are displayed, though after a different fashion, in "On the Water." Here the pianoforte is much more independent of the voice and may almost be said to be a song itself. Indeed, the fact is tolerably clear that Mr. Corder rather subordinated the voice to the instrument than the instrument to the voice, and his vocal theme has not, consequently, the grace and finish observable in "Rosamond's Epitaph." But the complete effect is good, and we cannot but be conscious of more than ordinary thoughtfulness and skill. "Prayer" is, as to its words, a translation by Mr. Corder of some verses by Arnim, and, as to its music, having regard to what public taste demands, the least acceptable song of the three. Rigidly faithful to the text and intensely serious, it wants relief; but this is rather the result of the composer's choice of a poem than a musical misjudgment. Taken altogether the songs are well worth notice, not only for what they promise, but for what they are. We may add that the first and second are suitable for a soprano or tenor, the third for a contralto.

Novello's Part-Song Book (Second Series). Nos. 352 to 356. *How I love the festive boy; Autumn; When spring begems the dewy scene; The day of love; The stars are with the voyager.* Composed by A. C. Mackenzie.

Nos. 382 to 385. *Uncertain light; Confidence; The dream; The boat.* Composed by Robert Schumann.

Orpheus (New Series). No. 10. *A Franklyn's dogge leped over a style.* Composed by A. C. Mackenzie.

[Novello, Ewer and Co.]

Mr. Mackenzie is well sustaining the repute of English talent in the department of unaccompanied vocal music. He writes with ease and grace, and with considerable power of natural expression; all of which qualities are agreeably conspicuous in his contributions to "Novello's Part-Song Book." No. 355 is a particular example, though it lies open to the charge of repeating unimportant words, such as "resembling," for reasons purely musical, since no others can be found. But this apart, the setting of Moore's verses must be pronounced a decided success, and one all the more valuable because gained by legitimate art. No. 352, the words of which are also by the Irish poet, is another happy display of Mr. Mackenzie's taste. It reflects without the smallest effort the joyous spirit of the lines, and a most piquant effect is produced by a sudden change from 6-8 to 2-4 time, on the words "Tripping wild the dance of joy," the new rhythm enduring for three bars only. Something of genius lies in this little touch, and we must commend also the appropriate treatment of the words "Age is on his temples hung," &c., as well as the manner of the return to the original buoyant theme. No. 353, "Autumn," is of a more sober cast, and calls for deeper feeling. But the composer proves equal to its demands, and gives us a work marked by real power—the power, that is, of heightening the sentiment of the text. Let us add, as something *per contra*, that Mr. Mackenzie shows a tendency to overdo the device of connecting his *ensemble* phrases by means of two or three notes for a single voice. In any one composition this does not appear as a fault, but a glance at several shows that the composer is in danger of falling into a not very elegant mannerism, from which we take this opportunity of warning him. No. 354, "When spring begems the dewy scene" is rather more artificially constructed than its companions, but, nevertheless, has features of obvious merit. We note, for example, the really effective return to the original theme on page 3, and the simple, unforced descriptiveness of the *quasi pastorale*, "How sweet to mark the pouting vine." No. 356, "The stars are with the voyager," gives less occasion for remark, presenting nothing indeed of a distinctive character, and only confirming the opinion suggested by all its companions that in Mr. Mackenzie we have a man qualified to adorn a peculiarly English sphere of artistic labour, for so we call the writing of part-songs, notwithstanding that this German form has superseded our native glee.

The four works by Schumann (Nos. 382-385) hardly require notice, so sure is the name of the composer to bring them under the immediate observation of amateurs. But a few words of description may not be uncalled for. No. 382, "Uncertain light," is written for a double chorus, in a bold and massive style. The words, admirably translated,—as are those of the companion pieces, save one, by the Rev. J. Troutbeck—are somewhat transcendental, but, on that account, they probably made a stronger appeal than usual to the composer, who has treated them in a very effective, though not especially original manner. No 383, "Confidence," is also for a double choir, and, as compared with its predecessor, much more characteristic of Schumann. It is simple, nevertheless, and eminently worthy the attention of amateur societies who wish to increase their repertory. The subject of No. 384, "The dream," is both weird and vague,—qualities which Schumann has successfully avoided in his music. No. 385, "The boat," claims the attention due to a work of more importance. Written for four voices, with soli for soprano voice, flute, and horn, its construction is peculiar and extremely interesting. As the boat glides down a stream, first a hunter with his horn, then a resting traveller with his flute, and then a maiden with her voice join the music, producing an effect as fresh and original as it is charming. We commend this piece in the strongest terms as one certain to be received with enthusiasm.

In the one number from the "Orpheus" now before us we come upon Mr. Mackenzie again, and see him in merry mood. It can hardly be necessary to tell our readers what a *jeu d'esprit* is Mr. Barham's story of the Franklyn's Dogge. Its delightful inconsequence, leading nowhere with such minute attention to orthographical correctness by the way, is intensely droll, and calls for no ordinary power of humorous expression in the man who would set it to music. Mr. Mackenzie has not failed to meet its demands, and we regard the setting of the spelling exercise in each verse as equally funny with the words. Clearly the English sense of humour, so skilfully shown in our old catches and rounds, has not died out of the land.

Musical Theory: by John Curwen. Book III. Musical Form. [Tonic Sol-fa Agency.]

Whatever may be said for or against the merits of the Tonic Sol-fa movement—either as providing us with a permanent rational notation, or as merely a stepping-stone to the one now in use—there can be no question that it has led a large number of people to think much more truthfully upon music than they formerly did. The abolition of the "ladder system" certainly upsets many of our pre-conceived notions; but there is something in seeing what we hear—that the intervals of the scale are unvarying—and having once fairly got into the right road, it is not at all likely that we shall go back again. But Mr. Curwen, who avowedly inherits his system from Miss Glover, of Norwich, has also earned our thanks by circulating works not only to teach singing, but to teach music; and we are certain that the original founder of this method would be delighted could she see the practical results of her proposed reform. The book now before us is the last of three on "Musical Theory," and treats especially of "Form," an element in musical composition which it seems somewhat important we should keep before us in the present day. It is truly said, at the commencement of this work, that form consists in "the putting together of musical material—rhythmic, melodic, and harmonic—so as to produce in the mind a feeling that each part of the tone-picture belongs to the other parts and to the whole," what is aptly termed "incongruity" being illustrated by stringing together a number of familiar musical phrases good in themselves, but having no relation with each other. The remarks upon Sections, Phrases, Periods, Strains and Movements are extremely lucid; and much information may be gained by the student from a careful observation of the manner in which the various specimens given are built up. Respecting the essentials of "Musical Form," it is said that, no doubt, "the artist tried this plan and then the other, until he found something satisfactory both to himself and those about him. When he had found this, he naturally repeated it; and those who followed him imitated him. He had created a 'successful form.' There is no 'law of the Medes and Persians' about it, but only the law which any *good piece of art* necessarily lays down for all future artists. They are bound to study it, and analyse it, and improve upon it as much as possible. Any one is at liberty to invent a *new* Musical Form. Musical Forms may, like fashions, 'come in' and 'go out' again. But those which have most of artistic truth and beauty in them will be welcome to all ages—will be lasting Musical Forms." Let us hope that the study of the works of all the great masters—not only in music, but in other arts—will prove to us that the general principles here laid down cannot be set aside with impunity, and the conscientious musical critics of the day may then be credited with the desire, not to enter a crusade against the construction of new forms, but against the abolition of all forms whatever. There are some terms used in this book which we think scarcely good for a student—for example, a sequence occurring in the air "O thou that tellest" is called a "contralto sequence," and the theme in divided octaves in Mozart's "Rondo alla Turca" (from his pianoforte Sonata in A major) is said to be with "doubled rhythm"—but, as a rule, wherever musical words are used in a different sense to their ordinary signification, the fact is fully stated, and reasons given for the alteration. Again, however, we must call attention to a matter which we feel cannot but impede the progress of this notation, at least with musicians: we mean the principle of regarding the minor as growing out, not of the *tonic*, but of the *relative*, major scale. We know that this has often been mentioned before; but when we see the first movement of Beethoven's Sonata, Op. 49, No. 1—which is as much in the key of G as the last movement—headed thus, "Key of B♭. *Lah* is G," there can be no doubt that thoroughly false notions must be engendered in the mind of a pupil upon the subject; for if, as in the Tune "Cannons" (also in the key of G minor), he is to believe that it "begins and ends in key B♭, minor mode," what is he to think when he sees old music printed "in the key of G with the lesser third?" Surely this is a subject worthy the consideration of earnest Tonic Sol-faists; and that some little doubt on the matter may already have been felt, even by the originator of the movement, seems shadowed forth by the following observation at page 88: "It should, however, be mentioned that instrumental writers, like Beethoven, and even some modern vocal writers, regard the major and minor 'of the same Tonic' as the same key, and beginning a piece in one, they sometimes end it in the other." Unquestionably so, and the sooner this is acknowledged by all musicians the better; for certainly Beethoven would have been somewhat astonished had he been told that his Symphony in C minor is "in the key of E♭, minor mode." At the conclusion of the book we have some questions on the method of parsing complete Forms, with reference to the paragraphs where all the points necessary for the purpose of analysing a composition are explained. The pronunciation of some Italian words, too, is tolerably well given; but we cannot believe that "Scherzo" can be represented by the letters "Skertzoa."

Sehnsucht (The Sunny South), with German and English words.

Frühlingsabend (Spring Evening), with German and English words.

Swallow Song. From "The Princess," by Alfred Tennyson.

Composed by Herbert S. Oakeley.
[Forsyth Brothers.]

The original text of the first two of these songs, by Geibel, is translated by the composer, who has thoroughly caught the spirit, both in the words and music, of the German poet. We are glad, however, to find that Professor Oakeley has set the German, and not the English, verses, printing the translation in small letters underneath. The theme of "Sehnsucht," at first lightly accompanied, colours the words with much fidelity; and although the transition from E to C major comes somewhat abruptly upon the ear, when we are fairly in the key, both melody and harmony (presuming that the last quaver in the right-hand group, bar 17, page 5, should be E instead of D) flow on together in loving company. The almost unceasing semiquaver accompaniment in the second song gives it a thoroughly German character, the pianist indeed having an equal share

with the vocalist in the effect of the composition. Although undoubtedly the work of a skilled and refined musician, this song is somewhat more conventional than that already noticed. A Recitative is written to the song from "The Princess"—only intended to be sung when it is preceded by "Tears, idle tears," (also composed by Professor Oakeley)—and certainly this introduces the "Swallow Song" with good effect. There is much dramatic power shown in this piece, the varied shades of feeling being most sympathetically expressed in the music, which is throughout of a very high order. The *legato* bass, with the broken phrases of accompaniment for the right hand materially heighten the passionate portions of the song, which is certainly the best of the three under notice. A German translation of the poetry has been ably supplied by Fräulein von Valois; but certainly we should recommend that Tennyson's glowing words be adhered to wherever practicable.

Dixit Dominus. For Double Chorus, Solos, and Orchestra, in C major. Composed by Leonardo Leo. Edited from the autograph in the Fitzwilliam Museum, Cambridge, by C. Villiers Stanford. [Novello, Ewer and Co.]

The fine opening chorus of this Psalm has previously been published by Messrs. Novello, both in the folio and octavo form; but the entire work now appears for the first time in this country; and, as far as we know, no other complete edition is in existence. The orchestration is for two oboes, two horns and strings, a very excellent transcription of which for the pianoforte has been made by the editor for the octavo edition now before us. The vigour with which the double choruses are written will surprise those who have but an imperfect knowledge of this composer; and a Quintett, "Dominus a dextris,"—in the score of which two oboes are added to the strings—contains many vocal passages extremely brilliant and effective. Mr. Villiers Stanford has added some metronome marks which represent to him the times intended for the several movements by the composer; but he modestly says that he does so "without any intention of interfering with the different tastes and opinions of different conductors." He has also corrected some evidently wrong notes; but always informs us as to how they stand in the autograph score.

Lead, kindly Light. Sacred Song, for Contralto. The words by Dr. J. H. Newman; set to music by C. Swinnerton Heap, Mus. Doc. Cantab.
[Novello, Ewer and Co.]

The smooth and placid character of Dr. Heap's music cannot but recommend it to vocalists who seek not after sensational points in compositions of a truly devotional nature; yet we, who calmly listen and think but of the song in relation to art, remain unmoved by its effect, even when the notes are breathed by the purest contralto voice, and their expression is regulated by the highest musical feeling. Something, then, must be wanting more than skilled workmanship can supply—more than a musician of the undoubted talent of Dr. Heap has thrown into his task—to enchain our attention and awaken that truly religious fervour which music, more than any other art, can evoke. The task of the reviewer is indeed a hard one when, with a song before him so tenderly voiced and so carefully harmonised, he feels it his duty to speak these truths; but compositions of this character are so rapidly multiplying—especially by earnest and even clever amateurs—that it is fully time to erect a higher standard; and it is artists like Dr. Heap that we hope to enlist as pioneers in the good cause. Let us, however, in justice to the composer of this song, award unqualified praise to the harmonies and accompaniments, which in many places give much interest to the somewhat conventional vocal theme, more especially from the part marked "a piacere" to the conclusion.

Eight Songs for Three Female Voices; with pianoforte accompaniment. By Ferdinand Hiller (Op. 176). English translation by Julia Goddard.
[Stanley Lucas, Weber and Co.]

The simple and melodious character of this set of three-part songs should recommend them to professional as well as amateur vocalists. It is perhaps scarcely fair to judge them in their English translations, for well as the meaning of the words has been preserved, and carefully as the musical accent has been considered, it is absolutely impossible faithfully to reflect the original feeling of the composer—but three competent singers who can pronounce the German words as they should be pronounced in music are not always available; and it is certainly better to hear these graceful compositions sung to an English translation than not to hear them at all. We are inclined to give the preference to No. 2, "Expectation," No. 4, "When the bells are all ringing" (a really charming song), No. 6, "Cuckoo Song," and No. 8, "Play on." But we cordially invite the attention of all music-lovers to the entire collection of little gems; for there are merits in each which will amply repay study. Few difficulties will be encountered in the pianoforte part, but a refined and sympathetic touch is absolutely necessary for the due effect of the music. Germans, as a rule, think as much of the instrument as of the voice, even in their least pretentious vocal pieces; and it may be expected that so accomplished an artist as Ferdinand Hiller will at least do something more than allow his pianist merely to support the voices.

True Love (Treue Liebe). Song. The words translated from the German of E. Ferraud by Natalia Macfarren. The music composed by Willem Coenen.
[Novello, Ewer and Co.]

The figure commenced in the symphony of this song is so happily preserved throughout the accompaniment of a large portion of the voice part as to lend additional interest to a melody in itself most attractive. A beautiful point, too, is where, after a prolonged pedal on the dominant of E minor, a sudden burst occurs in the tonic major, on the words, "Oh love, have I lost thee?" the effect of which is materially heightened by a passionate triplet accompaniment. The return to the original key and theme is well managed; and a good contrast is obtained by the long holding chords to the placid melody, most sympathetically expressive of the words, with which the song concludes. We cordially invite the attention of those in search of vocal pieces essentially melodious and original in character to this composition; and can assure them that, though unpretentious, as all really good songs are, it is the finished work of a refined and accomplished artist.

Mendelssohn's Original Compositions for Pianoforte Solo. Complete Edition in Five Volumes. Vol. V.
[Novello, Ewer and Co.]

The publication of the whole of Mendelssohn's compositions for pianoforte solo in an octavo edition, complete in five volumes, will do much towards popularising these works, and enable many to make a valuable addition to their musical library at a small cost. The fifth volume, just issued, contains Three Preludes, Three Studies, Two Sonatas, Album Blatt, Capriccio, and Perpetuum Mobile. Most of these pieces are comparatively little known; but there can be little doubt that they will now shortly make their way; for although of course unequal in merit, they are all instinct with that charming individuality which stamps even the most trifling sketches of their composer. The Album Blatt, in E minor and major, is a perfect gem, and thoroughly worthy of being ranked with the best of the "Lieder ohne Worte."

The Morning and Evening Service, together with the Office of Holy Communion, set to music in the key of D. Certain portions of the Office of Holy Communion, intended for Supplemental Use with other Services. By Charles E. Miller. [Novello, Ewer and Co.]

This service will require the resources of a large and well-trained choir to perform it with effect. We can scarcely say whether Mr. Miller sometimes purposely breaks well-known rules of harmony or not, but certain it is that the judgment of an experienced master would save him not only from occasional errors of correct taste, but may suggest to him in many cases that he has most certainly and of course most inadvertently transcribed phrases which, though excellent in themselves, are considered the special characteristics of other musicians. We must not be misunderstood, however: notwithstanding the above criticism, there is most undoubtedly much to be admired in this service, especially in the "Gloria in Excelsis," which contains excellent points.

Daylight and Moonlight. Song. Words by Longfellow. Music by H. Campbell Pope. [Weekes and Co.]

We do not select this song for notice from a formidable pile of "new music" because there is anything startlingly original either in its melody or treatment, but simply because what is attempted is well carried out. Excepting the mistake of accenting words which should be unemphatic, in the first two bars the theme is throughout sympathetic with the poetry; and the harmonies are graceful, appropriate, and carefully written. A different accentuation of the opening line would of course involve the necessity of composing the song in another rhythm; and we, therefore, only mention the matter in order to caution the composer (who may probably again come before us) against the common practice of writing a melody without due consideration of the words to which it is wedded.

Pilot Joe. Baritone Song. Words by J. P. Douglas. Music by Louis Diehl. [Enoch and Sons.]

As we presume that the copy of this song forwarded to us is the "simplified edition"—a line being drawn under these words on the title-page—we of course cannot say what difficulties may be laid out for the pianist in the more complicated version; but in the shape now before us "Pilot Joe" may be conscientiously recommended as a bold and stirring composition, well worthy the attention of baritone singers. The opening theme, in G minor, is melodious and admirably adapted to the words—the lingering of the voice on the minor supertonic, before the change to the major, being an excellent point—and, whatever may be the case in the "original edition," the accompaniment, although full of character, never interrupts the flow of the vocal part.

O Mistress mine. Part-song. Words by Shakespeare. Music composed by Herbert W. Wareing. [Novello, Ewer and Co.]

This song, expressly intended for unaccompanied choral singing, is a very good specimen of the composer's talent for part-writing. We scarcely like the alteration of accent by changing from three to four rhythm in the second line of the poetry, but in every other respect we have nothing but praise, both for the melody and harmony of the composition. The voice parts flow easily throughout, and a good effect is gained by interrupting the expected close in F sharp minor in the sixth bar of page 3. The Part-song is appropriately dedicated to Mr. W. C. Stockley, of Birmingham.

Allegretto Quasi Andante, by C. Warwick Jordan, Mus. Bac. [Novello, Ewer and Co.]

Original music for the organ is now not a scarcity, and the piece under notice is an effective composition of very moderate difficulty. It commences with an interesting subject in F major, which is then treated in the relative minor; after this, the second subject is heard in the key of the dominant; the movement then proceeds in the ordinary sonata form.

Fourteen Offertory Sentences. Set to music by Sydney R. Coles. [Weekes and Co.]

This music does not call for special remark; at the same time it is good, fairly interesting, and though it does not express the sentiment of the text with any degree of vividness, yet it never offends the rules of good taste, and is tolerably melodious. It is, moreover, suitable for choirs where more elaborate settings would be impracticable.

Psalms and Hymns from Holy Scripture. For Chanting. [Hodder and Stoughton.]

No doubt this book will be extremely useful to those for whom it is intended—Nonconformists, we presume. The pointing is simplicity itself, and the passages have been selected with great care and judgment. A good and large collection of the words of anthems is also appended.

O how amiable are Thy dwellings. Anthem for Solo and Chorus. By W. H. Wilson. [Novello, Ewer and Co.]

There is much we like in this anthem. It is vocal and melodious, and might with careful singing become very effective. We wish, however, Mr. Wilson had omitted what we consider the weak parts of the composition—viz., pages 4 and 6.

FOREIGN NOTES.

We have been favoured by Professor Jähns, of Berlin, author of the elaborate and unique work entitled "C. M. von Weber in seinen Werken," with the following interesting communication: "Several German and foreign music-journals have made the announcement that 'Capellmeister Káldy of Pesth has forwarded to Prof. Jähns, the biographer of Carl Maria von Weber, some hitherto unknown portions from 'Der Freischütz.' Prof. Jähns on his part has, in a letter to Káldy, confirmed the fact that the most complete score of 'Freischütz' is in the possession of the National Theatre of Pesth, having been sent there by Weber himself, according to his own diary, on the 10th of December, 1821.' While reserving for a future occasion a more minute criticism of this entirely misleading statement, I must confine myself now to the following observations. The score in the possession of the Hungarian National Theatre, besides showing copious and important omissions, contains in two places of the finale of the third act ten and twelve bars respectively, of which the former are undoubtedly not Weber's; while in the latter instance his authorship is extremely doubtful, being merely a makeshift in order to dispense, if necessary, with the part of the hermit. It is needless to add that such doubtful additions and anonymous makeshifts cannot be said to *complete* an already defective score. Weber, it is true, did on December 10th, 1821, forward a score of 'Freischütz' to Pesth; but that cannot have been the one now in possession of the Hungarian National Theatre, which was only opened in the year 1838. The German Theatre at Pesth, on the other hand, was founded already in 1812, and to this only Weber could have forwarded his score. This establishment, however, ceased to exist in 1866, as far as its character of "Stadt-Theater" was concerned, when the entire operatic library, being the property of the town, was disposed of by auction, and since that time the score forwarded by Weber in 1821 has disappeared. In any case, however, the original score, in Weber's own handwriting, of 'Der Freischütz,' which was presented by the widow of the master to the Royal Library of Berlin, should be our guidance in the matter. It is thus scarcely necessary on my part to give the distinct assurance that it has never entered my mind to pronounce the copy held by the Pesth Theatre as being the most complete score extant, nor need I have the slightest hesitation in making this statement, since Capellmeister Káldy has, in a letter just to hand, expressed his entire concurrence with my views on the subject. In conclusion, I will remark that the score-editions of 'Freischütz,' published by Schlesinger and Peters respectively, agree in every respect with the original of the Royal Library at Berlin, all German pianoforte arrangements of the score being likewise free of any omissions."

We may add that we had ourselves noticed in some foreign journals the paragraph, the authenticity of which Professor Jähns now refutes, but thinking it to require confirmation we refrained from reproducing it in these columns.

Rubinstein's Opera "Feramors," was successfully produced on the 4th ult., at the Royal Opera-house at Berlin, the principal *rôles* being sustained by Herr Niemann and Madame Mallinger; in consequence, however, of the latter having refused to sing certain portions of her part, the composer abstained from personally conducting his work. Among the passages objected to by the lady was a scene in which the singer is intended to accompany her vocal efforts by a dance.

Wagner's Nibelungen Tetralogy is gradually establishing a firm hold upon the *répertoires* of the more important operatic stages of Germany, notwithstanding the great scenic and mechanical difficulties which an adequate representation of the gigantic work presents. At the Imperial Opera-house of Vienna, the fourth drama, "Götterdämmerung," and with it the entire series, has now been placed on the stage, and the number of applications for seats is so great that it is proposed to continue the performances of the work until June, a new contract having been entered into with the tenor, Herr Jäger, whose representation of the part of *Siegfried* is much admired. At Cologne, "Rheingold" has been most successfully mounted, and will be followed by the remaining portions

of the Tetralogy. At Weimar, the first performance of "Walküre" was made the occasion for special demonstrations of enthusiasm on the part of the public, and the work continues to attract crowded audiences. We have already mentioned in these columns the representations of other German establishments of the "Ring," and, with these facts before us, there can be no question as to the rapidly growing popularity of Herr Wagner's reformatory ideas among his compatriots. In order to complete our *résumé* of the subject, we should mention that the performance of a parody on the Tetralogy, entitled "Der Ring dernie-gelungen" (The ring which never fitted) has recently been prohibited at Munich on grounds of public morality.

M. Camille Saint-Saëns is just now engaged upon a most successful *concert-tournée* in Germany, where his talents as composer and pianist are much appreciated. Both at Leipzig, where he interpreted, at one of the Gewandhaus concerts, several compositions by Beethoven only, and at Hanover, the reception accorded to the eminent French artist has been most flattering.

A monument is to be erected at Leipzig in memory of Mendelssohn, the subscriptions for which amount at present to 18,000 marks.

M. Turquet, the associate of M. Jules Ferry in the present Ministry of Fine Arts at Paris, has addressed a letter to the Government inspectors of theatres in France in which he solicits their co-operation in his projected regeneration of the moral status of the stage, adding in conclusion: "Already for too many years art has served no other purpose but that to amuse, and from being amusing it has descended to corrupting. It is our desire that dramatic art should aim at the realisation of a higher and more manly ideal in order to render it worthy of the name of a school. The art for which we strive is that which elevates, not that which degrades; the art-work we revere is that which brings health not that which corrupts. . . . Let us grant to politics all the liberty compatible with public security, and let us reserve the severity of the law for the suppression of licentious couplets and immoral plays." We shall follow with sincere interest the progress of stage-regeneration "by order of the Government" thus proposed by the French Under Secretary of Fine Arts.

Two new Operettas have recently been brought out at the Opéra-Comique, of Paris, with some success, viz.:—"La Zingarella," by M. Joseph O'Kelly, and "Le Pain bis," by M. Théodore Dubois. At the Bouffes-Parisiens, a new comic Opera, by M. Hervé, entitled "La Marquise des Rues," is likewise much applauded by Parisian audiences.

A discussion as to the real authorship of the famous Serenade in Rossini's "Il Barbiere," which originated in a letter by M. Louis Viardot, recently published by *Le Ménestrel*, has just been decided in favour of Manuel Garcia, the celebrated tenor. M. de Castrone-Marchesi, through the medium of the *Gazetta Musicale*, of Milan, recalls a conversation he had some fifteen years ago with Rossini, and in the course of which the *maestro*, referring to the history of the first representation of the Opera at Rome, related how Garcia, enraged by the unsympathetic attitude of the audience, broke several strings of the guitar with which he accompanied his delivery of the Serenade in question, "an old composition of his which he valued greatly, and which had been embodied in the Opera in order to please him."

A series of grand Concerts will be inaugurated during the present month, at the Prince Alphonse Theatre, at Madrid, under the direction of M. H. Rivière. The interest taken in matters musical, in the Spanish capital, and other cities of the kingdom, is apparently on the increase. We read in the *Revue et Gazette Musicale*, that by order of King Alphonse XII., the French *diapason normal* has just been adopted by all artistic establishments and schools of music subsidised by the State, with a view to the establishment of a uniform musical pitch throughout Spain. The new Opera, by Maestro Usiglio, entited, "Le Donne Curiose," has met with great success at the Madrid Opera. A new music journal, *La Opera*, is likewise being published in the Spanish capital.

The Società Musicale Romana has recently given a successful performance of Sir Julius Benedict's Cantata, "St. Cecilia."

The Leipzig *Signale* records the fact that Signor Bonamici's new Opera "Cleopatra," lately brought out at the Teatro alla Fenice at Venice, has achieved but a partial success, the composer having been summoned to appear before the curtain "only fifteen times."

The first Roumanian National Opera was performed in February last at Bucharest. It is entitled "Verful eu dor" (The Aspired Summit), the libretto being from the pen of the Princess of Roumania, to which the Court pianist Skibinski has written the music.

The death is announced, at Vienna, of the once much-admired tenor, Karl Beck. His career had been a checkered one. It was he who, in the zenith of his popularity, "created" the part of "Lohengrin," on the occasion of the first performance of the work at Weimar which the disinterested zeal of Liszt had made possible. Some quarter of a century ago Beck retired from the stage and became the proprietor of a coffee-house at Prague, which was much frequented by musicians, singers, and journalists. Adverse circumstances, however, induced the whilom tenor to relinquish this occupation also, and during the last years of his life he had been in the employment of a Viennese confectioner, he having been apprenticed in early life to a sugar-baker. A strange *curriculum vitæ* this, certainly!

At Dresden died, on the 14th of February last, Carl Krägen, an earnest artist and excellent teacher of pianoforte playing, whose professional activity is associated with the eminent names of Micksch and Friedrich Wieck.

At Paris died, at the age of fifty-five, Jean Joseph Debillemont, composer of numerous operettas and songs, and orchestral conductor at the Thèâtre Porte-Saint-Martin.

We have also to record the death of Paul Bernard, the talented composer of pianoforte-music and able contributor to the leading French music-journals. He was one of the most gifted pupils of Halévy.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Conservatoire Concert (February 23): Music to "Manfred" (Schumann); Violin Concerto (Mendelssohn); Chorus from "Jugement Dernier" (Weckerlin); Symphony, C minor (Beethoven). Concert Populaire (February 23): Overture, "La Chasse du Jeune Henri" (Méhul); Symphony, C major (Beethoven); Fragments from "Roman d'Arlequin" (Massenet); Carnaval (E. Guiraud). Concert Populaire (March 2): Overture, "Athalie" (Mendelssohn); Symphonie Fantastique (Berlioz); Rondo Capriccioso for Violin (Saint-Saëns); Adagio of Tenth Quartett, and Fugue of the Ninth (Beethoven), executed by all the violins, violas, and violoncellos of the orchestra; Fragments from Suite for Orchestra (Fr. Lachner). Festival Concert at the Hippodrome, in memory of Berlioz (March 8): Overture, "La Vestale" (Spontini); March and Hymn from "La Prise de Troie" (Berlioz); Second Part of "Roméo et Juliette" (Berlioz); Septett from "Les Troyens à Carthage" (Berlioz); Overture, "Sigurd" (Reyer); Finale of "La Damnation de Faust" (Berlioz); Scene from "Armide" (Gluck); Finale to "Roméo et Juliette," and "Apothéose de la Symphonie Funèbre et Triomphale" (Berlioz). Concert Populaire (March 9): Jupiter Symphony (Mozart); Ouverture Dramatique (C. Dancla); Quintett, C minor, for pianoforte and wind instruments (Spohr); Rondino for wind instruments (Beethoven); Overture, "Tannhäuser" (Wagner). Concert du Conservatoire (March 16): Choral Symphony (Beethoven); Fragment from "Orphée" (Gluck); "Adieu aux Jeunes Mariés," double chorus unaccompanied (Meyerbeer); Overture to "Ruy Blas" (Mendelssohn).

Leipzig.—Gewandhaus Concert (February 20): Overture, "Lodoiska" (Cherubini); Pianoforte Concerto, G major, and Variations in F major (Beethoven); Symphony, A minor (Saint-Saëns), vocal soli. Conservatorium Concert (February 21): Quartett, F major (Beethoven); Concerto, C major (Reinecke); Violoncello Concerto (Reinecke). Euterpe Concert (March 4): Overture, "Leonore" (Beethoven); Pianoforte Concerto, C minor (Raff); Orchestral Serenade (Jadassohn); Symphony, G minor (Mozart). Conservatorium Concert (March 1): Quartett, E flat major (Mendelssohn); Preludes and Fugue (Jadassohn); Violoncello Sonata, D major (Mendelssohn).

Finale to "Loreley" (Mendelssohn). Conservatorium Concert (March 7): Octett (Gade); Fantasia, F sharp minor (Mendelssohn); Andante and Scherzo for Violin (David); Trio, D minor (Mendelssohn), vocal soli. Last Euterpe Concert (March 11): Overture, "Sturm und Drang" (Bolck); Violin Concerto (Beethoven); Symphony, C minor (Gade).

Berlin.—Concert of the Symphoniecapelle (February 27): Music to "The Ruins of Athens" (Beethoven); "Wotan's Abschied" and "Feuerzauber" from "Walküre" (Wagner); Choral Fantasia (Beethoven). Bilse Concert (March 1): Overture, "Dimitri Donskoi" (Rubinstein); Spanish Dances (Moszkowski); Septett (Beethoven); Overture, "Les Huguenots" (Meyerbeer). Concert of the Symphoniecapelle (March 5): Overture, "Faust" (Wagner); Symphony, C major Schubert); Clarionet Quintett (Mozart); Scherzo (Cherubini); Overture, "Oberon" (Weber). Bilse Concert (March 8): Overture, "Zauberflöte" (Mozart); Violin Concerto, No. 1 (Bruch); "Phaëton" (Saint-Saëns); Symphony, No. 1 (Brahms); Overture, "Egmont" (Beethoven).

Heidelberg.—Historical Lecture and Concert by Dr. L. Nohl (March 20): Subject: The Development of Choral Music from the Oldest Times to the Present Epoch. Musical Programme: Homer's Hymn to Demeter (?); First Pythian Ode of Pindar (fifth century B.C.); "Der Wald hat sich erlaubet," for three voices (fourteenth century); "Alla Trinità beata," for four voices (fifteenth century); "Improperia," by Palestrina (1520-1594); Four-part Chorale, by Bach (1685-1750); Air, "O Isis und Osiris," by Mozart (1756-1791); Prisoners' Chorus from "Fidelio" (1770-1827); Four-part Song, "To the Forest" (Mendelssohn) (1809-1847); "Ave Maria," by Liszt (born 1811); "Wach auf," from "Die Meistersinger," by R. Wagner (born 1813).

Boston, U.S.—Concert of the Apollo Club (February 19): Hymn to Music (Lachner); Movements from Septett, D minor (Hummel); Duet, "Non fuggir," from "Guillaume Tell" (Rossini); "Evening's Twilight" (Hatton); "Song of the Spirits over the Waters" (Schubert); Songs and Glees (Rheinberger, Evans, Bishop).

Salem, U.S.—Concert of the Salem Oratorio Society (February 17): Verdi's "Requiem."

CORRESPONDENCE.

TEMPERED AND UNTEMPERED INTERVALS.

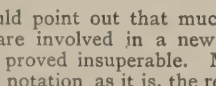
TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I do not propose troubling you with any further remarks upon the German sixth. We all know how to use the chord, and that is, after all, the essential point.

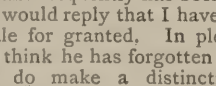
Two of your correspondents, however, having referred to my first letter, I will, with your permission, address a word to each of them.

To J. F. I would point out that much smaller musical difficulties than are involved in a new signature for the minor key, have proved insuperable. My contention was that, taking our notation as it is, the relative signature is not obligatory upon any one; and I pointed out a way in which it may be, and frequently has been, avoided.

And to J. L. I would reply that I have throughout taken the tempered scale for granted. In pleading for untempered intervals, I think he has forgotten one circumstance. When violinists do make a distinction between, for example E♭ and D♯, they, in most cases, make it in an opposite sense to that demanded by theory. Such a passage, for instance, as the following—



is executed by them as if written—



E♭ being, as we know, theoretically the higher pitch of the two, it is the pitch demanded in this case by the ear of the performer.

A great player on a very poor instrument—unendurable in any hands but his—once showed me this necessity very clearly. The concertina possesses separate reeds for E♭ and D♯, and although the pitch of these sounds is now identical (the instrument being equally tempered), there was in the earlier instruments a perceptible difference between them. Until the change was made, at his own suggestion, Regondi always, in passages of this nature, substituted the flat for the sharp. If he will make the inquiry, J. L. will find that solo violinists do the same.

The study of acoustics is most interesting, and so is the theory of colours. But I cannot perceive that musicians and painters are directly concerned with these sciences. Modern music being based upon the tempered scale, we must needs sacrifice either pure intonation or the greater part of our musical literature. And if pigments reflecting impure colours suffice for the needs of the greatest painters, the musician may well be contented with such an approach to pure intonation as is not incompatible with the higher aims of the composer.

I am, &c.,

Dover, March 5, 1879. C. W.

THE DIAPASON NORMAL IN SPAIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Your readers will be interested to learn that by a Royal Decree of February 21st the adoption throughout Spain of the Diapason Normal (la=870 vib. per second) has been ordered.

The preamble *inter alia* recites: that a series of measures are proposed, which, having due regard for all interests, if they do not bring about the immediate general adoption of the Diapason Normal (and this result has not, in other countries, been attained all at once) will tend sooner or later to place Spanish lyrical art on a uniform footing with that of the most advanced countries of Europe.

The decree provides that the National School of Music, the Academy of Fine Arts, and all normal schools for elementary instruction where music is a compulsory subject, shall use the Diapason Normal. No subsidies shall be granted for any theatre, concert, school or society which does not adopt the same.

Measures shall be taken to supply military bands with instruments adjusted to the new pitch, and as far as practicable to introduce it into all churches.

No public moneys shall be employed in the purchase or renewal of instruments for hospitals, churches, &c., except upon proof that the said instruments are of the reformed pitch.

Such national funds as are at present available for the propagation and protection of music may be employed in the assistance of such orchestras, &c., as shall satisfy the authorities that they are without the funds necessary to make the change.

Standards of pitch are to be provided for public use at the Academy of Fine Arts of San Fernando, and the National School of Music, as well as at all provincial government offices.

A subsequent Royal Order appoints a commission of seven members to see that the above decree is duly carried out. I remain, Sir, yours faithfully,

10, Rushmore Road, Cecil Burch.
Clapton Park, E., March 17, 1879.

THE MONOTONE AND SPEAKING VOICE IN CHURCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In his valuable Primer on "Church Choir Training," the Rev. J. Troutbeck gives it as his opinion that the "Speaking Voice" rather than the Monotone is suitable for the Church's prayers. Allow me to make a few remarks on this subject. The chief objection to the "Speaking Voice" is this, that so few of the clergy find themselves able to "speak" the prayers with sufficient simplicity. And what more trying to the worshipper than to listen to an unctuous, well-mouthed delivery, in which the minister gives, what he imagines to be, the right emphasis to certain sentences and expressions of joy or sorrow. In using the "Speaking Voice" for praying, one who is somewhat of an orator finds it difficult to avoid vanity and display, while a bungler, by his wrong emphases, &c., distresses the congregation. On the other hand, by saying the prayers on

one note, the minister entirely *sinks his own individuality*, and becomes the mouthpiece of the Church, whose supplications he offers before the Throne of Grace. And if, as Mr. Hullah states, 90 per cent. of the population possess a musical ear, I am convinced that a little patient practice will make a clergyman a pleasant "monotoner," whereas a great deal of practice will not make him, without natural gifts of oratory, a good "speaker." Add to this that the immemorial custom of the Church has been to recite prayer on a musical monotone, using also at times musical inflections for the Collects, and I think a stronger case can be established for the use of the Monotone than for that of the "Speaking Voice."

Yours faithfully,
H. H. Woodward.

MUSICAL EDUCATION IN SCHOOLS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Having been music-master in a private school, and also the author of a little volume "An Introduction to the Theory of Music," may I trespass on your valuable space for a few words on this subject in reply to Mr. Martin von Gübbs' letter in your last month's issue.

I think the real cause of the evil is owing to the neglect of the study of the theory; and as a result of such neglect, many boys, after being taught (?) merely the practice and execution of music at school for two or three years, desist from further study, because, without being grounded in the rudiments of the art, they find it too difficult for them, and that they make but little progress. One of my pupils, who played (?) the "War March" and the "Hallelujah Chorus" was totally ignorant of the difference between a quaver and a crotchet, and I had the greatest difficulty in getting one hour a week allotted to me for class-teaching and theory. Indeed, the principal of a well-known Margate school when urged by me to adopt a theory book, which commenced with the staves and the names of the notes, replied that he found it *too advanced for beginners*.

The public musical examinations—*e.g.*, the Oxford and Cambridge (Local), the College of Preceptors, Trinity College, London, (Local), and the higher Examination for the degree of Bachelor in Music at Oxford and Cambridge—are all in the theory of music, no public performance being necessary; and I think that the importance of combining with the practice of music the study of the theory of it cannot be too strongly urged upon principals of schools, choirmasters, and others engaged in tuition.

I am, Sir, yours truly,
Chertsey, March 6, 1879. W. H. E.

ORGAN IMPROVEMENTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It has often occurred to me that a very decided improvement might be made in building organs (especially very small instruments) by having two sets of keys and stops to the same sound-board instead of only one—this, of course, would have to be effected by borrowing. Each set of keys and stops should be precisely similar, but acting independently of each other, thus enabling the player to obtain effects otherwise impossible. The value for solo-playing alone would be worth the extra outlay.

Take for instance a small organ of five stops; say—Open Diapason, Claribella, Dulciana, Flute, Principal, with each stop available independently on both rows of keys and the advantage is at once apparent. I am aware that borrowing has disadvantages, but I think, all things considered, the above would be a decided improvement to an otherwise one manual instrument.

Yours, &c., Thomas Elliston,
Organist of St. Gregory's, Sudbury, Suffolk.

THE EMPLOYMENT OF THE ORGAN IN THE ORCHESTRA.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In Mr. Prout's interesting and instructive paper "On the Employment of the Organ in the Orchestra," he states that Haydn's "Et incarnatus," of the 4th Mass, is the only instance of special organ-part writing he has met with by this master. Now the 12th Mass of Haydn is peculiar in this respect, as the score contains a part for Organ Concertante or Fundamente. The score of this work has never, I believe, been published. I have a friend who has built up, by transcription, a full score from the single parts. Mr. V. Novello also states, in a note to his arrangement, that he was indebted to a "MS. score formerly belonging to Dr. Burney." My friend's copy reveals several errors in the Novello arrangement. The motive, I have heard it stated, for writing the Organ Concertante part, was that the organ and the orchestra occupied opposite and distant positions in the Church for which the Mass was originally composed. Mr. Prout may be able to gather reliable knowledge, and again favour your subscribers with another paper on the subject.

Yours, &c.,
March 13, 1879. William Helsby.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. P. H. ("Choir," "Quire").—*The words are interchangeable, but should be pronounced alike*—Kwīr. *Undoubtedly* Quire *is the older form. On reference to the first folio of Shakespeare we find he never used the words Choir or Chorister In "The Life of King Henry the Eighth," describing the Coronation scene, he writes:*—"Quirristers singing"—"having brought the Queen to a prepar'd place in the Quire."—"The Quire with all the choisest musicke of the kingdome, together sang Te Deum." *We do not often at this day hear the singing boys called* Quiristers, *but the late celebrated wit and divine Sydney Smith used so to pronounce the word.*

W. H. Prince.—*The Cantata "Hereward" will be performed in June next, at St. James's Hall, by the Borough of Hackney Choral Association, previously to which the vocal score will be published by Novello, Ewer and Co.*

A. Pitman.—*We cannot undertake to give lessons in the theory of music.*

Joshua D. Horwod.—*We are unable to furnish our correspondent with the information he desires.*

W. B. C.—*We have often heard of persons who derive no gratification from listening to the works of the great composer mentioned, but our correspondent can scarcely expect us to tell him what we think "the probable cause of this."*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberdeen.—The University Choral Society's annual private concert has now fairly taken a place as one of the musical events of the year in Aberdeen, and the concert on the 7th ult. was as well attended and as well worth hearing as any of the former ones. The programme was miscellaneous, and included a collection of part-songs for male voices, all of which were adequately rendered, and showed signs of careful practising. Mr. Kirby played accompaniments on the organ to several of the choruses, with excellent effect. Mr. J L. Van Geyzel, in addition to his two piano solos, which were both well received, played the accompaniments to the songs very efficiently. The solos were all excellently rendered. Herr Meid acted as Conductor with his usual care and ability.

Berwick-upon-Tweed. — On Friday, February 28, the members of the Berwick Choral Union gave an excellent performance of Handel's *Messiah*. The soloists were Miss Robinson (soprano), Madame Armytage (contralto), Mr. Richardson (tenor), and Mr. Dodds (bass). The choruses were well sung, and the orchestral accompaniments given by a small orchestra of well-known performers. Mr. Barker conducted.

Birmingham.—On Wednesday, the 5th ult., at a meeting of the Choir of the Church of the Saviour, a testimonial consisting of a beautifully illuminated address, handsome Sèvres time-piece with vases *en suite*, was presented to Mr. Andrew Deakin on his resigning the office of Organist and Choirmaster—a post he had filled with great ability for upwards of thirty years. The presentation was made by Mr. Wm Glydon, and suitably acknowledged by Mr. Deakin. The proceedings were enlivened by the singing of several glees in which Mr. Bickley, Mr. Woodhall, Mr. Glydon, and other members of the choir took part——Mr. Stockley's second orchestral Concert took place in the Town Hall, on Thursday, the 6th ult. The programme

comprised Beethoven's Symphony in C minor, the Overtures *Wedding of Camacho* (Mendelssohn), *Preciosa* (Weber), and *The Naiades* (W. S. Bennett), and incidental music by Gounod and Rubinstein. Miss Emma Beasley and Mr. Barton McGuckin were the vocalists, and Herr Daubert solo violoncellist. The programme was admirably executed, several pieces being encored.——An invitation Concert of chamber music was given at the Masonic Hall on Thursday, the 13th ult. The artists were Mr. C. J. Duchemin, pianoforte; Mr. T. M. Abbott, and Mr. Ward, violin and viola; and Mr. J. Owen, violoncello; the first-named gentleman being one of the promoters of the concert. The programme included Mozart's Quartett in G minor, and the Quartett in A, Op. 26, by Brahms, for piano and strings; movements from Raff's Sonata in D, Op. 128, and Beethoven's Kreutzer Sonata, for piano and violin; the Duet in E flat, No. 2, Op. 39, Spohr, for violins; Schumann's Romance in D minor, from Op. 32, and Bach's Gigue in G minor from the fifth French Suite for pianoforte. All were admirably rendered, and the concert afforded a great treat to local amateurs.——Messrs. Harrison's last popular Concert for the season took place in the Town Hall, on Monday, the 17th ult. The artists were Madame Lemmens-Sherrington, Miss Orridge, Mr. Maas, and Mr. Santley, vocalists; Mr. C. Hallé, pianist; Mons. Sainton, violinist; Mr. Stimpson, organist; and Herr W. Ganz, conductor. A miscellaneous programme of more than average merit was well executed, and the encores were numerous.——The Philharmonic Union gave a performance of Handel's *Samson* in the Town Hall on Thursday, the 20th ult. The principal vocalists were Miss Giulia Warwick, Miss Annie Butterworth, Mr. C. Abercrombie, Mr. D. Harrison, and Mr. Pountney. Mr. Stimpson rendered the accompaniments on the organ in his usual skilful manner, and Dr. Heap conducted. The performance was, on the whole, very good.——The third annual Concert by the teachers and children attending the Board Schools was given in the Town Hall on Friday, the 21st ult., and was as interesting and successful as any of its predecessors. The Mayor (Jesse Collings, Esq.) and several members of the School Board showed their interest in the matter by attending.

Blairgowrie.—The Blairgowrie and Rothsay Choral Society gave a performance of Mendelssohn's *St. Paul*, in the Town Hall, on Wednesday the 5th ult. The choir numbered over seventy voices, and was fairly balanced. The solos were well sung by Mrs. Myers, Birmingham, and Messrs. Grayson and Tuke, Lichfield Cathedral. A small but thoroughly efficient orchestra gave the overture and accompaniments most satisfactorily. The choruses were very well sung, most commendable attention being paid to light and shade. Mr. George Neale, of Broughty Ferry, conducted with marked ability.

Bradford.—A performance of Verdi's *Requiem* was given at the Subscription Concerts, on Friday evening, the 14th ult., in St. George's Hall. The chorus had been well drilled under the careful and experienced training of Mr. Burton, and Mr. Hallé's orchestra was all that could be desired. The principal vocalists were Madame Sherrington, Mdlle. de Fonblanque, Mr. Edward Lloyd, and Herr Henschel. There was a large audience, though not so overflowing as at some of the well-known oratorios. Mr. Hallé conducted.

Bristol.—On Monday, the 3rd ult., another of Mr. Riseley's Monday Popular Concerts was given at the Colston Hall, when the programme included Romberg's Symphony in E flat, Lachner's "Festal Overture," Auber's overture to *La Sirène*, and two compositions by Mr. J. L. Roeckel, who had written the same expressly for these concerts, Notturno, for flute, clarionet, and strings, and "Marche Turque," which were very well received by the large audience. The composer who conducted the performance was warmly applauded. Miss Amy Hare, R.A.M., played Sterndale Bennett's Caprice for piano and orchestra, Op. 22, and Herr August Lortzing was the vocalist. Mr. George Riseley conducted.——On Wednesday, the 12th ult, a Ballad Concert was given in the Colston Hall, under the direction of J. H. Macfarlane, Esq., in aid of the Widows' and Orphans' Fund of the Great Western Railway Provident Society. The audience was a good one, and the following mostly local artists took part in the long programme provided: Miss Kate Probert, Madame Pattie Keate, Mr. Charles J. Cross, Mr. E. T. Morgan, Mr. H. J. Dyer, and Mr. W. D. Meaghan. Mr. George Riseley gave some solos on the great organ, and a glee party also took part.——At the Monday Popular Concert on the 17th ult., the band performed the Wedding March (Mendelssohn), at the commencement of the concert, in honour of the Royal Marriage. The programme included the overtures *Peter Schmoll* (Weber), and *Masaniello* (Auber), Sir George Elvey's "Festal March," and Raff's "Festal March," and for the first time some ballad music by R. L. de Pearsall. Beethoven's Concerto in C minor, for pianoforte and orchestra (Op. 37), was finely played by Miss Alice Heathcote, Thalberg Scholar, R.A.M., who had composed the Cadenza especially for this occasion. Miss Maclean and Miss C. Stevens, two lady amateurs, and Herr Lortzing were the vocalists. Mr. A. W. Waite was leader of the band, and Mr. George Riseley conducted.

Coventry.—An extra performance of the *Messiah* was given in St. Michael's Church, by the Musical Society, on Tuesday, the 18th ult. The magnificent church, which was kindly placed at the disposal of the committee by the Vicar (the Rev. Canon Baynes), was crowded to its utmost capacity, many persons being unable to obtain admission. The principals engaged were the Misses Robertson, Mr. Alfred Kenningham, and Mr. Hilton. The performance was preceded by prayer and concluded with the Benediction. The behaviour of the vast audience was, throughout, orderly and reverent, and the whole of the arrangements were most creditable to the churchwardens and stewards. On account of a disparity in the pitch, the organ (on which Handel himself played) was not used during the performance; but the veteran Organist (Mr. Edward Simms) played the "Benedictus" from Mozart's *Requiem*, whilst the people were assembling. The Oratorio was conducted by Mr. Arthur Trickett, F.C.O., and the band and chorus numbered upwards of 150 performers.

Durham.—The first evening Concert under the auspices of the recently established Philharmonic Society at Durham was given in the Town Hall on Thursday evening, the 13th ult., and was an unqualified success. The Society was promoted in 1878 to meet a want in the city, under the presidency of the Mayor of Durham. Mr. D. Whitehead, of the Durham Cathedral Choir, was appointed Conductor; Mr. J. Wood, leader; and Mr. S. Wilkinson, organist. The first part of the programme was devoted entirely to Mozart's *Twelfth Mass*, the solos being sung by Mrs. Foggitt, Mr. G. Leatham, Mr. E. Gibbon, and Mr. W. H. Grice. The choruses were exceedingly well rendered. The second part of the programme consisted of miscellaneous selections.

Edinburgh.—Professor Sir Herbert Oakeley gave an Organ Recital in the Hall, Park Place, on the 13th ult., when there was a large attendance. The programme was an interesting one, and opened with Handel's "Occasional Overture," which the Professor played in good style. An Air, with variations, by Beethoven, elicited hearty applause; and Weber's "Huntsman's Chorus" received an encore, and was partly repeated. Mendelssohn's "Wedding March" was played in commemoration of the Duke of Connaught's marriage. A young student gave two solos creditably; the first a Prelude and Fugue by Bach, showing his pedal as well as manual dexterity.——The members of the Amateur Opera Company, who last year achieved so great a success in their performance of Flotow's Opera *Martha*, have been giving performances of the same composer's *Stradella* at the Theatre Royal. No English version of the libretto being in existence when the work was fixed upon, the translation was undertaken and admirably performed by Madame Zoblinsky, the wife of the conductor of the company. All the principal parts were creditably supported, and the choir sang with unfailing precision, satisfactory volume of tone, and intelligent attention to expression. The orchestra was a strong one, and gave a really good and finished rendering of the fine overture and picturesque instrumentation of the work. Under the capable direction of Mr. Zoblinsky, to whom a large share of credit is unquestionably due, the performances have been most successful.

Golcar.—On Saturday evening, the 8th ult., a performance was given in the Wesleyan Chapel, Outlane, consisting of selections from Handel's *Messiah* and *Judas Maccabæus*. The principal singers were Mrs. Whitwam (soprano), Mrs. Crosland (contralto), Mr. Fred Lunn (tenor), and Mr. Oliver Singleton (bass). There was a chorus and band of about 150 performers. The leader of the band was Mr. Thomas Hirst, and the conductor, Mr. Henry Pearson, both of Golcar.

Greenock.—A concert was given in the Temperance Institute on Monday, the 3rd ult., by the members of the Tonic Sol-fa Harmonic Society. The programme consisted of sacred and secular music. The singing of the choir was marked by precision and firmness of attack, and the solos were finely rendered by Messrs. G. Easton, D. H. Robertson, W. Kirkwood, and J. T. Fraser. The accompaniments were played by Mr. David Inglis, and Mr. John McCallum, A.C., conducted.

Halifax.—On Tuesday the 18th ult., an Organ Recital was given by Dr. Roberts (Organist and Director of the choir at the Parish Church), upon the large new organ, built by Messrs. Conacher and Co., of Huddersfield, for the Stannary Congregational Church. The large and beautiful building was crowded to excess. The programme included J. S. Bach's Prelude and Fugue in E minor, and Toccata and Fugue in D minor; Mendelssohn's Organ Sonata in A (No. 3); Handel's Overture and Minuet to *Samson*; besides compositions by Widor, Guilmant, Gounod, Adams, &c. After payment of all expenses the sum of £30 was devoted towards the organ fund.——The members of the Philharmonic Society gave a concert in the Mechanics' Hall, on Wednesday night, the 19th ult. Mr. Whitaker, by whom the band and chorus were conducted, and to whom the success of the concert is largely due, must have felt highly gratified by the performance of the various pieces. The concert opened with Beethoven's Symphony in C minor. Mr. Rickard was the only solo vocalist, and his songs were all well rendered. The part-songs were sung by the chorus of the Halifax Musical Society with excellent effect. The best were "Winds that so gently flow," "Who shall win my lady fair," and Mendelssohn's "Hunting Song." Messrs. Pidduck and Reynolds played a duet on the flute and oboe, Mr. Whittaker accompanying on the piano. The only other feature of the concert requiring particular mention was the performance of Wagner's Overture, *Tannhäuser*, which was splendidly executed throughout.

Hull.—The second Concert of the season by the Harmonic Society took place in the Jarratt-street Music Hall on the 7th ult., when there was a large attendance. The programme comprised Sir Sterndale Bennett's sacred Cantata, *The Woman of Samaria*, and Mozart's *Twelfth Mass*. The band, though not numerically strong, gave an efficient rendering of the intricate accompaniments of both the works. The solo vocalists were Miss José Sherrington (soprano), Miss Helen D'Alton (contralto), Mr. Harper Kearton (tenor), and Signor Brocolini (bass). Mr. J. W. Stephenson conducted, Mr. E. Winter led the band and Mr. G. H. Smith presided at the organ. The Cantata was very creditably performed, and Mozart's *Twelfth Mass*, which occupied the second half of the concert, was given with minute attention to details as indicated by the composer. The choruses were taken up ardently, and the singing was exceedingly bright.

Maidstone.—On Tuesday evening, the 11th ult., the members of the St. Paul's Choral Society gave a performance of Handel's Oratorio, the *Messiah*, in the Corn Exchange. The performers numbered in all about 130. The principal vocalists were Miss Jessie Jones (soprano), Miss Fanny Robertson (contralto), Mr. Harper Kearton (tenor), and Mr. R. Rhodes (bass). Mr. J. B. Groom conducted. The choruses were all well given. Mr. W. Sinclair's trumpet obbligato to "The trumpet shall sound" was greatly appreciated. The concert was most successful.

Manchester.—The Manchester Glee Union, of 20 male voices, gave its first annual Concert on Ash Wednesday, in the Cotton Exchange, Market Place, assisted by Miss Lucy Watson, Miss Cotterell, Miss Cario Dean and Miss Price. A new glee, "Merry boys at sea," for male voices, composed by J. Yarwood, sung for the first time, was vociferously encored. Many other pieces were admirably rendered, and the concert was highly successful. Mr. Carrigan was pianist, and Mr. J. Yarwood conducted.——The choir of the Athenæum Musical Society gave a Concert, on Wednesday evening, the 5th ult., which was as well attended as usual. Part-songs formed the staple of the choral selections, and these were chosen from amongst the best of their kind. The chief attraction of the evening was the first public perform-

ance of Dr. Hiles's glee, "The wreck of the Hesperus," a picturesque setting of the words which must succeed whenever it is given with such precision as on this occasion. The solo vocalists were Messrs. Shorrock, Jones and Tomlinson.

Mossley.—On Saturday the 8th ult. a concert was given in the Congregational School, Micklehurst. Mrs. Warren and Miss Ada Moore, assisted by Mr. Tom Maude and Mr. Winterbottom, pupils of Mrs. Warren, were the artists. The singing of Mrs. Warren gave the utmost satisfaction, and Miss Ada Moore received enthusiastic applause for her several solos. Several part-songs, rendered by the singing class, were highly effective. Mr. Thomas Lees Buckley presided at the pianoforte, and Mr. W. Maude conducted. The concert was very successful.

Norwich.—The fifteenth Concert of the Norfolk and Norwich Musical Society took place in St. Andrew's Hall on the 13th ult., when there was the usual good attendance. It being the day of H.R.H. the Duke of Connaught's marriage, Mendelssohn's "Wedding March" was performed at the conclusion of the concert. The programme comprised compositions by Beethoven, Handel, Haydn, Mendelssohn, Schubert, Wagner, Heller, Lizst, Geyer, Blumenthal, Gabussi, Tours, and the Conductor, Dr. Bunnett. The pianoforte contributions of Mr. Arthur E. Bunnett were exceedingly interesting. Two movements from Beethoven's Pianoforte Concerto in C (Adagio and Allegro) were brilliantly given, Mr. Bunnett displaying a vigorous touch and great facility in execution. The vocalists were Miss Faith Howlett, who appeared for the first time at these concerts, and was highly successful, Mr. Minns and Mr. Brockbank. Handel's fine choruses "The many rend the skies" (*Alexander's Feast*), and "May no rash intruder" (*Solomon*); Beethoven's "A calm sea and prosperous voyage;" Wagner's "Faithful and True" (*Lohengrin*), and Dr. Bunnett's part song, "Spring," were very creditably rendered.

Oxford.—The Philharmonic Society performed *Elijah* in the Corn Exchange, on the 11th ult., to a large audience. The chorus singing was marked by spirit and lightness. The solo parts were entrusted to Miss Emma Beasley, Mrs. Mudie-Bolingbroke, Mr. Shakespeare, and Mr. Santley; and the work was conducted by Mr. Taylor.——Miss Agnes Zimmermann, assisted by Mdlle. Redeker, as vocalist, gave a Pianoforte Recital in the Town Hall, on Tuesday, the 18th ult.

Paisley.—The members of the Paisley Musical Association concluded the session on the 20th ult. with a performance of Handel's *Judas Maccabæus* in the Abbey Church. The principals engaged were Madame Ernst (soprano), Madame E. Frith (contralto), Mr. Verney Binns (tenor) and Mr. E. Frith (bass). The orchestra was under the leadership of Mr. Wm. H. Cole, and Mr. Thomas Berry presided at the organ. Mr. Alexander Thomson conducted. The choir throughout the Oratorio performed their duty in a manner that at once testified that they had been careful observers of their conductor's directions, and the result was that they materially assisted him in making the concert one of the most enjoyable and successful that has ever been given by the Society.

Ripon.—Since the opening of the magnificent organ at the Cathedral, the organist, Mr. E. J. Crow, has fully displayed the power and capacity of the instrument. The services generally have, with increased musical power, rapidly improved, and under the supervision of the Precentor, the Rev. S. Joy, the congregation have now presented to them something becoming the head church of the diocese. With this advance in the services, and while the efficiency of the present choir cannot be questioned, it has been felt that to give full effect to many of the anthems, the power of the singers is altogether inadequate, and, consequently, the Dean and Chapter have decided on Sundays to make an addition to the choir of six voices—bass, tenor and alto—which will also probably be augmented by a few additional treble voices, and thus the Precentor and organist will have the satisfaction of seeing their efforts to produce good music well sustained and ably carried out by a powerful and efficient choir.

St. Neots.—A performance of Handel's *Messiah* took place in the Corn Exchange on Tuesday evening, the 11th ult., under the able direction of Mr. Liddle, Organist of the Parish Church. The band consisted principally of professional artists engaged for the occasion. Miss Hobson presided at the pianoforte. Mr. J. S. Liddle, Mus. Bac. (son of the Conductor), was first violin, and his clever performances were highly appreciated and warmly applauded. Amongst the vocalists only three professionals were engaged. On the whole the singing of the choruses reflected great credit on Mr. Liddle.

Terre Haute, Ind., U.S.A.—On Friday, February 14, at the third concert of the Oratorio Society Handel's *Messiah* was performed before a large audience at the Opera House, and repeated on the following day. The solos, which were taken by members of the Society, were exceedingly well rendered, and the same may be said of the choruses, especially "Surely He hath borne our griefs," "All we like sheep," and the "Amen." The Society consists of a chorus of 146 voices and a band of twenty-six instruments. The Conductor, Mr. Anton Shide, is the teacher of music at the Indiana State Normal School, which is situated here. He possesses nearly all the qualities of a good conductor. The full score, orchestral parts, and chorus-books were from the press of Novello, Ewer and Co.

Wakefield.—An Organ Recital was given in Salem Chapel on the 18th ult., by Mr. W. Blakeley, on the occasion of the re-opening of the organ after enlargement and improvement. A well-selected programme served to show the capabilities of the instrument, and several vocal solos agreeably varied the proceedings.

Windsor.—A popular ballad Concert was given in the theatre on Monday the 10th ult., by Messrs. Mellor and Christian of Eton College. There was a large attendance, and the applause was frequent and hearty. Miss Baxter and Miss Annie Sinclair were highly successful in their selections. In addition to the ballads a few glees were given by Messrs. Mellor, Christian, Hunt, and Hilliard. A capital band selected from one of the regiments in the town played a choice selection of instrumental music.

Wishaw.—The annual Concert of the local Choral Association was given in the Town Hall, on Wednesday evening, the 19th ult., with its wonted success. Haydn's *Creation* was the work performed, the orchestra and chorus—all members of the Union—numbering 150. The solos were sung by Madame Ernst (soprano), Mr. Verney Binns (tenor), and Mr. Edwyn Frith (bass). Mr. Thomas Steed, the able leader of the band, did excellent service in the performance throughout.

Wolverhampton.—The Members of the Festival Choral Society gave their third subscription Concert of the season at the Agricultural Hall, on the 19th ult. Amongst the executants were Mr. Charles Hallè, Herr Straus, Signor Piatti, and Herr Berzon; Mr. Mann accompanied, and Mr. Stockley officiated as conductor. The vocal soloists were Miss Anna Williams (soprano), and Miss Helen D'Alton (contralto). The programme consisted of selections from the works of Beethoven, Mendelssohn, Gounod, Sullivan, Glover, Mozart, Locatelli, and others. The choruses in "Hear my prayer," and some glees, including one entitled "Hushed in death," by Dr. Hiles, which in 1878 obtained the prize offered by the Manchester Gentlemen's Glee Club for the best serious glee, were well sung by a choir numbering 150.

Worcester.—The Philharmonic Society gave its third and last Concert of the season, on Tuesday the 18th ult., Mendelssohn's *St. Paul* (first part), and selections from Handel's *Samson* being chosen for performance. The soloists were Miss Marian Williams (soprano), Mr. Abercrombie and Rev. E. V. Hall (tenor), and Rev. W. Jekyll (bass). Master Blandford of the Cathedral choir sang the alto music in *St. Paul*. This concert was one of the most successful given by the society. The band, though small, was effective, and the trumpet obbligato of Mr. Robinson, of Hull, in *Samson*, and the violoncello obbligato, in *St. Paul*, by Mr. Hill, of Birmingham, were finely played. Mr. Done conducted, and Mr. A. R. Quarterman presided at the harmonium.

Organ Appointments.—Mr. E. F. Seppings, Organist and Choirmaster to S. Ethelburga, Bishopsgate Street, E.C.—Mr. Arthur Henry Lye, to Zion Congregational Church, Toronto, Ontario.—Mr. A. M. Colchester, Organist and Choirmaster to St. Augustine's, Highbury New Park, N.—Mr. Edwin Rake, to St. Philips's Church, Georgetown, Demerara, West Indies.—Mr. J. W. Dry, Organist and Director of the Choir to the Parish Church, Cavan.—Mr. William Blakeley, Organist and Choirmaster to the Church of the Holy Trinity, Wakefield, Yorkshire.—Mr. E. A. Sydenham, to St. James' Church, Bury St. Edmunds.

Choir Appointments.—Mr. William Marr (Alto) to St. Mary's Cathedral, Edinburgh.—Mr. James B. Sarjeant, Director of the Choir to St. Ann's, South Lambeth.—Mr. Charles Rowcliffe, Choirmaster to St. Botolph, Aldgate.

OBITUARY.

On the 8th ult., at Hadleigh, Suffolk, Henry Hardacre, for 45 years Organist of Hadleigh Church, aged 72.

On the 8th ult., at 26, Rue Veron, Paris, A. M. R. Barret, late of 31, Gloucester Street, Regent's Park, and Royal Italian Opera, Covent Garden, aged 76.

On the 8th ult., at 10, Powis Road, Brighton, of bronchitis, Samuel Brewer, of 23, Bishopsgate Street Within, and 14 and 15, Poultry, Cheapside, aged 62.

On the 10th ult., at 93, Sun Street, Bishopsgate, E.C., Daniel Sedgwick, Hymnologist.

On the 17th ult., at Salisbury, Sarah, the wife of William Price Aylward, aged 74.

On the 18th ult., suddenly, at Huddersfield, Luke Liversidge, aged 57.

On the 22nd ult., at his residence, 1, Randall Well Street, Bradford, Yorkshire, and late of 41, New Bond Street, London, Charles Ollivier, aged 74, of acute bronchitis.

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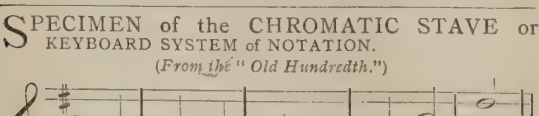

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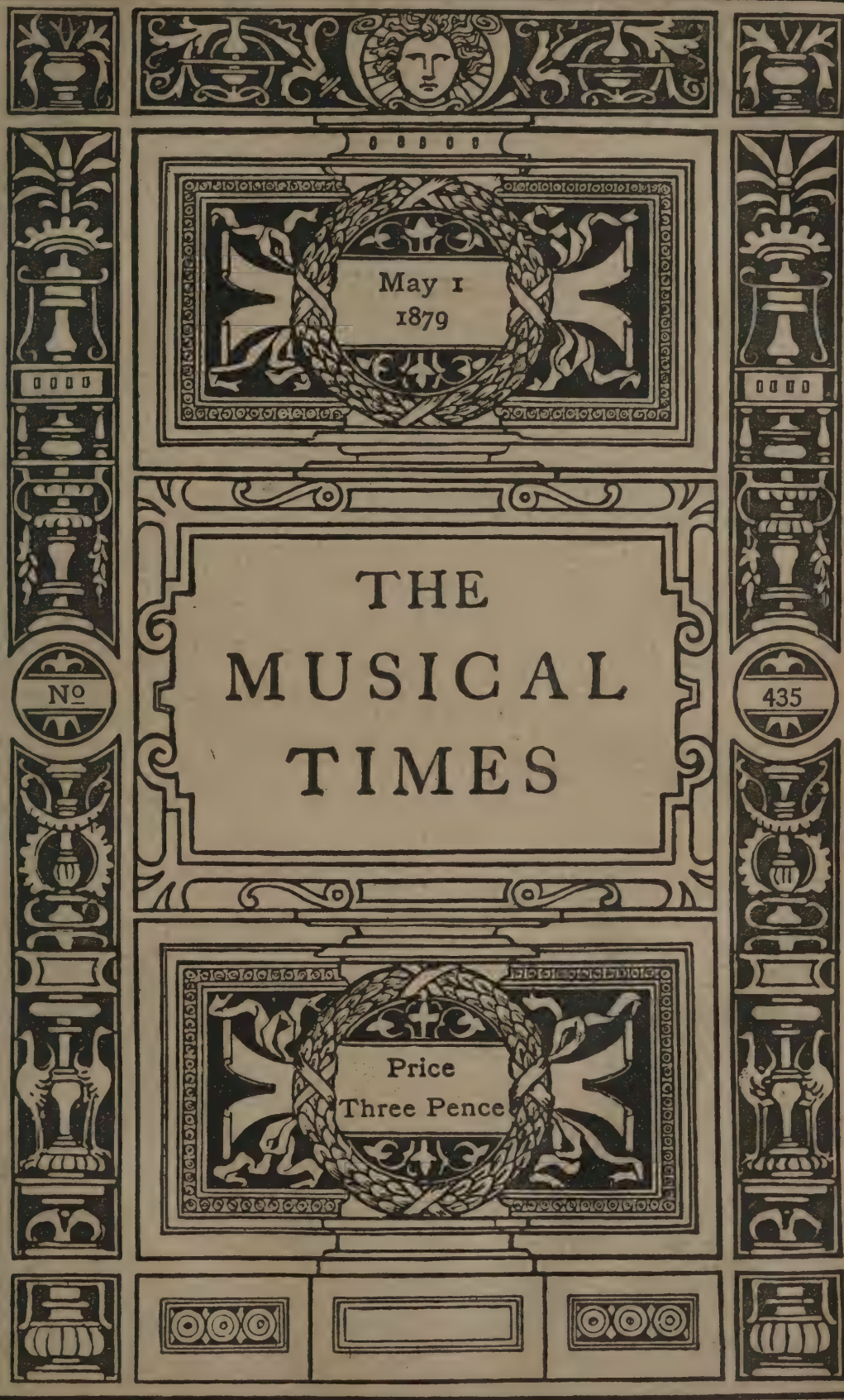
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The object of the present essay is to tell this story, which is hitherto but little known in England; and it will form, it is hoped, an appropriate companion to the various editions of the "Requiem," published by Messrs. Novello and Co.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1879.

MUSIC IN ELEMENTARY SCHOOLS.

THE subject of musical education in all its branches is evidently not destined to expire for want of kindly and energetic support. There is truly nothing new to be said on the question, but it cannot be too often brought before the notice of the public; and we are indebted to the Social Science Association for giving Dr. Hullah an opportunity during the month of reading a paper on "Musical Instruction in Elementary Schools." The Earl of Aberdeen presided on the occasion, and the room in Adam Street, Adelphi, was filled by members of the Social Science Association interested in the subject, together with a large number of professors of music, many of whom are of considerable repute as teachers.

Dr. Hullah was, as he told us, on the eve of his departure to the Continent on a mission from the Education Department. He is commissioned to study the system of elementary and—as we suppose—general musical instruction adopted in the different European States, and under Government aid and inspection, or under the auspices of private colleges and societies. At the last Congress of the Social Science Association he had already explained his own views in detail. The paper now under notice was, as Lord Aberdeen described it, "practical and brief," and intended rather to elicit discussion than to restate the general question. It was chiefly confined to two points: the necessity of beginning the teaching of music very early; and of ascertaining, through competent inspection, if it was properly taught in the national schools.

Music, as Dr. Hullah reminds us, is like modern languages or horsemanship, or most other acquisitions dependent on the mechanism of nerve, muscle, or memory. If we are to arrive at proficiency we must begin when the mind is fresh and the frame supple. He repeated his favourite dictum that what constitutes a musician, in embryo at least, is the power of identifying the key-relationship of sounds by the ear, and naming them according to some system of notation. That power, which he considers the *fons et origo* of musical skill and science, is with difficulty acquired by adults; and then only by an expenditure of time he thinks might be better employed in other studies.

Dr. Hullah informs us that these desiderata—singing at sight, and naming the notes from dictation—the only means by which a child can acquire solid instruction or rational pleasure in vocal music, are neglected in the present system of teaching in our elementary schools. It is not, he says, for want of "teaching power." The training-schools for schoolmasters and schoolmistresses have made the study of vocal music an essential part of their curriculum; and, as he tells, with fair success. Since 1872 he has annually examined collectively and individually the students who have been trained in those schools; of which there are in England and Wales forty-one, and in Scotland seven. Last year he examined 1,965 students, and yet, with all this annual production of "teaching power," he says, "we have little or no teaching of music in the national schools."

To reform this state of things Dr. Hullah advocates the appointment of paid Government inspectors who have sufficient special knowledge of music to judge whether the children are properly taught. At present Her Majesty's Inspectors of Schools are not necessarily accomplished musicians, and if they hear a song well sung they are satisfied; and indeed are satisfied if the singing is not altogether "insufferable."

The main difficulty is of course, as Dr. Hullah acknowledges, to persuade ratepayers that beyond the "good song" or the "not insufferable song" there is anything in the teaching of music worth the extra money required.

The object of the meeting at which Lord Aberdeen kindly presided, and of Dr. Hullah's paper, seemed to be to enlist the sympathies of musical men in favour of a crusade against the public apathy and ignorance in regard to the system of musical instruction patronised by the School Boards.

The whole question naturally divides itself into three very obvious points: Is music worth teaching at all?—what is the best way to teach it, if it is?—and if people will not pay for the best way, is it worth while continuing any other?

The first point we can dismiss from consideration, as thereon we can all agree to differ. No arguments will convince a person of the educational value of music who does not see it instinctively from the possession of the musical faculty himself. As to the second point there can be but one opinion amongst people of any musical cultivation. The only way to teach music is as Dr. Hullah recommends. Whilst admitting that much, there are many who will ask, "Why should we have the additional expense of special inspectors of music, when in other branches of instruction one inspector serves for arithmetic, geography, &c., and even drawing?" Dr. Hullah gives us the answer when he tells us that, unless in music we begin early, as most of us have done in arithmetic and geography, we can never acquire the power of identifying sounds by the notation or by ear in a specific relation to what is called a tonic. We can all tell whether a boy sings more or less in tune, but unless we can detect at once whether he is singing *sol* or *fa* we know nothing about it, and we are not qualified as inspectors.

Then comes the third point: "If we are to have all that bother," some will say, "let us go on as we are." That certainly is a question. For our own parts, we should say decidedly not. It is simply a waste of the children's time and of public money.

However, there are many gentlemen of experience, such as Mr. John Hamilton Pollock, who spoke at the meeting apparently on behalf of the School Boards and the existing system of music inspectors, who seem to be of a different opinion. He seemed to afford Dr. Hullah immense amusement by appealing to the skilful renderings of the works of Beethoven and Mendelssohn by the children at Bath Street Schools, City Road. Like all advocates of similar opinions, Mr. Pollock appeared to treat music as a question not of education but of moral edification. That may be true of the art and its general effects; but in elementary schools it is a question of common education, like any other subject.

Even Mr. Helmore, who has had many years' experience in teaching, observed that such men for example as Mr. Matthew Arnold, although not specialists in music, were quite competent, with the assistance they eagerly sought, to estimate the advancement of school children in music. Mr. Mackeson alluded also to what is likely enough a pertinent fact, that the children of the Board Schools derive great pleasure from the visitation and friendly words of the general inspector. We ourselves do not doubt for a moment that the children would be vastly more pleased with the sweetness and light of Mr. Matthew Arnold, than with the criticisms of some expert fresh from a training-school. But is that the point? And could we not, as we think Mr. Mackeson suggested, have both inspectors?

Teaching of any kind requires the hard, practised pedagogue; and, on the principle of "setting a thief to catch a thief," the inspector, to do his work properly, must be something of the same nature. Dr. Hullah himself is an old hand; and in allusion to excerpts from Beethoven and Mendelssohn and the rest at elementary schools, he gave us an instance of a school where there appeared to be excellent singing and at sight; but it was led by one clever urchin. On Dr. Hullah requesting "that boy" should be made to sit down, there was an end of it.

There were other kinds of suggestions made, tending towards the exacting of too much rather than too little of music-inspectors and of teachers. Mr. H. M. Smith, in the course of his observations, dwelt on the desirability of the inspectors being qualified to judge of the "scientific culture of the voice." And Mr. West alluded to the inequality of teachers in the different departments of schools, resulting in children either not being prepared for promotion from one department to another, or losing in a higher class what they had learned in another.

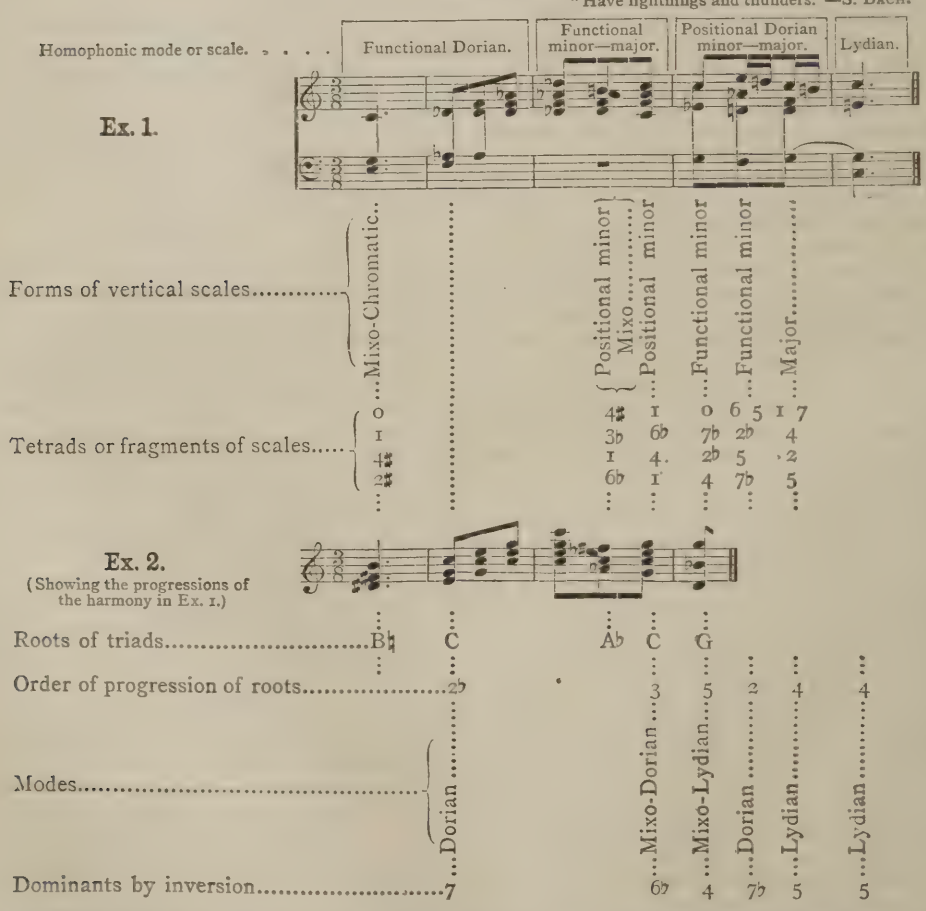
As a climax, one gentleman observed that he was not a musician, but he knew something of "boys and girls," and he thought there was too much teaching; and deplored the hypercriticism in the present day of "one in a family" who happened to know a little more music than the rest, and who marred the pleasure which some who were not so clever might and did give to themselves and to others. The gentleman's particular views would certainly settle the vexed question of music-inspectors in elementary schools. However, Dr. Hullah easily met the objection, and also referred to the impracticability of getting teachers of equal merit; and as for the power of judging the "scientific culture of the voice," he said there were perhaps *two* men in all Europe who would be competent as music-inspectors in schools if that were a necessary qualification.

He strongly insisted on the desirability of improving, by practice and proper system, the "national ear;" and observed that he had throughout the kingdom found everywhere workable materials, with perhaps some exceptions in Scotland. Here the noble chairman winced visibly, and the Scottish lion growled audibly; but Dr. Hullah explained that he alluded to the extreme West and Western Islands, N.B., where people never heard any music, and it was not possible their ear for it could be very precise.

HARMONY MODES.

By Joseph Green.

"Have lightnings and thunders."—S. Bach.

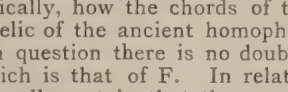


It is essential to the system to remember that all tetrads resolve on a certain tonic or they change their significance and numbers. Helmholtz, Westphal and many others who take the authentic or plagal cadence in a minor horizontal scale and call it *Dorian*, have overlooked the principle. G, b♭, d♭, f, resolving on A♭ is *Dorian*; resolving on C it is *Lydian* inverted; and is precisely the same as 7, 2, 4, 6 resolving on 3: that is, b, d, f, a in the scale of C resolving on E, which notes in relation to E are 5, 7♭, 2♭, 4. The pure *Dorian cadence* is 7♭, 2♭, 4, 6♭ resolving on the major triad; but major or minor makes no difference in the second chord. The best position of the chords is not now a question.

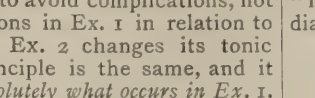
Glancing at the foregoing examples, a musician might say, "It is simply a question of transposition." It is certainly a question of transposition, but by *interval progression*, and not as he understands the term *transposition;* that is, by *shift* only. Ex. 2 represents *nominally*—but to avoid complications, not completely—the progressions in Ex. 1 in relation to *one tonic* C♮. Although Ex. 2 changes its tonic relation at bar 4 the principle is the same, and it represents *literally and absolutely what occurs in Ex.* 1. Ex. 2 shows the principle of the *movable Doh* by a kind of reversed method. Ex. 1 shows the principle of the *fixed Doh*, the change of pitch, the "pictorial effect" of the common notation. Both principles are equally indispensable in music and musical theory.

The homophonic or horizontal scale gives different results to the vertical scales or "harmony modes." In bar 3, Ex. 1, the melodic mode is "functional minor-major"—that is, the inverted mode of the *third* or *Dorian*,* with the leading note of the major scale. We see here very plainly how the chord of the "German sixth" is produced by no harmony method, but by the natural movement of the melody or form of scale. Helmholtz and others before him have long since pointed out, but only *en passant* and not systematically, how the chords of the extreme sixth are a relic of the ancient homophonic modes. In the bar in question there is no doubt about the last triad, which is that of F. In relation to that tonic, it is equally certain that the preceding chord is 6♭, 1, 3♭, 4♯, as given in the numbering over Example 2.

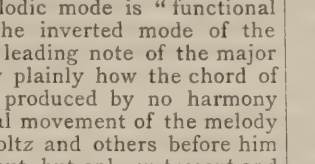
We may quarrel over the root of the second of two consecutive chords, but that once fixed the numbering of the preceding chord will be the same whatever may be its root. A change of root in one or other chord alters the order of progression, and therefore the *harmony mode;* the order 4 gives *Lydian;* 2 gives *Dorian;* 7, *Phrygian;* and 5, *Mixolydian.* These numbers are those of the dominant chord (5, 7, 2, 4) in reversed order. If we proceed in the double octave of thirds, thus—



the dominants 6, 1, 3 represent *superposed modes.* The 4, or sub-dominant, is common to both systems as an added sound in the *Lydian* and a nominal dominant in the Mixolydian system. The progressions 6, 1, 3, or rather 6 and 3—the order 1 not representing a progression, as explained in the next paragraph—are used in modern music in passages such as Dr. Macfarren in his Lectures alludes to in Rossini's trio in "William Tell" as "Gallicisms." They are, however, the staple of the modern effects used by Mendelssohn in some of his overtures, by Wagner in the Grail music of the Lohengrin, and appear in most music of the "tone-picture" and sentimental style. In their minor and chromatic forms they have a poetically vague and undecided but iridescent effect; something similar to what colourists call "pavonian" or "shot colours." The mixture of modes we get by the employment of the "modal" or modic sounds 3 and 6 are seen in this diagram representing a vertical scale of tetrachords.



In some respects, imitating Westphal, we can classify this particular system of "superposed modes" as Dorico-Mixolydian, or Dorico-Eolian, or simply Eolian. As specific modes they may be called Mixos on this principle*:—



There is a rule quoted by Dr. Macfarren that *where there is no change of root there is no modulation.* When rightly applied the rule is important, though curiously ignored by the best writers, who never seem safe in the use of chromatics if the problem is at all doubtful.

In Example 1, bar 3, the B♮ seems to be only a passing or melodic alteration of the preceding chord; and it would be so if there were no change of root in the next. The B♮ as 6♯ of D♭ the sub-dominant of A♭ is what the Sol-faists call *le.* In most technical, and in all the scientific theories that I know of, chords are still treated either as purely abstract combinations or without any thoroughgoing system of tonal or modal relation. For instance, Dr. Macfarren, who—if I may be permitted to pay him a high compliment—rivals Fétis as an intuitive theorist, says *the chord determines the resolution.* In the system here suggested the general rule is just the reverse; *the resolution determines the chord.* Hence the B♮ in the example is 4♯ (*fe*)—a diezeugtic semitone in relation to F, the following root.

In deference to the correspondent who throws "perfect fifths" and "beats" at us, as if we had never heard of them before, we make the root of the *German Sixth* A♭ (or D♭ in Ex. 1, bar 3); and it is so as a question of harmony. The 4♯ is an exigency of the melody or scale. In common musical phraseology, founded on the *shift* from one horizontal scale to another, Ex. 1 is in D♭ modulating to E♭, and concluding in C♮. The definition can only be clumsily modified by allusions to the major and minor modes of C♮ unless we have more modes than two. According to received methods, of which there are only two worth classifying, the *old system of figured bass* counting from a temporary bass note, and a little *newer system of figured bass* counting from a funda-

* Helmholtz, who on the subject of Greek music represents the opinions of many authors he has consulted, gives two examples of the *Dorian* cadence in harmony. In his second example, from Handel's "Samson" (page 476, English edition), he evidently intends the Dorian cadence to be the last one in the example—minor triad of A♮ to triad of E♮—order of progression, 5. Westphal would assuredly have given the same nomenclature. In the system here proposed the progression 5 (subdominant to tonic, or Church plagal cadence) is *Mixolydian.* Mr. Ellis, the translator of Helmholtz, points out in a note the particular progression in the example he considers to be the *Dorian.* The order of progression is 2, and agrees so far with the system. Dr. Marx gives different names to the same progressions, and appears to be no authority on the subject, and is evidently guided solely by the homophonic modes in the beautiful examples he gives. I generally observe in books where the examples are most beautiful that theory is scarce. Mr. Ellis, by the way, corrects the term "mode of the sixth," used by Helmholtz, and calls it the mode of the "minor sixth." The corrected form, I think, is not much better than the original. The true expression is *mode of* the *third*, direct or *inverted.* The same of the rest, 1, 2, 3, 4, 5, 6, 7.

* In its adaptation to modern notions, Greek music naturally divides itself into SYSTEM and sub-system *Hypo* and *Hyper;* MODE *hypo* and *hyper*, and OCTAVE *plagal* and *authentic.* The OCTAVES are of the same ratio as the normal scale, whatever it is, *tone* or *mode.* Consequently the *Eolian octave* in the Lydian or Dorian system, whichever we take as normal, retains the same ratios. Otherwise it is a question of change of modal system, not of the octave. In equal temperament or in the Pythagorean scale, only seven modes are possible; and they are simply seven octaves of one system. The Pythagorean system was evidently a practical device for musicians; a device like our equal temperament. Thus we find half a dozen different names given to the same octave, such as octave A—A, *Hypo-Dorian* (Ptolemy), *Dorian* (some modern commentators), *Hyper-Dorian, Eolian, Locrian,* Syntono-Lydian (Westphal), &c., &c. Unless these various titles each represent theoretically a different tetrachordal shift and change of ratio, the whole thing is ludicrous. To exact "just intonation" in practically adapting different ratios to our modern "chord music" is another matter.

mental, the root of the chord in the centre of bar 3, Ex. 1, would be either D♭, the sub-dominant of A♭, or B♭, the supertonic (chromatically raised), or B♮, the leading note of the normal scale C♮, or its dominant G♮ as a fundamental, when A♭ would appear as a minor 9th, and the D♭, seemingly the foundation of the chord in the example, would be treated as a chromatic.

The word *dominant* or *supertonic* presupposes a scale. Instead, therefore, of taking the more abstract combination, 1, 3, 5, 7, 9, 11, 13, let us take at once a scale beginning on the dominant—5, 7, 2, 4, 6, 1, 3. We here rise out of acoustics into music; but it is only homophonic music, or at most the harmony of one mode, unless we change the resolution. Dr. Day and Dr. Macfarren wish to show us, and in some respects do show us most admirably, the difference between the old tonality and the modern system of keys. Unhappily for their purpose they make use of the term *deceptive cadence*. There is no such thing as a "deceptive cadence." One cadence determines the modern key better than another, but a change of progression of any kind is simply a change of mode; and unless the *dominant* on any series resolves on the *tonic* the fundamentals lose their titles, and the dominant becomes a supertonic, and the supertonic a dominant, or other sound of a new scale. The possible error of Day's system can be shown in this way. Take the abstract combinations 1, 3, 5, 7♭, and let the figure 1 represent C♮. If the resolution is on C♮ there is no modulation according to Dr. Macfarren's rule, and *the flat rises properly to the natural*. If the resolution is on E♮ minor the 7♭ becomes 4♯. In some of the examples given by Dr. Macfarren and other theorists of the same school, the chord of resolution is written as E, G, an interval which might belong either to C, E, G or E, G, B, and the point in question is evaded. Dr. Day excludes the latter chord from his *key*. As a question of a series of *tonics* of keys formed on the Pythagorean system—and they are so formed—that is correct, but not as a question of *octave modes* we have all chosen to consider matters only fit for churchmen or antiquarians.

Again, if instead of resolving the dominant series of thirds on the tonic, we take the "deceptive cadence" G to A♭, the B♮ in that series becomes the D♯ which Dr. Day was obliged to abolish to preserve the contour of his system, depending on the minor 13th, an inversion of the No. 5 in the series of harmonics of the dominant. Were we anxious for a theory of that kind, or could we conceive that the wondrous complications of the musical art could be reflected in one wretched little physical fact, we could get the D♯ at once like the F♯ as positive existencies in the clang-tint of the dominant triad. But given the harmony triad we can obtain what we require more logically by the scale and its inversions, and by the interval progressions of one vertical scale to another. By the latter principle the D♯ eliminated in the "order of progression" 2♭, alluded to above, is as much an absolute fact as if it appeared visibly in the notation. Those who fail to see it can comprehend nothing not made palpable to the senses.

We can indicate the formation of scales by purely harmony methods according to the following principle:—

Let the sign $\overset{\circ}{\cdot}$ mean *overtone* or *major triad*.
" $\overset{u}{\cdot}$ " *undertone* or minor triad (inversion of the major).
" $\overset{\circ+}{\cdot}$ " major triad with *added sound* (seventh 16 : 9).
" $\overset{u+}{\cdot}$ " minor triad with *added sound* (second 9 : 8).

As a rule, the sign $\overset{\circ}{\cdot}$ means *dominant*, and the sign $\overset{u}{\cdot}$ means *subdominant*, indicating in rather a remarkable manner the place and value of the subdominant in the musical system. It is the *undertone dominant* or dominant of the *mode;* and that is why many of us have tried hard to exclude it from the *key*. The effort was right enough from the old stand-point, the system of *adjacent triads*, in which the subdominant was taken as a fundamental in the *major key*, and a nominal fundamental in the *minor key;* the minor intervals being not systematically derived, but assumed.

The formula suggested for the major diatonic scale is therefore $5\overset{\circ+}{\cdot}—3\overset{u}{\cdot}$; and for the minor or inverted scale $4\overset{u+}{\cdot}—6\overset{\circ}{\cdot}$.

We see here an explanation of the mystery of the mixed major and minor, or minor and major systems —or mixed Lydian and Dorian systems.

The formula for the scale of adjacent triads even when adapted to a system of inversion is—

Major 5° 1° 4° Minor $4\overset{u}{\cdot}$ $1\overset{u}{\cdot}$ $5\overset{u}{\cdot}$

The minor scale in both instances is the *mode of the third* inverted.

To my mind, the "adjacent triads" represent no theory at all; they are simply a coarse or, as the French would say, a "brutal" juxtaposition of facts.

In the same way as the octave A—A is Dorian in position, or a scale of the subdominant of E, the common minor scale of C♮ is an inversion *in position* of the tetrachordal scale (or *tone*) of the subdominant F. To put the scale of F in *position* to C, we have only to number it in relation to that tonic, and invert if required. All numbering in *position* represents the principle of the *fixed Doh*. Numbering in *power* represents the principle of the *movable Doh*. We see it in this way:—

Alphabetical Signs.	Sol-fa Notation.	Numerals.
b♯. d^{x}. f^{x}.	d. m. s.	7♯. 2^{x}. 4^{x}.
c. e. g.	d. m. s.	1. 3. 5.

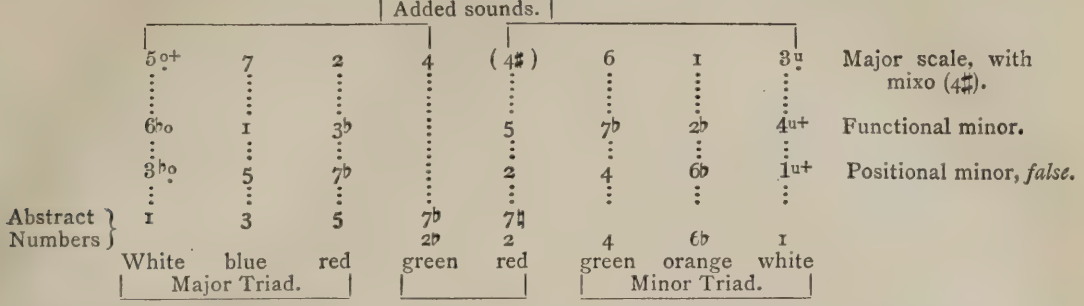
To put the Sol-fa notation *in position*, we have to add a numeral or alphabetical symbol; and even then, in theoretical diagrams as in musical notation, the "pictorial effect," the immediate recognition of relationship in differences of pitch, is lost. The two systems are simply two sides of a shield. We take one or other according to the problem.

The Sol-fa notation has special advantages of its own. We see them in the numeral 6, or the letter A, which has no theoretical meaning until we name it *lah* or *lay*. On the other hand *lah* means only a *third*, and *lay* means a *fifth;* and so far they represent the old harmony method of adjacent triads to which the system of notation was originally adapted.

If it be a question whether in a system of scales the *lah* is derived as a *third* of F or as a *fourth* of E—the Dorian mese—neither the Sol-fa nor any of the scientific notations that have been proposed will inform us. To meet that requirement, and with the idea of making the suggestions in this article of some practical value, I submit for adoption a systematic method of colouring diagrams for the school-room or lecture-room; and a system of nomenclature—very much wanted in some form or another—for the forty-nine sounds of any normal system founded on the commonly received principles of musical arithmetic and inversion.

The system of colouring has these advantages: it follows a certain analogy in sound and light by making complementary intervals or inversions correspond with complementary colours; and as only the triad and its inversion are employed, we require but four colours and *white;* the latter always representing a fundamental or the intervals unison and octave.

System of Colouring.


Added sounds.
5 7 2 4 (4♯) 6 1 3
6♭ 1 3♭ 5 7♭ 2♭ 4
3♭ 5 7♭ 2 4 6♭ 1
Major scale, with mixo (4♯).
Functional minor.
Positional minor, false.
Abstract Numbers 1 3 5 7♭ 2♭ 7♯ 2 4 6♭ 1
White blue red green red green orange white
Major Triad.
Minor Triad.

False fifths arise in all complete octave scales. In regard to system or sub-system, the condition is that they shall not occur between sounds forming a tetrachordal basis, as 5—1—4 of the Lydian or tonal system, or 7—3—6 of the Dorian or modal system, direct or inverted.

In an overtone chord the sign of the *false fifth* will be $\overline{5}$; denoting that the fifth is a komma flat. In an undertone chord the sign will be $\underline{5}$, denoting that the underfifth is a komma flat. A false underfifth when reversed becomes of course a *fourth*, a komma sharp.

In the diagram above the *positional minor* is purposely shown wrongly derived. As it stands, without the sign of the false fifth it is not C♮ *positional minor*, but G♮ *functional minor* (formula 4^{u+}—$6^{\flat o}$ or C^{u+}—$e^{\flat o}$), or the *Dorian* or *mi mode* in the system or normal diapason G♮.

It is only with the sign of the false fifth that we can put the common minor scale into a nominal harmony formula. That sign shows that the scale is not a normal *mode*, but an *octave* like the so-called "relative minor" or *lah-mode*. When we invert the *lah*, and call E♭ *doh*, that surely is an equal temperament or key-board heresy, which has crept into what was intended for, and might be made, an admirable theoretical system. The E♭ *doh* and the E♭ *final* are different affairs. To get out of the difficulty I should propose that it be shown, as in the diagram above, that the *lah* does not appear in the system as the *third* (*blue*) of F, or even the *sixth* of C, which amounts to the same thing; but as the *fourth* (*green*) of E♮, the true *doh* of the minor system. A difference of colour does not necessarily imply a change of ratio, but it always indicates the system of scale derivation.

Nomenclature of a system of sounds. It is scarcely worth while anticipating the objection that the following table is "not new." The chief advantage of the table is that neither the form nor the nomenclature is new. What novelty it contains is in the general system.

It will be understood that all the sounds in the vertical lines above the horizontal central line are in series of *major thirds* (5 : 4 *blue*); and all below are in series of *minor sixths* (8 : 5 *orange*). The horizontal lines are in series of *fourths* (green) to the right of the normal tonic (white), and of *fifths* (red) to the left —always counting upwards.

Specific Nomenclature.	Hypo-quintal.	Quintal.	Hypo.	Normal.		Hyper.	Quartal.	Hyper-quartal.	General Classification.
Tertian Enharmonic ...	5^{X}	1^{X}	4^{X} ...	7♯ 375 : 192 ...		3♯	6♯ (ba)	2♯	... Enharmonic.
Supertertian	3♯	6♯ (fe)	2♯ ...	5♯ 25 : 16 ...		1♯	4♯ (rah)	7	... Chromatic.
Tertian	1♯	4♯ (ray)	7 ...	3 5 : 4 ...		6	2	5	... Modal.
Normal	6	2	5 ...	1		4	7♭	3♭	... Tonal.
	27 : 16	9 : 8	3 : 2			4 : 3	16 : 9	32 : 27	
Sextilian...	4	7♭	3♭ ...	6♭ 8 : 5 ...		2♭	5♭	1♭	... Modal.
Subsextilian	2♭	5♭	1♭ ...	4♭ 32 : 25 ...		7♭♭	3♭♭	6♭♭	... Chromatic.
Sextilian Enharmonic...	7♭♭	3♭♭	6♭♭ ...	2♭♭ 384 : 375...		5♭♭	1♭♭	4♭♭	... Enharmonic.

To find the ratio of any sound, we have only to multiply the fraction in the horizontal central line above or below the sound in question by the fraction in the central vertical line to right or left of the sound; thus, 7 in the *tertian system* is 3 : 2 × 5 : 4; and 5^{X} in the *tertian enharmonic system* is 27 : 16 × 375 : 192.

It must be observed that the table is constructed on the common tetrachordal basis. If we employ the *maximum second* 8 : 7 and its inversion 7 : 4, we must simply change those sounds 2 and 7♭ in the central horizontal line. It will also involve an addition—only a temporary or accidental addition—in the system of colouring. 2 (8 : 7) is *purple;* and its inversion 7♭(7 : 4) is *yellow*. These are not added sounds of a scale, but new harmony intervals.

As for the mode of using the nomenclature, we have only to combine the names to the left of each horizontal column with the names over each vertical column. For instance, 1^{X} in the upper horizontal line is *quintal tertian enharmonic*. Again, the *fe* and the *ba* are respectively 4♯ *quintal tertian*, and 4♯ *quartal supertertian*. The latter being more distantly related to the normal tonic than the *fe;* a fact—if it be a fact—entirely opposed to the old system of *adjacent triads* and so-called *chromatics of the scale*. The same in regard to the *ray* and the *rah*. What is true of any particular sound is, *mutatis mutandis*, true of its inversion.

The more modern and now generally received classification of *chromatics*—using the term in its general sense—is confirmed by Helmholtz in his method of eliminating the ancient diatonic scales, on which he seems to found his musical system. It must be confessed, his method of "elimination," according to his theory of *timbre*, is not quite logical or complete. He has learned lately to appreciate the music of Wagner! When we hear of him again

—and we are sure to do so, as the musical theory affection is in most cases incurable—we shall probably be informed of some modifications in his technical musical system as far as it has been carried in the "Sensations of Tone."

Helmholtz as a critic once spoke of Beethoven as an outcome of revolution; and in the same narrow spirit of orthodoxy he deplored the "enharmonic modulations" of Spohr. The truth is, what we call "enharmony" is not only a natural result, but a very early result in a musical system. Its first appearance is in the diatonic scale itself—in the tritone 4♯ or 5♭, taking it as an abstract interval fa—si or si—fa. It is "a question" in the 6♭ 1 3♭ 4♯ in the common progression in Bach's chorus in Ex. 1.

The d♯, to which allusion was made at the commencement of this article, is *diatonic* as 7 in E♮ major; *chromatic* as 2♯ in C♮ major; and *enharmonic* as 4ˣ in A♭. The last-named interval, I venture to think, requires a new definition, as the "*augmented tritone*." Theorists will find it an absolute necessity in pursuing the question from what Mr. Ellis calls the musical "*cell*," 6♭—1—3, represented by the three scales just quoted a♭—c—e; the beginning of *inversion*, upon which all latter-day musical theories are founded, consciously or unconsciously—and generally speaking unconsciously. A striking example of the want of systematisation of the principle of inversion is the theory of Von Oettingen, which explodes at the end in an example from Beethoven's "Prometheus." Von Oettingen, looking at it from his ordinary harmony point of view, simply gives it up. It is the more strange in that writer, as amongst his many "*icities*" as "tonicity," "phonicity," &c., is "reciprocity," a principle represented in the "cell." It must be noted that Mr. Ellis's cell is a highly morphological one. The protoplasm of music is the *fifth* or its inversion. All chords can be reduced theoretically to that interval, perfect, chromatic or enharmonic,* the intervals themselves showing the various tonic relations. If we find the interval c—fˣ we may be pretty certain that the C is 6♭, and that the scale of E♮ or one of its modes enters into the combination.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VI.—MENDELSSOHN.

For the first time in the course of these papers I have to deal with one who may be called a professed letter writer. Haydn and Weber, Mozart and Beethoven, were not, as we have seen, particularly gifted correspondents. They wrote to their friends, as most of us write, without much attention to graces of style, or literary interest of any kind. With Mendelssohn the case was very different. He could use the pen of the epistolar with almost as much effect as the pen of the composer, and he knew it. With him to be conscious of ability was always to exercise it in the best manner. Hence the finish, nay, the art of his letters, each one of which seems as though it had been put together for the public eye. A natural consequence of this fact is that Mendelssohn's printed correspondence forms a part of universal literature. At any rate, few who take interest in musical matters are unacquainted with it, and, therefore, to make many long quotations, as I have done from the letters of other composers, would be superfluous. Mendelssohn's communications, however, suggest a good deal of remark with regard to himself, and may not prove the less a source of interest because they are generally familiar.

In May, 1830, Mendelssohn, being then just of age, started from Berlin on a grand tour, the first stage of which was Weimar, the home of Goethe, with whom the young musician was acquainted. At this point the letters begin; but, to understand the earlier of the series, it is necessary to know somewhat about the writer's personality. For this we cannot go to a better authority than Edward Devrient, the master's constant and intimate friend. The following is what, amongst other things, Devrient says of Mendelssohn: "Of middle height, slender frame, and uncommon muscular power, a capital gymnast, swimmer, walker, rider, and dancer, the leading feature of his outward and inner nature was an extraordinary sensitiveness. . . . Moreover, he would take no repose. The habit of constant occupation, instilled by his mother, made rest intolerable to him. To spend any time in mere talk caused him to look frequently at his watch, by which he often gave offence; his impatience was only satisfied when something was being done, such as music, reading, chess, &c." He had "large expressive dark eyes, with drooping lids, and a peculiar veiled glance, through the lashes; this, however, sometimes flashed distrust and anger, sometimes happy dreaming and expectancy." Although attached to his friends, "he loved only in the measure as he was loved. This was the solitary dark speck in his sunny disposition. He was the spoiled child of fortune. Unused to hardship or opposition, it remains a marvel that egotism did not prevail more than it did over his inborn nobleness and straightforwardness. The atmosphere of love and appreciation in which he had been nurtured was a condition of life to him; to receive his music with coldness or aversion was to be his enemy, and he was capable of denying genuine merit in any one who did so. A blunder in manners, or an expression that displeased him, could alienate him altogether; he could then be disagreeable, indeed, quite intolerable. . . . But his irritability, his distrustfulness, even to his most intimate friends, were sometimes quite incredible. A casual remark, a stupid jest, that he often accepted from me with perfect good temper, would sometimes suddenly cause him to drop his lids, look at me askance, and ask, doubtfully, 'What do you mean by that? Now I want to know what you wish me to understand by this?' &c., and it was difficult to restore his good humour." Such was the handsome, cultured, sensitive, spoiled and somewhat petulant young gentleman, who, on perfectly good terms with himself and an applausive world, sallied forth to make a tour of which he became the brilliant historiographer. One other glimpse of him, and then we shall know the man sufficiently well for our purpose. Devrient had agreed to take part in the first performance of Mendelssohn's "Son and Stranger" at a family fête, but was commanded to a royal concert on the same evening. This would necessarily interfere with the arrangements, and, says Devrient, "Felix was dreadfully put out at the tidings; he was really angry. Unaccustomed to be crossed in any of his undertakings, he quite lost, in the maze of vexations he saw before him, his usual sense of what was due to the position of others. He required me to give up the court concert, which, after all, was no part of my regular engagement, &c.; in short, the performance of his operetta appeared to him at that moment the one important thing of the world. I tried to comfort him with the promise," &c. "All this, however, marred the fête as it was to have been,

* Within the last thirty or forty years a most unhappy innovation patronised by the Germans has been attempted in the nomenclature of musical intervals. It is a thoroughly key-board innovation, and curiously enough adopted by Chevé, the disciple and successor of Galin. We are taught to call fifths *major* and *minor;* so that the inversion of a major fifth is a *minor fourth!* A minor fourth is a diminished fourth, the inversion of an *augmented fifth*. The innovation cannot be too soon removed from our recollection.

and his excitement increased so fearfully, that when the family was assembled for the evening, he began to talk incoherently, and in English, to the great terror of them all. The stern voice of his father at last checked the wild torrent of words; they took him to bed, and a profound sleep of twelve hours restored him to his normal state." To this picture not a touch need be added. We start with our young and splendid traveller perfectly assured that in the eyes of Felix Mendelssohn Bartholdy nothing than that same Felix Mendelssohn Bartholdy was more important.

Our hero set out from Berlin in that happy state of mind which leads a man to think that everybody envies him. He saw envy in the looks of all he met. Lounging students, bustling fellow-travellers, and especially the drivers of "slow coaches" wished themselves in his place as he sped gaily along through the May landscape. No wonder that he was in a good temper, and at Eckartsberge felt disposed to join the street children in a merry-go-round! Presently he reached Weimar, and wrote home his impressions of the "old gentleman"—Mendelssohnian for the great philosopher and poet. The naïve self-assurance of the Weimar letters is wonderful. "I shall probably remain here for a couple of days more," writes Mendelssohn in his first message home, "which is no sacrifice, for I never saw the old gentleman so cheerful and amiable as on this occasion, or so talkative and communicative." The idea of any time spent with such a man being a sacrifice, even though he were surly as a bear the while, is exquisite, but let us follow the writer further: "I don't in the least regret this (a detention of two days), for, as I have told you, I live a most agreeable life here, and thoroughly enjoy the society of the old poet. . . It is quite delightful to hear him conversing on every subject, and seeking information upon all points." By the way Goethe's thirst for "information" seems to have struck his young friend immensely. It was, perhaps, an ordinary compliment for the author of "Faust" to seek musical knowledge from the future composer of "Elijah." "Then he begged me to play to him," we read, "and said it seemed strange that he had heard no music for so long; that the art had greatly advanced without his marking its progress, and therefore he wished me to tell him a great deal on the subject." All this was, for Mendelssohn, a common experience, but Goethe did not stop at this, although we may doubt if he quite bargained for the readiness of his youthful visitor to impart general information. "Yesterday I told him a great deal about Scotland, and Hengstenberg, and Spontini, and Hegel's 'Æsthetics.'" No doubt the "old gentleman" was amused as well as instructed, but Mendelssohn adds: "He sent me to Tiefurth with the ladies." There can be no doubt at all that Goethe had a great liking for the society of the brilliant Berliner, and found pleasure in contemplating his radiant youth. But surely one may trace a dash of good-humoured sarcasm in some of the remarks which Mendelssohn complacently quotes: "I am not devoid of tact, so I contrived to have him asked yesterday whether I did not come too often; but he growled out to Ottilie, who put the question to him, that he must now begin to speak to me in good earnest, for I had such clear ideas that he hoped to *learn much from me*. I became twice as tall in my own estimation when Ottilie repeated this to me. He said so to me himself yesterday, and when he declared that there were many subjects he had at heart that I must explain to him, I *said*, 'Oh, certainly!' but I *thought*, 'This is an honour I can never forget.'" So matters went on until the day of parting came, and then Goethe seems to have gathered up his powers to show Mendelssohn how *he* could talk and what he had to talk about: "He began to converse on various subjects, passing from the 'Muette de Portici' to Walter Scott, and thence to the beauties in Weimar, to the 'Students' and the 'Robbers,' and so on to Schiller; then he spoke on uninterruptedly for more than an hour with the utmost animation about Schiller's life and writings, and his position in Weimar. . . . He proceeded to relate various anecdotes of the time when he was director of the theatre, and when I wished to thank him he said, 'It is mere chance, it all comes to light incidentally—called forth by your welcome presence.' These words sounded marvellously pleasant to me; in short, it was one of those conversations that a man can never forget as long as he lives." We should all dearly like to know something of what Goethe said on the interesting subjects to which he referred, but Mendelssohn's memory appears to have retained only words applicable to himself, save, it is true, a few sentences uttered by the sage when his young friend insisted on playing Beethoven's Symphony in C minor. These, however, are sadly disappointing because, truth to tell, somewhat commonplace. "It is very grand, very wild; it makes one fear that the house is about to fall down, and what must it be when played by a number of men together!" Thus Goethe on the "C minor." Mendelssohn had better have committed to paper the old giant's remarks about Schiller.

On the whole the Weimar letters are hardly to be accounted satisfactory. Approaching them for the first time, one would expect to find them full of Goethe, but they are full of Mendelssohn instead. In one, for example, the writer uses the first personal pronoun sixty-three times, as against forty-nine nouns and pronouns referring to his illustrious host. This, however, is but a clumsy test. Students of human nature will pay more heed to the spirit and tone of the young master's words, and be struck with the effect wrought upon his essentially fine nature by years of adulation. The whole episode in Mendelssohn's career harmonises with the fact that he never forgave Bernhard Klein because, when sitting with him—who was then a boy—in an opera-box, he said, "Cannot that lad keep his feet from dangling?" As keen as the humiliation so inflicted must have been the pleasure of instructing Goethe in Hegel's "Æsthetics" at the age of twenty-one.

Away from Goethe, Mendelssohn becomes pleasantly saucy. It is not, perhaps, quite in good taste to sneer at people who do their best to entertain one, but we can forgive much for the humour of such a passage as this—the reference is to a relative at Gratz. "How can a traveller who knows the mother and sister to be charming, put up with a brother, who is also an ensign, in their stead? In short, the man did not know what to do with me, for which I freely forgave him, and shall not defame him to his mother when I perform my promise and write to her, but I do not forgive him for taking me to the theatre to see the 'Roebuck,' the most wretched, trashy, objectionable piece that that precious Kotzebue ever wrote, and, moreover, for pronouncing it very clever and piquant, for this 'Roebuck' is so high flavoured as to be scarcely fit for a cat." This is in the true Mendelssohn vein, and so is the description of a vehicle and driver which the young traveller had to employ: "You would certainly have gone wild with impatience, and possibly assaulted the coachman too, for at every little declivity he got slowly off the box, put on the drag, and crept up the smallest hill at a snail's pace; then he thought fit to walk beside his horse for a time to stretch his legs. Every possible conveyance passed us on the road, even when drawn by dogs or donkeys, and when at last, at a steep hill,

the fellow put on two oxen as leaders, whose pace corresponded with that of his horse, I had the greatest difficulty in not belabouring him, indeed I did so more than once, but he then gravely assured me that we were going at a capital pace, and I had no means of proving the contrary." This "had no means," &c., is charming—a bit of most excellent humour.

The critical spirit indulged towards his friend at Gratz was, naturally, much more sharp when art and artists were its object. It belonged to Mendelssohn as a youth. Hear him, for example, talking about the English in 1830, while still a guest of England. "May the devil take all rogues! here not a few run about unhanged, without counting pickpockets. Strange it seemed the other evening when I heard the 'Messiah,' how all the notes were the same; how the entry of every part was precisely in English as in German; how the music speaks the same universal language, and yet every note spoke loudly that an Englishman played it, and that he did not care overmuch about it. The letter was there, but the spirit was absent, and, inasmuch as the letter kills, life was everywhere wanting. About the English style of singing I will say nothing, but will give you a specimen in December; you will fall from your chair with laughing; indeed, you must introduce an English singer on the stage." The British artists of fifty years ago did not know that their nineteen-year-old censor suggested turning them into ridicule for Teutonic amusement, or they would, doubtless, have amended their ways, upon the model of the mellifluous vocalism for which, as everybody knows, German singers are famous. Exactly the spirit shown in the above extract appears in some remarks upon Munich: "You know that when I begin to abuse I go on at it for some time, and so I will take this opportunity to tell you that I was little pleased with the painters at Munich. They are wanting in the first quality that I think a painter ought to have, and that is reverence. They speak about Peter Paul Rubens as if he were one of them, or, indeed, scarcely so high; and think they glorify Cornelius when they arrogantly disparage another great artist, whose worst picture they will never understand. I wish the devil would take the odious vanity that is the order of the day now. By heaven! these people do not know anything beyond their tiresome 'I,' and that is the reason they are so faint-hearted. There is Czerny, for instance; he thinks of nothing in the world but himself, his credit, his fame, his money, his popularity. What is the consequence? He is thought little of in Vienna, no longer considered even as a pianist, and although he has constantly, even whilst giving his lessons, music paper and pen and ink at his side to give forth his ideas when he cannot retain them any longer, even the publishers shrug their shoulders and think, 'The public is no longer so responsive as it used to be!'" This is severe, but it could not be said of Mendelssohn that he was nothing if not critical. His first letters from Italy are full of genuine enthusiasm for the people and country, excited, no doubt, by the idea of being for the first time in that renowned though faded land of arts and arms. We seem to hear the tumult of his feelings as we read: "It happened to be Sunday, and on every side people were coming along in bright southern costumes and flowers, the women with roses in their hair. Light, single-horse carriages drove past, and men were riding to church on donkeys. At the inns groups of idlers were to be seen, in the most picturesque, indolent attitudes; among others, one man placed his arm quietly round his wife's waist and swung round with her, and then they went on their way. This sounds trivial enough, and yet it had a pretty effect. . . . The whole country had such a festive air that I seemed to feel as though I were myself a prince making his grand entry, and the vine branches, with their rich purple grapes, hanging in festoons from the trees, made the most lovely of all festive wreaths." By the way, careful readers will hardly fail to note, as evidence of character, the fact that even here Mendelssohn made himself the central figure of the scene. He was the prince; the people were paying him homage, the vine wreaths were decorations in his honour.

Once fairly in the art-world of Italy, Mendelssohn abandoned himself to its influences, and not to those of music alone. His letters are full of eulogy respecting the old masters of painting, whom he evidently did not look upon, as do so many now, in the light of vastly overrated people. Mendelssohn, so to speak, took them all in, and appears to have regarded them more in a sentimental than a critical mood. Thus he wrote: "I was gazing at Titian's 'Martyrdom of St. Peter,' in the Franciscan Church. Divine service was going on, and nothing inspires me with more solemn awe than when on the very spot for which they were originally designed and painted, those ancient pictures in all their grandeur gradually steal forth out of the darkness in which the long lapse of time has veiled them." But the young master had other experiences than these, and he gives an amusing account of a rough journey through the Apennines, where he found vile accommodation and plenty of cheating. He was, however, though a foreigner in a strange land, equal to the occasion. As to the cheating he says: "I therefore, once for all, protested against every demand they made, and declared that I would not pay at all if they asked more than I chose to give; so in this way I managed very tolerably." As to the cooking: "I made them prepare the soup under my own eyes, giving, moreover, good advice on the subject, but, after all, it was not eatable." As to the people: "I entered into conversation with my subjects from my throne on the hearth" (by this time Mendelssohn had promoted himself from prince to king); and as to the vetturino, who is generally a traveller's superior on his own ground: "I corrected many a fault in his pronunciation." Mendelssohn in due course reached Rome, and one may imagine his exaltation on entering that historic city and first comprehending the extent of its treasures. Over the expression of these feelings—so natural to every man, and not distinctive of any one—we may pass, as also over a good deal of gossip respecting persons and places. But one letter written at this time should be noted. Mendelssohn had reason to believe, from the irritated tone of his father's communications, that matters were not quite smooth at home. Wherefore he addressed to his brothers and sisters an epistle full of sage counsel, and marked by a degree and kind of shrewdness surprising in one so young. After asking whether some domestic recipe for cheering the head of the house could not be concocted, he went on: "I mean by forbearance and concession, and especially by dwelling on the cheerful rather than the depressing side of things; by avoiding all disagreeable topics; instead of calling things 'shameful,' say 'unpleasant'; or instead of 'superb,' 'passable.'" He then recalled his own experience at home—how, when he took an independent course in musical studies, his father retaliated by constantly abusing Beethoven. "So long then as I persisted in upholding and exalting my Beethoven, the evil became daily worse, and one day, if I remember rightly, I was even sent out of the room. At last it occurred to me that I might speak a great deal of truth and yet avoid the particular truth

obnoxious to my father, so the aspect of affairs speedily began to improve, and soon all went well." This course Mendelssohn strongly recommended to his brothers and sisters: "My father considers himself both much older and more irritable than, thank God, he really is, but however much we may be in the right it is our place to yield to him as he has often done to us. Strive, then, to praise what he likes, and do not attack what is implanted in his heart, more especially ancient established ideas. Do not commend what is new till it has made some progress in the world and acquired a name, for till then it is a mere matter of taste. Try, then, to charm my father into your magic circle, and be playful and kind with him." Here speaks the good son and wise brother, and in these words, perhaps, we may find some clue to the popularity of Mendelssohn in after-life, when his brilliant gifts were supplemented by more worldly wisdom than quick and impetuous feeling allowed him to show—though we now see that he possessed it—in youth. That a man may utter a great deal of truth while evading that which is obnoxious to his hearers is a fact worth remembering by most people; though, of course, there are occasions in every life when the truth must be told though the heavens fall.

All these Roman letters show with what intense earnestness Mendelssohn regarded art. His whole soul turned against the frivolity and heedlessness of the Italians concerning matters than which, to him, none were more sacred. "The fact is that the people are mentally enervated and apathetic. They have a religion which they do not believe; a Pope and a Government which they ridicule; a brilliant and heroic past which they disregard. It is thus no marvel that they do not delight in art, for they are indifferent to all that is earnest." Wherefore the young musician's wrath blazed up when he saw the Loggie of Raphael defaced "with inconceivable recklessness and disgraceful barbarity;" when he read the inscription "Christ" beneath the Apollo Belvedere; when he could not see a portion of Michael Angelo's "Last Judgment" for a huge altar erected before it; and when he found cattle driven through saloons decorated by the hand of Giulio Romano. It was natural under these circumstances that he should be prejudiced against what he must have regarded as the effete artistic society of Rome; but there were other reasons, above all in the case of the painters. Mendelssohn, the adored of polite society, the hero of numberless drawing-rooms, the gentleman *jusqu'au bout des ongles*, possessed little in common with the uncouth Bohemians of the Eternal City. Indeed, something of wonderment as well as contempt pervades his clever description of these people: "They are a formidable race to look at as they sit in their Café Greco. I scarcely ever go there, for I dread both themselves and their favourite place of resort. It is a small dark room about eight yards square, where you may smoke on one side, but not on the other. Round this they sit on benches, with sombrero hats on their heads and huge mastiffs beside them; their cheeks and throats and the whole of their faces covered with hair, puffing fearful clouds of smoke (only on one side of the room), and saying rude things to each other, while the mastiffs provide for a due distribution of vermin. A neckcloth or a coat would be here quite innovations; spectacles hide any portion of the face left visible by the beard, and so they drink their coffee and talk of Titian and Pordenone just as if they were sitting beside them, and wore beards and sou'westers like their own. Moreover, they paint such sickly Madonnas, such feeble saints, and such milksop heroes, that I feel the strongest inclination to knock them down. These infernal critics do not even shrink from abusing Titian's picture in the Vatican, about which you asked me, saying it has neither subject nor meaning; yet it never seems to occur to them that a master who had so long studied a picture with due love and reverence must have had as deep an insight into the subject as they are likely to have, even through their coloured spectacles." The musicians were no better, in Mendelssohn's eyes, than their brothers the painters, and he mentions them with scorn: "The orchestras are worse than any one could believe; both musicians and a right feeling for music are wanting. The two or three violin performers attack in different styles, and join in when they please; the wind instruments are tuned either too high or too low, and they execute flourishes in the subordinate parts like those we are accustomed to hear in the streets, but hardly so good; in short, the whole forms an absolute caterwauling, and this applies even to compositions with which they are familiar. . . . I heard a solo on the flute where the flute was more than a quarter of a tone too high; it set my teeth on edge, but no one remarked it, and when at the end a shake came they applauded mechanically. If it were even a shade better with regard to singing! But the great singers have left the country . . . and the pigmies who remain copy their finest points, which they turn into intolerable ridicule." One cannot read the foregoing without being conscious of exaggeration. Mendelssohn made the worst rather than the best of what he saw and heard, but the fact is only another testimony to the intensity of his feeling on all such matters. He was a zealot in the cause of art, and, perhaps, his onslaughts were more vigorous than discriminating, but, happily, he never pointed the moral of Dobell's lines:—

'Tis a zealot's faith
That blasts the shrines of the false gods, but builds
No temple to the True.

Mendelssohn's "Temple to the True" is amongst us, beautiful and enduring.

While thus irritated by much around him in Rome, Mendelssohn found plenty of consolation. Monuments of ancient greatness and of the genius of the past appealed to his imagination and his keen sense of artistic verity, while the natural beauties of the country gave him exquisite pleasure. "Why should Italy," he exclaims, "still insist on being the Land of Art, while it is in reality the Land of Nature, thus delighting every heart! . . . I went lately with the Vollards to Ponte Nomentano, a solitary dilapidated bridge in the spacious, green Campagna. Many ruins from the days of ancient Rome, and many watch-towers from the Middle Ages, are scattered over this long succession of meadows, chains of hills rise towards the horizon, now partially covered with glittering snow, and fantastically varied in form and colour by the cloud-shadows. And there is also the enchanting vapoury vision of the Albanian Hills, which change their hues like a chameleon as you gaze at them—where you can see for miles little white chapels glittering on the dark ground of the hills, as far as the Passionist Convent on the summit, and whence you can trace the road winding through the thickets, and the hills sloping downwards to the Lake of Albano, while a hermitage peeps through the trees. . . That it is a lovely vision I say in earnest. No lack of music *there*; it echoes and vibrates there on every side; not in the vapid, tasteless theatres."

(*To be continued.*)

MUSICAL HONOURS.

By Henry C. Lunn.

Falstaff says, "Will honour set a limb?" but assuredly those who fully acknowledge the sarcasm involved in the question will admit that much of the

pain of the shattered limb is mitigated by the conviction that honour is gained by a wound which has been received on the field of battle and in defence of a country's rights. Were an army divested of all chivalric surroundings, of all the pomp and glory which attend a soldier's life, where indeed could be found the men who cheerfully, and even eagerly, would lead a cavalry charge, or mount a scaling-ladder over heaps of dead and dying, at the head of what is appropriately termed the "forlorn hope"? If honour were not the feeling which principally animates men of high, and even noble, birth to these deeds of daring, the records of a nation's military heroes would be poor indeed. Granting then that titles conferred by monarchs for the successful conduct of a campaign or for numerous instances of bravery can never raise a man in public estimation as much as he has raised himself by his own actions; as a lasting acknowledgment of his merit from the nation he has fought for such honours should be ready for all who have legitimately earned them; and it would be unnecessary to point to the many whose distinctive title is indelibly associated with the special service for which it was granted.

Yet, with all due reverence for the memory of our departed warriors, and a firm reliance upon the courage and endurance of those still living and emulating their example, let us not forget that far removed from general observation and the possibility of any of their acts being chronicled, live a number of true and noble heroes of peace; persons who have bravely worked—even at much personal and pecuniary sacrifice—to relieve the necessities of their fellow-creatures. How many doctors in remote country-places have often driven at midnight over numberless dreary miles to attend on a dying man or woman without a thought of any recompense for the trouble and misery endured? How many clergymen work night and day in a small parish to mitigate the evils arising from ignorance and intemperance? How many real "Sisters of Charity" devote themselves to the service of the aged and needy, reaping their reward only in the consciousness of having lessened the misery existing around them? True these heroes labour but in a small circle, and their benevolent actions have no perceptible effect upon what may be termed the outer world; but they seek a healthy happiness during their lifetime, and their good deeds are recorded after their death in the memory of those amongst whom they dwelt.

And do we not find equally zealous workers in art—above all arts, too, in that which not only refines and elevates, wherever its influence is felt, but has the effect of knitting together large bodies of individuals in the pursuit of one object? Music is indeed a humaniser, in the highest sense of the word; for the works of the great composers speak in a language which requires not to be translated to make its way in every part of the world. Slowly, and almost imperceptibly, the art has crept onwards until it has grown from a luxury for the rich into almost a necessity even for the poor. Artists, too, who have toiled hard in the cause are beginning—perhaps somewhat tardily—to occupy a share of public attention, and to force upon those who have the power to influence Royalty the necessity of granting some kind of State recognition of their services. The list of those who have received this proof of national sympathy has recently been much enlarged; and as every musician must feel that in ennobling the artist the art itself is raised in proportion, the heartiest congratulations must be tendered to all who have been thus selected for musical honours.

But with every wish that those who have worked for and won these honours before the world may long live to wear them, we must remember that there are many, very many, whose labours in the furtherance of art have been limited to a narrow space, and whose life-long services are known but to a few. As the comparatively obscure heroes we have already mentioned devote themselves to the relief of the physical, so do these administer to the mental wants of those around them; and often, within our own knowledge, has the cultivation of a taste for the highest class of music in a country-town been solely owing to the unwearied exertions of one man. In considering this subject, indeed, instances spring up the record of which would far exceed the limits of our present paper. A professor in a provincial town, who might content himself with the usual *routine* of a teacher's life, and obtain the best pupils—in a pecuniary point of view—by flattering their vanity and giving lessons upon the showy pieces of the day, commences his career by openly declaring his respect for the art and his fixed resolution to foster its best interests. At the church he positively refuses to play the trash provided for him, and substitutes music worthy of the occasion. In doing this he offends the authorities, resigns his situation as organist, and obtains another in a neighbouring parish. His influence, however, is felt in the place of his residence, and his lectures, at first heard from curiosity, are soon listened to with interest; the effect being that he is urgently requested to teach those very pieces the introduction of which a short time before lost him a good connection. Another emissary in the good cause, who begins by obtaining the post of organist in a country church, immediately forms—principally from the working-men of the neighbourhood—a class for the study of choral music, which he teaches gratuitously, and even occasionally copies out music for practice. Instead of organising concerts for the purpose of playing and introducing works of his own, he boldly attempts to inculcate a taste for the standard compositions by giving performances of pieces which, although entirely unknown to his hearers, he feels convinced must eventually meet with the appreciation they deserve. The success of these endeavours amply rewards him for his labour and anxiety; and although he becomes not a prosperous man, he is at least a happy one. A third, who devotes his mind exclusively to the difficult art of teaching, produces pupils who, although afterwards availing themselves of the instruction and the name of a celebrated master, in fact owe the whole of their training to the modest professor whose fame has reached only a few miles from his own residence. Let it also be said that often when accredited metropolitan Conductors visit a town for the purpose of directing a grand performance of high-class music, the local professor, whose name is only casually mentioned, is the one who bears the whole of the hard work of preparation. He it is who enters heart and soul into the spirit of the undertaking, calling rehearsals as frequently as he sees necessary for the due rendering of the works, directing at intervals separate departments of the choir, smoothing petty jealousies, and in truth never losing sight of the fact that on a certain given day he is to hand over his musical forces to the appointed General in command, perfectly trained for immediate action.

With these facts before us—and many others which might be adduced—may it not be truly said that the spread of music throughout the country is mainly effected by those who diligently and silently work in districts where, but for the earnest preaching and teaching of such missionaries, the most dense ignorance on the subject would prevail. Issue cheap

music as you will, and bring the best compositions within the reach of all; depend upon it until these treasures are opened by one who can thoroughly appreciate them, and will explain and illustrate their manifold beauties to those around them, but little real progress can be made. Those who, like ourselves, are in constant communication with the many who are thus scattering the seeds of art through the length and breadth of the land will, we are sure, join us heartily in this small tribute to their worth. "Musical honours," indeed, have they nobly earned by years of diligent and patient toil; and they may rest assured that these honours are no less respected because from their very nature they can receive no national recognition.

THE promised production of the "Mefistofele," at one of our large operatic establishments is, to a certain extent, a sign of the times, and is of some interest. The generation which most of us know "in print" has gone by. A new audience and new leaders of public opinion have come to the front. A British public is at no period self-reliant in art-criticism; and, generally speaking, the publicists on whose opinions it depends, have proceeded from a class—not social, but intellectual—in which there is a predominance of the "bourgeois," the "chauvinist," the "Philistine," or, to use a still more comprehensive word now universally adopted in our language, the "jingo." The orthodox jingoism has latterly been so much ridiculed, that the new leaders of the public taste—followed at a respectful distance by the older hands—seem to vie with one another in driving their flocks into new pastures. We have learned to recognise a few well-known harmony progressions as Wagneresque; and we clap our hands with joy at our critical acumen when we detect them, as we certainly can, in one new composition after another, foreign or British. We have been taught to admire enthusiastically the "Carmen" of Bizet, as an example of Wagnerian influence; whereas it is well known that, as far as Bizet is concerned, his "Carmen," compared with his earlier works, was a return to the old traditions of the "Opéra-Comique." Its success was due mainly to that circumstance; and also to the local colouring borrowed from the Spanish *Zarzuela*, of which, in this country, we know absolutely nothing. In the first few bars of Arrigo Boito's "Mefistofele" we shall be able to seize upon those eternal chords, those reminiscences of the old German hymns, so happily employed firstly by Meyerbeer, and afterwards by Wagner in modern opera. A younger composer, Gobatti, in the "Goti," and even Verdi in one part of his "Aïda," and Macfarren in some celestial chorus in his Oratorio, "John the Baptist," have all condescended to copy those now commonplace effects. Signor Boito is a poet as well as musician. Like Wagner he writes the dramas he sets. Whether that innovation is an advantage to the art is a point we cannot stop to discuss. It however ensures in the musician a certain general cultivation which will be reflected in his music. The very photograph of Boito enlists sympathy in his favour. He looks the bright, clever, gentlemanlike artist and *littérateur* that no doubt he is. The "Mefistofele" is full of cleverness and of those lofty intentions we call audacity, when they fail. There are times when we are forced to call them puerilities. Young people who have a fancy for writing operas and dramas generally choose tremendous subjects. The "Faust" of Goethe with its supernatural *mise-en-scène* terrified even Beethoven; whilst Gounod has succeeded by limiting himself principally to the worldly love-story and the general terrestrial attractions of the drama. Boito, on the other hand, makes a feature of the "Prologue" and its dramatis personæ. If we have only the sense to put Goethe and Wagner out of the question, we shall probably enjoy the musical edition of "Faust" M. Boito has provided for us. We have neither to criticise him as an Italian Wagner or Berlioz, nor as a true representative of the present-day Italian school of operatic music. Behind Boito, is at least Ponchielli, who in our opinion is *facile princeps* amongst the post-Verdians. Although dramatic and, for an Italian writer, even picturesque in his style, his favoured traditions are evidently more ancient than those of the followers of Verdi and Donizetti. Ponchielli is more of the school of Pacini and Mercadante, who were less dominated than some of their contemporaries by the influence of Rossini. And what do we know in this country of Ponchielli—of the "Promessi Sposi" or the "Lituani?" What are we likely to know? unless we judge for ourselves, with some universality of taste, and are not bullied by cliques and claques of newspapers and theatres. We cannot abuse the theatrical managers. They are mere men of business, and are supposed to know their own interests. If we are taught that only this or that is possible, they will in course of time give us this or that; five and twenty years or more after date, as was the case with the "Lohengrin," or eleven years, as is now to be the case with the "Mefistofele." Why, like vulgar worshippers, should we allow ourselves to be prompted, English-like, to exchange only one shibboleth for another? Why dethrone Mendelssohn to put Wagner in his place? or depose one set of lunatics to instal another? when there is charming music to be had, suited to all tastes, and at present for the most part unknown to us in this country. It is time we were sufficiently educated to appreciate different styles of music. Any tolerably instructed charity-boy will appreciate the best style of music. Years ago we remember at an hotel in Edinburgh asking an old waiter if there was anything for a fellow to do—any music-hall or—— "No, no, no, sir," he said; "there is nothing here but *Shackspere and Sir Waalter Scoot*."

SOME days ago a morning contemporary announced that the question of the Paris Opéra was, after tiresome delay, on the high road to a satisfactory settlement. At that time everybody acquainted with the facts thought so too. The Superior Commission nominated by the Minister of Fine Arts and the Sub-Commission of the Budget had agreed upon a scheme according to which the Opéra was once again to pass directly under State control. Experience had shown, according to the Commissioners, that private management (although public interests were to some extent guarded by the Government in right of the subvention) was a failure; and they proposed that the Department of Fine Arts should take the establishment in hand, appointing a manager with a council of advisers, and generally carrying on the business for the good of the people. The proposal seemed to meet with much favour, as might have been expected, on the principle that when things are at the worst any change must be for the better, and it was believed that as soon as the Legislature reassembled its sanction would be easily obtained. All this, however, was equivalent to reckoning without M. Jules Ferry, an exemplary Republican who happens just now to be Minister of Public Instruction and Fine Arts. Before the scheme could reach the Chambers it was bound to obtain the approval of the Minister who would be responsible for it in the House. That approval M. Jules Ferry declined to give. Indeed, he vetoed the

entire proposal at once, and thus sent the Opéra, which was furling sail for port, out to sea again. We do not know the Minister's reasons. He may have considered that it was no business of the State to directly provide operatic entertainment for the people, and that the precedent would be a bad one. Or he may have shrunk from making the public Treasury, upon which there are certainly demands enough, responsible for the mistakes of indifferent management. Or he may, like a good Republican, have thought that the project savoured too much of Imperialism, which has always had a fancy for playing the part of an "enterprising impresario." Anyhow, the scheme has fallen to the ground, and with its fall have risen the hopes of several gentlemen who are ready to succeed M. Halanzier, provided they can get enough from the State to make their own risk small. But private management of the Grand-Opéra has always been more or less a sham, since the ultimate responsibility rests with the Government, which has time and again come to the rescue. The private managers run up debts, and, when things are at the worst, the Treasury pays rather than face the unpopularity certain to arise from closed doors. When Napoleon III. ascended the throne, for example, the Opéra was loaded with liabilities, and 50,000 francs were voted for a number of years in succession, till the obligations were discharged. Looking at the special circumstances in the case, it is a matter for doubt whether M. Ferry's decision has saved much to the country. That it involves a loss to art is more than probable.

All persons engaged in the education of children are fully aware of the necessity of presenting subjects to them pictorially, whenever such method is possible, not so much with the object of amusing them, as of vividly impressing upon the mind certain abstractions which would otherwise be dry and uninteresting. Carrying onward this form of conveying instruction, many persons suppose that games can be invented which, whilst they engage the attention of young people, will enable them thoroughly to master difficulties which would otherwise be almost insurmountable. With this theory (as we have before said in these columns) we cannot agree, for experience has proved to us that children, however young, prefer to work when they work, and to play when they play; and that the attempt to unite the two destroys the earnestness necessary for both. The inventor of the "Royal Game of Music made Easy," recently forwarded to us, in his prospectus confidently assures us that those who follow his instructions will find that whilst the game has "all the absorbing qualities of Chess, but none of its difficulties," it will afford "endless amusement to young or old;" and at the same time impart "easily and effectually" a perfect knowledge of the position of the notes in the staff, their relative value, and indeed all that is necessary for a young pupil to become acquainted with. For this purpose a representation of the key-board of a seven-octave piano is given, with the names written over the notes—no sharp or flat occurring on a white key, however, being mentioned—and the game is played by counters similar to Draughts. Whether children will derive much gratification from drawing these counters, placing them upon the right black dots, scoring a number according to the value of the note, deducting from their score when they draw a rest, &c., we cannot say; but this we confidently affirm, that as the practice of music is not a game, all this can have little to do with the acquisition of any useful knowledge on the subject. Do we, in performance for example deduct anything for a rest? and can we teach sound principles upon the rudiments of the art by calling Middle C "Jumbo," and counting fifteen?

The programme of arrangements for the inaugural festival of the theatre at Stratford-on-Avon was in every respect well suited to illustrate the genius of Shakespeare, for although few of his works could be given within so limited a space of time, those which may be called representative plays were judiciously chosen. With the purely dramatic portion of the festival, however, deep as is our interest in the cause, we have nothing here to do; but considering how closely the poet and the musician are allied, we cannot pass over the occasion without expressing our gratification at the fact of one entire evening being devoted to a "Concert of Shakespearian Music." Addison in one of his papers in the *Spectator*, speaking of the authors who have excelled in entertaining their readers' imagination "with the characters and actions of such persons as have many of them no existence but what they bestow on them," unhesitatingly awards the highest place to Shakespeare: "There is something so wild and yet so solemn," he says, "in the speeches of his ghosts, fairies, witches, and the like imaginary persons, that we cannot forbear thinking them natural, though we have no rule by which to judge of them, and must confess, if there are such beings in the world, it looks highly probable that they should talk and act as he has represented them." Let us now go beyond this, and imagine that were these ideal persons to have their speeches and actions more deeply illustrated by music, even Shakespeare himself could not have conjured up more truly sympathetic settings than our great composers have bequeathed to us. All arts are linked together by an indissoluble bond; and it is no marvel therefore that musical offerings to our great dramatist's poetry should abound; but when we see a "concert of Shakespearian music" announced at a festival in honour of the poet, we may accept it as a sign that time has proved these offerings to be fully worthy of the occasion.

Old playgoers may remember that one of the best parts ever played by the favourite low-comedian John Reeve was that of a parish constable, who being always desirous of preserving order and rigidly obeying the law, insisted, in his inebriated moments, upon taking himself into custody and fining himself five shillings. We have lately been forcibly reminded of this by the action of the music-hall proprietors, who, instead of rebutting the charges urged against the nature of their performances, have now not only openly admitted their truth, but earnestly prayed that they may be placed under proper restraint. In proof, however, of the code of morals which they have always been desirous of acting up to, they—rather unkindly, we think—shift whatever blame has been cast upon them from their own shoulders to those of their singers, and boldly assert that they are powerless to prevent their interpolating verses of a questionable character into the otherwise pure and inoffensive songs which are written especially for their establishments. We are quite certain that any person attending these music-halls could never have had the faintest notion that many of the lines given forth by the "great" and "inimitable" vocalists who appeared were surreptitiously introduced against the wishes of the proprietors; and we cannot but feel sorry for the nightly shock thus given to their feelings. But if they really wished for a censor, why have they waited until indignation has been so aroused by their doings as to cause action to be taken in the matter? Surely what they have done now they could have

done years ago; for music-hall singers have really no more right to offend public decency than any other body of individuals. At all events they must know that they were responsible, as proprietors of a licensed hall, for what took place within the building; and must not feel aggrieved, therefore, if their bland toleration of an admitted evil should imperil their licence in the future.

Rumours, for some time vague and uncertain, but now assuming a more tangible form, apprise us of the demolition of Exeter Hall, and the erection of a theatre and hotel on its site. Considering the large number of theatres and the small number of concert-rooms in the metropolis, we should have been better pleased to hear that some building devoted to the drama were to be converted into one devoted to music; for all concert-givers know how difficult it is in the heart of the season to secure a room suitable for the performance of any works of importance. Exeter Hall—so long associated with the excellent concerts of the Sacred Harmonic Society—can indeed ill be spared, especially as we feel convinced that, with a few judicious alterations, it could be speedily converted into one of the finest concert-rooms in London. Let us hope, therefore, that the report of the destruction of a building which we have grown almost to regard with veneration may still prove unfounded. There is always a consolation, however, to be derived from our misfortunes; and should this hall—hitherto devoted to the performance of Oratorios—disappear, we may congratulate ourselves that sacred music of the highest class is now asserting its claim to be heard amidst those surroundings which so materially deepen its effect upon the hearers. The performances of Bach's "Passion Music" at St. Paul's and Westminster Abbey, and the frequent introduction of portions of the standard musical works into the services, not only in these buildings, but in several London churches, are gradually accustoming us to associate the composition with the building in which it is heard. Handel said that his object in composing his Oratorios was not to "entertain" the people, but to "make them better." Sacred music may "entertain" us in a concert-room, but it may "make us better" in a cathedral.

ROYAL ITALIAN OPERA.

This establishment opened for the season on the 8th ult. with Meyerbeer's Opera, "Le Prophète," Madame Smeroschi playing the part of *Bertha* with her usual success, and Madame Scalchi sustaining the arduous character of *Fides* so well, under the depressing influence of very apparent indisposition, as to ensure both the admiration and sympathy of her hearers. As usual in the early part of the season, new appearances have been relied upon as the principal attraction. Not first in order, but first in merit, must be mentioned Mdlle. Turolla, whose charming performance of *Margherita*, in Gounod's "Faust," created an effect upon the usually impassive audience which should nerve her to future exertion; for, beautiful as is undoubtedly the quality of her voice, she has much to acquire before she can pass from a good to a great singer. Her appearance is decidedly in her favour; that she sings invariably in tune may be accepted as a proof of her innate musical faculty; and her passionate delivery of the passages in the love-scene with *Faust*—always a crucial test for the representatives of this character—sufficiently manifested that she has much dramatic as well as vocal power. Her success was decisive; and there can be little doubt that she will prove a valuable acquisition to the company, especially if she is permitted to assume during the season the position she is justly entitled to, even when our established favourites return to us. Mdlle. Pasqua, who made her *début* as *Leonora* in "La Favorita," has a mezzo-soprano voice of good quality, and in the Air, "O mio Fernando," she aroused her hearers to genuine enthusiasm. In several scenes, too, she gave evidence of excellent training as an actress as well as a singer; and the applause throughout her performance was warm and well deserved. The part of *Marguerite de Valois* in "Les Huguenots," was well chosen for the first appearance of Mdlle. Schou, whom we remember to have heard at one of the Concerts of the Philharmonic Society. Her voice is a pure soprano, and she can take exceptionally high notes with comparative ease; but there is a coldness in her manner which somewhat mars her best efforts, and if she retain a place in the establishment, her range of parts must necessarily be limited. The new tenors, Signori Nouvelli and Sylva—the former appearing as *Lionello*, in "Marta," and the latter as *Roberto*, in Meyerbeer's "Roberto il Diavolo," can scarcely be said to have achieved any extraordinary success, although they were both well received. Neither Signor Vidal nor Signor Silvestri can be welcomed as basses of the first order, but both have good voices. The part of *Marcel*, in "Les Huguenots," was, however, a severe trial for the former; and the low notes written for *Baldassare*, in "La Favorita," are not in the register of the latter artist. Mdlle. Thalberg has returned with some increase of vocal power, and M. Capoul and Signor Gayarré have worthily maintained their reputation in the tenor department, although the last-named vocalist rarely enlists our sympathies. The houses have been uniformly good during the month.

CRYSTAL PALACE.

Schubert's finest Mass—that in E flat—formed the special attraction of the Concert on the 29th of March, being given on that occasion for the first time at the Crystal Palace. There is no work of the master in which his individuality is more clearly shown than in this, one of his latest as well as greatest compositions. It was written in 1828, only a few months before his death, at about the same time as the great symphony in C, and the quintett for strings in the same key. In every movement melody, harmony, modulation, and orchestration alike reveal their composer. Schubert has written nothing more exquisite than the "Kyrie," the "Et incarnatus," the "Benedictus," and the "Dona;" while in the "Domine Deus," the opening of the "Sanctus" and the "Agnus" we find a grandeur of idea to which he seldom attains elsewhere. Even the comparative weakness of his fugal writing is characteristic of him; for he never excelled much in the strict style; his exuberant imagination could not be restrained by the fetters of counterpoint: and it would be difficult to name one really great fugue from his pen. The instrumentation of the Mass is delightful throughout, the treatment of the brass instruments being especially charming. The difficulty of the choral writing in this Mass is considerable, far exceeding that of any other of Schubert's Masses; it was therefore with very qualified expectations that we awaited the performance by the Crystal Palace Choir. We are bound to add that they agreeably disappointed us. The work had evidently been most carefully studied by Mr. Manns; and the rendering was distinguished not merely by accuracy, but by an attention to light and shade which were most commendable. Never has the choir been heard to greater advantage. The solo parts, which are of less importance in this Mass than in many others (at least as regards their length), were well given by Miss Anna Williams, Mrs. Bolingbroke-Mudie, and Messrs. Shakespeare, R. Hollins, and H. A. Pope. The Mass was preceded by a short miscellaneous selection, including the two overtures to Sullivan's "Light of the World," and the "Invocation à Vesta," from Gounod's "Polyeucte," well sung by Miss Anna Williams.

At the following Concert (the 5th ult.), the Symphony in F, by the late Hermann Goetz, was given for the first time at the Crystal Palace. The work has twice before been heard in London, on both occasions at Madame Viard-Louis's concerts at St. James's Hall, under Mr. Weist Hill. Every fresh opportunity of hearing this noble and thoughtful work confirms our favourable opinion of it as a genuine inspiration, and deepens our regret at the premature death of the composer. That we find in it points open to criticism is no more than would be expected in the first important instrumental essay of a young musician; in parts it appears over-elaborated, and too

crowded with detail; but it is unquestionably a work of real genius, and one which will take its place side by side with the Symphonies of Schumann and Brahms. The performance under Mr. Manns was no less perfect than is usually the case at these concerts. On the same afternoon Miss Anna Mehlig gave a fine rendering of Chopin's Concerto in E minor; and Mrs. Osgood contributed four settings of the "Kennst du das Land," by Beethoven, Schubert, Schumann, and Liszt. The comparison of the four versions, so unlike one another, yet each in its own style so appropriate to the text, was full of interest; opinions will doubtless be divided as to which deserves the palm. Two songs by Mr. Santley, and Mendelssohn's Overture to the "Calm Sea and Prosperous Voyage," completed the programme of this concert.

The selection on the following Saturday (the 12th ult.) was less interesting than usual. Beethoven's great Symphony in A is of course always heard with pleasure; but of three novelties contained in the programme none were of any especial note. A Concertino for violoncello and orchestra, composed and played by Signor Piatti, pleased rather by his delightful performance than by the intrinsic merits of the music, whilst two other works given for the first time in England—a "Festival Overture" (Op. 148) by Carl Reinecke, and a "Pastorale Religioso" for orchestra by C. A. Krebs, made no particular mark. The vocalist at the concert was Madame Lemmens-Sherrington, who sang "Angels, ever bright and fair," and Ellen's *scena* from Macfarren's "Lady of the Lake."

Rubinstein's "Ocean" Symphony was the opening piece of the concert on the 19th ult. This fine though very unequal work was last heard at the Crystal Palace two years ago, when it was conducted by its composer. Some parts of it, especially the first and fourth movements (it contains in all six), are among the best things that Rubinstein has written; but as a whole the Symphony is too long, containing two slow movements and an allegretto as well as a scherzo. The finale is moreover one of the weakest movements, so that the impression left on the hearer is not altogether satisfactory. The performance left nothing to desire. Madame Montigny-Remaury had been announced as pianist at this concert, but as she was prevented from appearing, her place was taken at a very short notice by Herr Xaver Scharwenka, who gave a very fine performance (we believe without rehearsal) of Beethoven's E flat Concerto. The vocalists were Madame Patey and Mr. Joseph Maas. The gentleman will be remembered as one of Mr. Carl Rosa's leading tenors in his English opera company; that he is equally well qualified for the concert-room was shown by his very fine singing of the prayer from the fifth act of Wagner's "Rienzi."

On Saturday (the 26th ult.) Mr. Henry Gadsby's Cantata "The Lord of the Isles," composed for Mr. Kuhe's last Brighton Festival, was performed, for the first time in London, under the direction of the composer. The work was criticised in such detail in these columns on the occasion of its production at Brighton that it is needless now to do more than to say a few words as to its performance. The solo parts were undertaken by Miss Mary Davies (*Edith*), Madame Cummings (*Isabel*), Mr. Barton McGuckin (*Ronald*), Mr. Wilford Morgan (*Allaster*), Mr. Ludwig (*Robert Bruce*), and Mr. H. A. Pope (the *Abbot*). Unfortunately, the last-named gentleman was suffering from so severe a cold as to be unable to do full justice to his fine voice; he nevertheless gave much effect to the music allotted to him. The other singers, it need hardly be said, were excellent, an especial word being due to Mr. Ludwig, who has only recently been heard in our concert-rooms, and who obtained an encore for his song, "O holy man." Miss Davies and Mr. McGuckin also sang admirably. The choruses were very fairly sung by the Crystal Palace Choir, and the orchestra left very little to desire. As the concert took place at the moment of our going to press, it is impossible to enter into fuller details. The "Lord of the Isles" is so popular in style that it will most probably be heard again.

MONDAY POPULAR CONCERTS.

Only two evening performances of this excellent institution remain to be noticed, viz.—those which took place on the 31st of March and 7th ult. respectively, the latter bringing the, on the whole, very successful twenty-first season of these Concerts to its close.

The principal feature of interest in the programme of the first-named evening was the production of a Pianoforte Quintett by Hermann Goetz—one of the comparatively few novelties which the present cyclus of these Concerts has brought forward. The composer, whose short career was so full of promise and whose compositions have of late been rapidly gaining ground in the appreciation of amateurs in this country, does not appear to the fullest advantage in the Quintett now under notice. It could hardly be otherwise. Only genius of the highest order—standing, as Goetz did, as yet in the midst of his artistic development—could have manifested that power of artistic abstraction and concentration of individuality which the art-form in question demands. There can be no doubt, however, that the composer of "The Taming of the Shrew" and of the Symphony (Op. 9) occupies a prominent place among modern German composers, and as such his Quintett (Op. 16) met with at least a *succès d'estime* on the occasion referred to. The work is divided into an "Allegro con fuoco," an "Andante con moto," followed by an "Allegro moderato, quasi minuetto," and concluding with an "Allegro vivace," the characteristic key being C minor. There is no lack of melodious writing, in which the respective instruments by turns participate, but the general impression produced is that of a certain restlessness and striving after originality which, indeed, characterises most of the productions of a similar kind emanating from the modern German school. The Quintett was capitally played by Mdlle. Krebs, MM. Joachim, Zerbini, Piatti, and Reynolds. The lady pianist just mentioned gave a very fine reading of Chopin's Sonata in B flat minor (Op. 35, with the funeral march), adding an Impromptu by the same composer in response to an encore. Herr Joachim, in association with Mdlle. Krebs, was enthusiastically applauded in the rendering of Beethoven's Sonata in E flat, for pianoforte and violin, as was Mdlle. Hohenschild, the vocalist on this occasion, who gave an air by Handel and two songs by Schubert. Haydn's ever-popular Quartett, embodying the masterly variations on the composer's hymn known as "Gott erhalte Franz den Kaiser," concluded the performances; Sir Julius Benedict being the accompanist.

The final Concert of the season, which, as already mentioned, took place on the 7th ult., presented in accordance with the now time-honoured custom at this institution a programme of a lengthy and miscellaneous character. On the occasion of the "director's benefit" every one looks for a special display of the talents of the principal virtuosi who have contributed so much to our enjoyment during the season about to conclude, and consequently the spacious St. James's Hall is filled in every part with an audience eager to demonstrate their unqualified appreciation of the services rendered by a body of artists of sterling excellence. On such an occasion criticism is almost out of place, and we therefore limit our remarks to a mere statement of the numbers included in the programme, every one of which represented a different composer. The Concert opened with Beethoven's Quartett in C major (Op. 59) for stringed instruments, and was followed by three instrumental soli—viz., Bennett's "Rondo Piacevole" for pianoforte (Miss Agnes Zimmermann), Mendelssohn's "Three Etudes" for the same instrument (Mdlle. Marie Krebs), and a Largo for violoncello by Boccherini (Signor Piatti), which concluded the first part. The second part commenced with Chopin's "Introduction and Polonaise Brillante" for pianoforte and violoncello (Mdlle. Krebs and Signor Piatti), to which were added Tartini's "Il Trillo del Diavolo" for violin (Herr Joachim), and three Nos. of Brahms's Hungarian Dances (Mdlle. Janotha and Herr Joachim). The vocalists were Mr. Santley and Miss Marriott, Sir Julius Benedict again acting as Conductor.

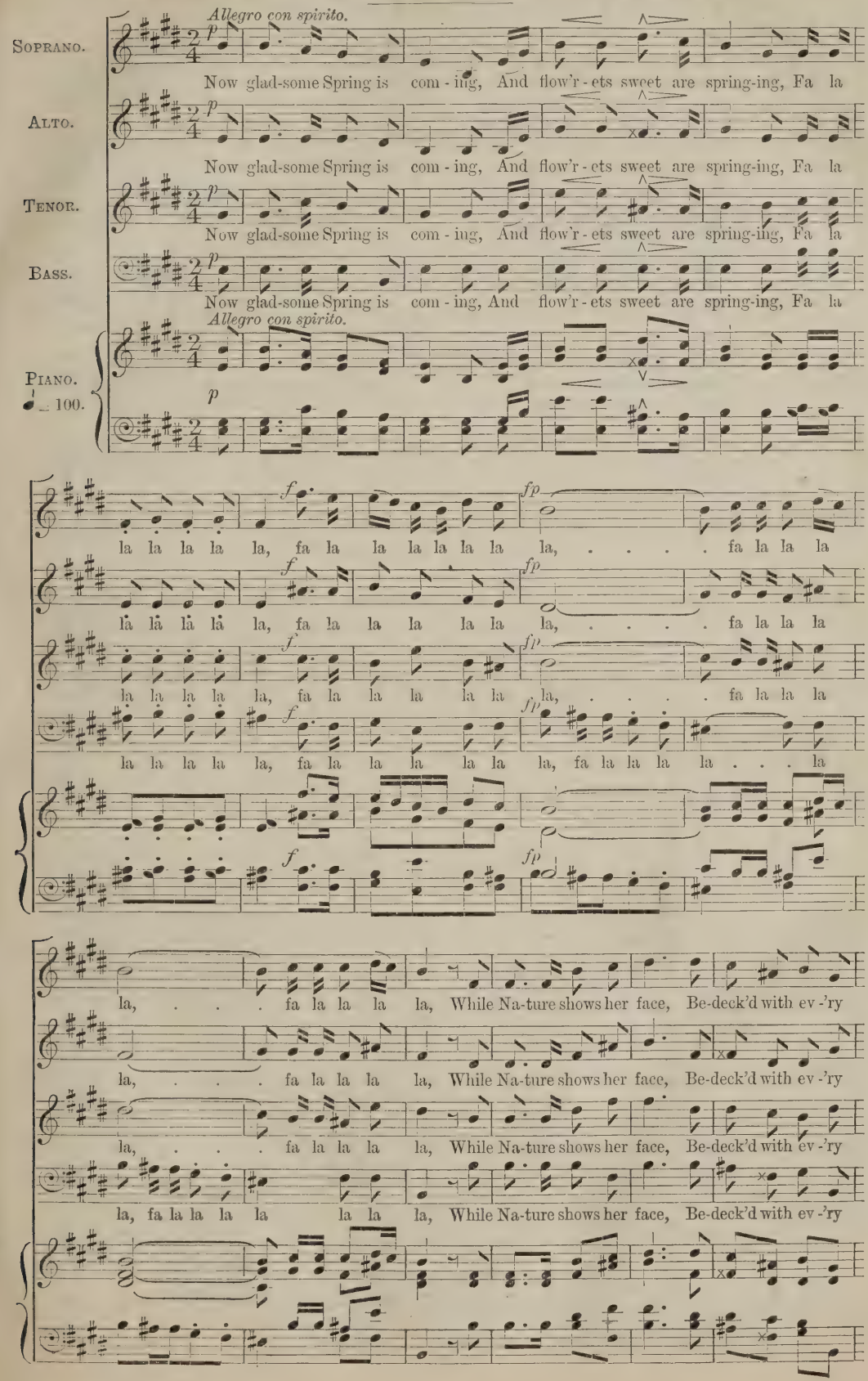
An extra Concert in connection with this institution took place on the afternoon of the 2nd ult., devoted exclusively to compositions by Beethoven, and comprising the composer's posthumous Quartetts for stringed instruments (Op. 127 and 132) as well as his pianoforte Sonata in E minor (Op. 90) and vocal soli.

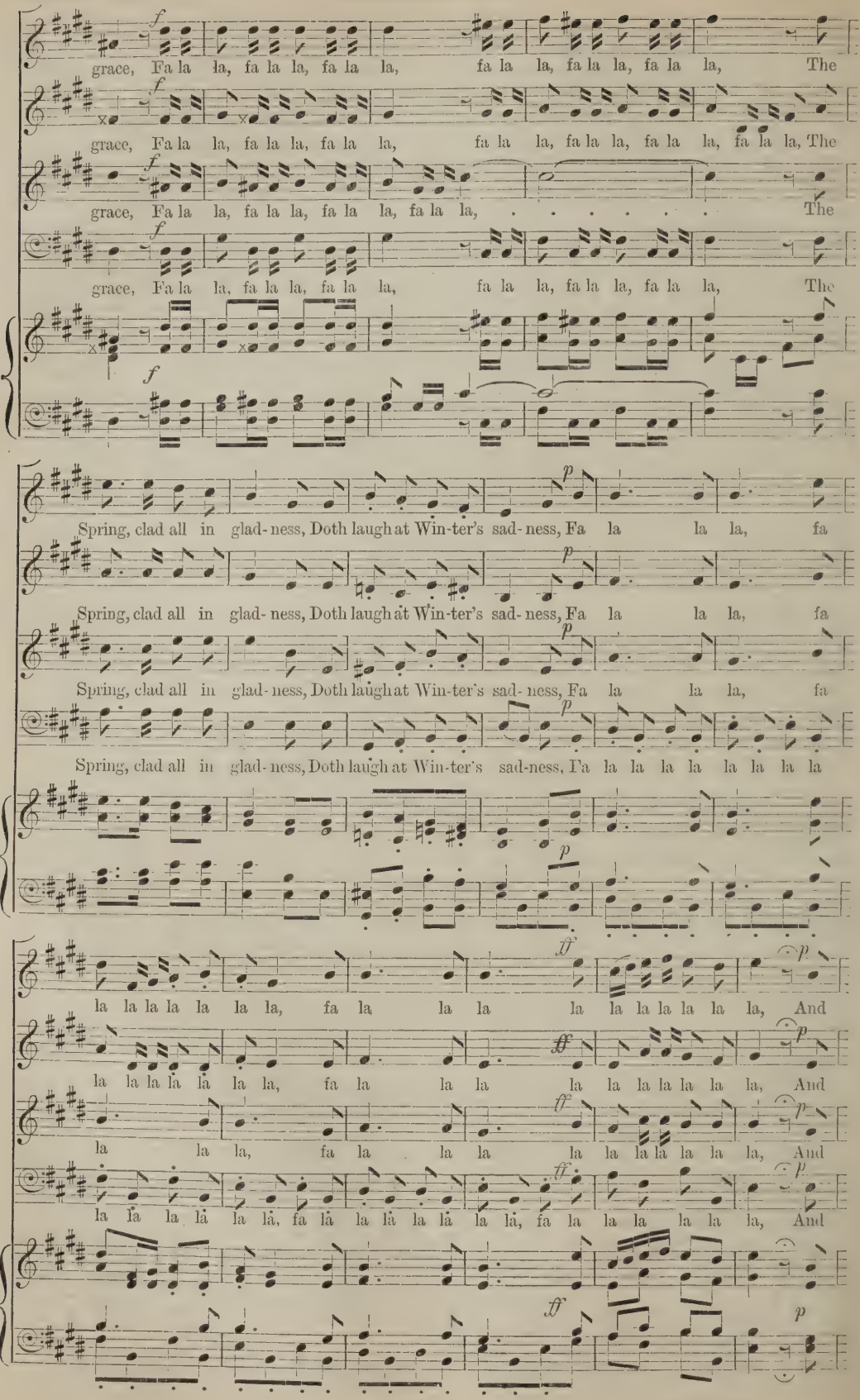
Song for Spring.

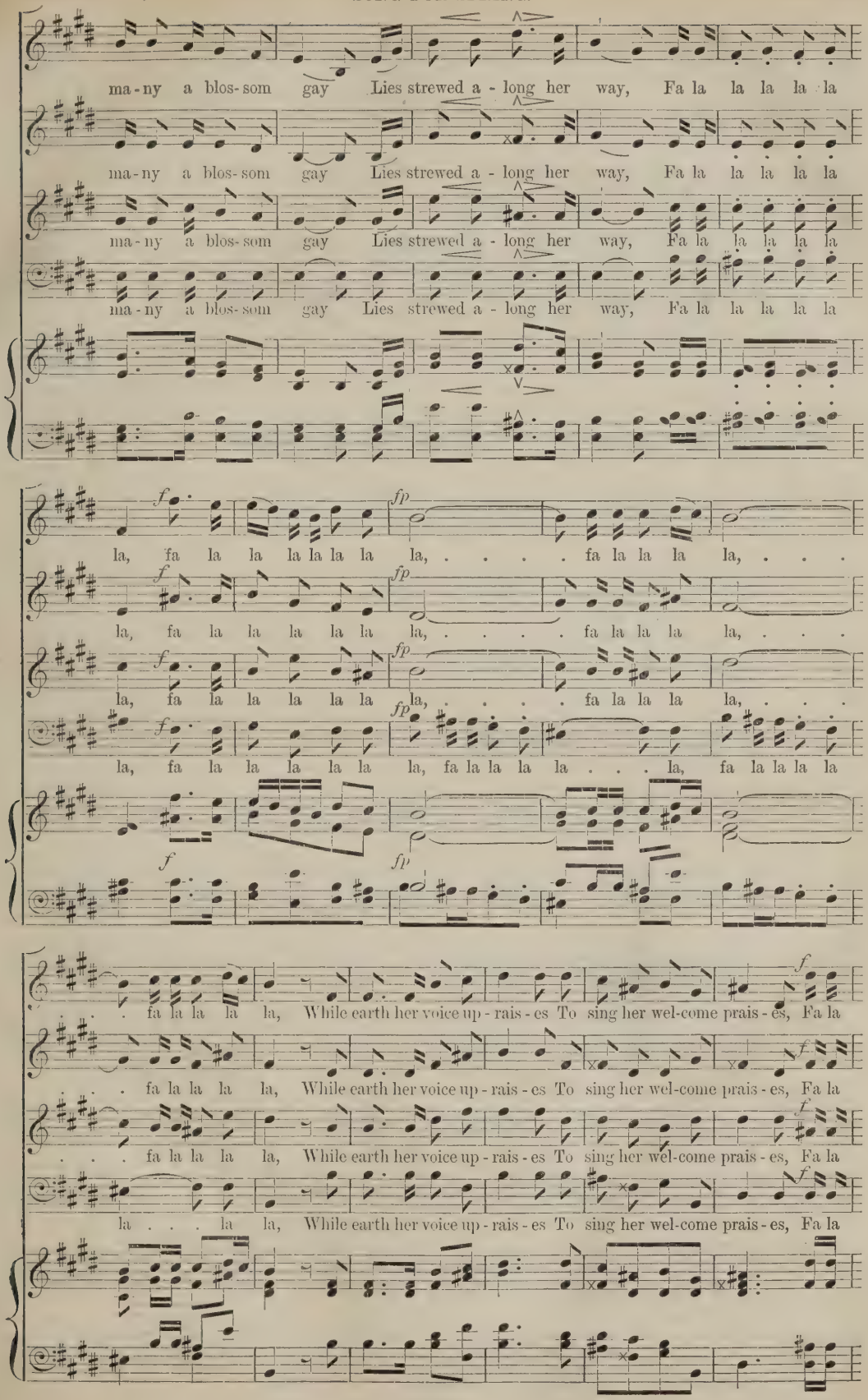
A FOUR-PART SONG.

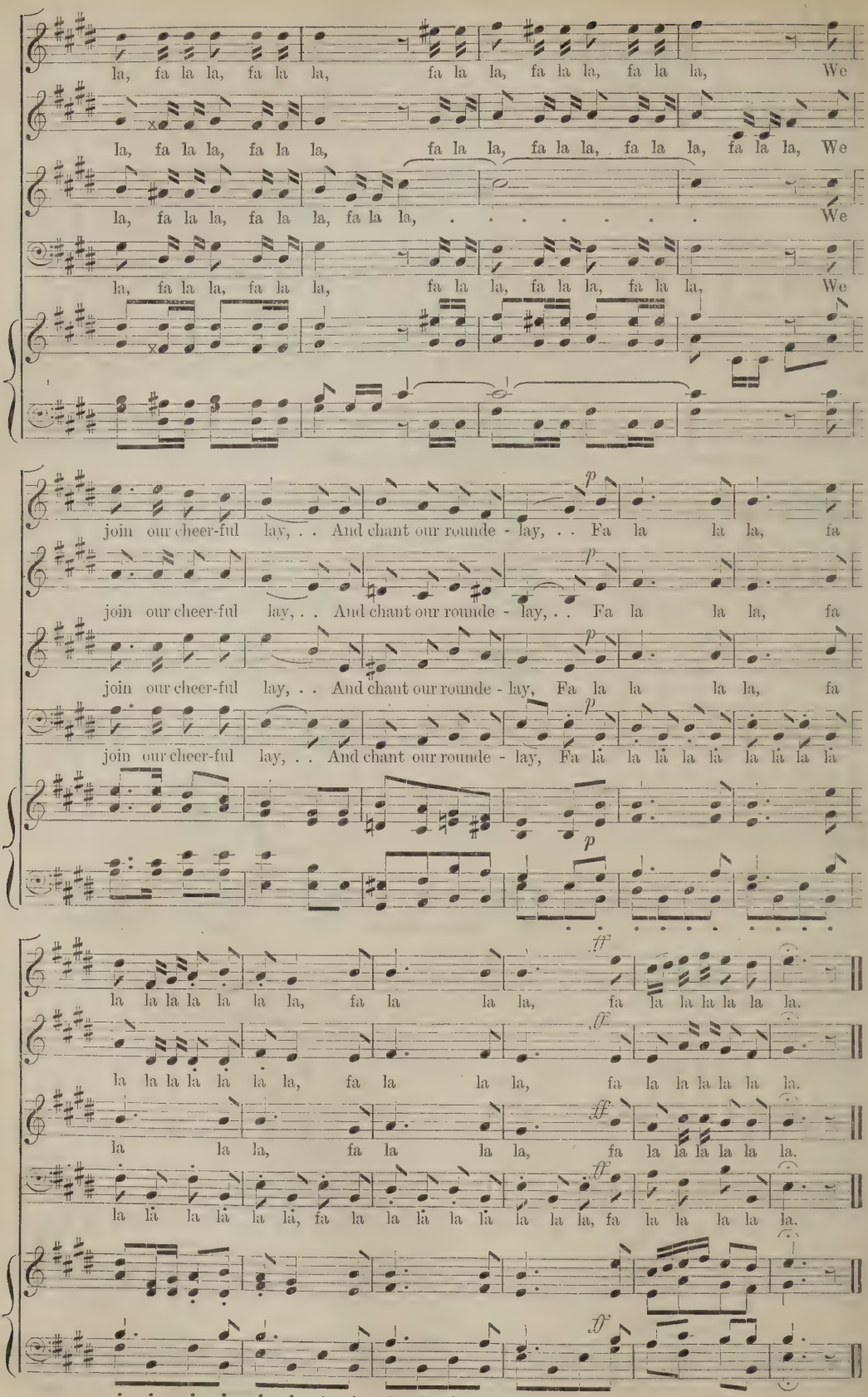
Composed by E. Silas.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.).


Allegro con spirito.
Soprano.
Alto.
Tenor.
Bass.
Piano.
Now glad-some Spring is com - ing, And flow'r - ets sweet are spring-ing, Fa la
la la la la la, fa la la la la la la, ... fa la la la
la, . . . fa la la la la, While Na-ture shows her face, Be-deck'd with ev -'ry


grace, Fa la la, fa la la, fa la la, fa la la, fa la la, The
grace, Fa la la, fa la la, fa la la, fa la la, fa la la, fa la la, The
grace, Fa la la, fa la la, fa la la, fa la la, ... The
grace, Fa la la, fa la la, fa la la, fa la la, fa la la, The
Spring, clad all in glad- ness, Doth laugh at Win-ter's sad- ness, Fa la la la, fa
Spring, clad all in glad- ness, Doth laugh at Win-ter's sad- ness, Fa la la la, fa
Spring, clad all in glad- ness, Doth laugh at Win-ter's sad- ness, Fa la la la, fa
Spring, clad all in glad-ness, Doth laugh at Win-ter's sad-ness, Fa la la la la la la la la
la la la la la la la, fa la la la la la la la la la, And
la la la la la la la, fa la la la la la la la la la, And
la la la, fa la la la la la la la la la, And
la la la la la la la, fa la la la la la la, fa la la la la la, And


ma - ny a blos - som gay Lies strewed a - long her way, Fa la la la la la
ma - ny a blos - som gay Lies strewed a - long her way, Fa la la la la la
ma - ny a blos - som gay Lies strewed a - long her way, Fa la la la la la
la, fa la la la la la la, ... fa la la la la, . . .
la, fa la la la la la la, ... fa la la la la, . . .
la, fa la la la la la la, ... fa la la la la, . . .
la, fa la la la la la la, fa la la la la . . . la, fa la la la la
. . fa la la la la, While earth her voice up - rais - es To sing her wel-come prais - es, Fa la
. . . fa la la la la, While earth her voice up - rais - es To sing her wel-come prais - es, Fa la
. . . fa la la la la, While earth her voice up - rais - es To sing her wel-come prais - es, Fa la
la . . . la la, While earth her voice up - rais - es To sing her wel-come prais - es, Fa la


la, fa la la, fa la la, fa la la, fa la la, fa la la, We
la, fa la la, fa la la, fa la la, fa la la, fa la la, fa la la, We
la, fa la la, fa la la, fa la la, fa la la, ... We
la, fa la la, fa la la, fa la la, fa la la, fa la la, We
join our cheer-ful lay, . . And chant our rounde - lay, . . Fa la la la, fa
join our cheer-ful lay, . . And chant our rounde - lay, . . Fa la la la, fa
join our cheer-ful lay, . . And chant our rounde - lay, Fa la la la la, fa
join our cheer-ful lay, . . And chant our rounde - lay, Fa la la la la la la la la la
la la la la la la la, fa la la la, fa la la la la la.
la la la la la la la, fa la la la, fa la la la la la.
la la la, fa la la la, fa la la la la la.
la la la la la la, fa la la la la la la, fa la la la la.

We cannot relinquish our agreeable task of recording the sterling performances of this institution without a word of regret at the non-appearance again this season of an artist whose unique and not unfrequently inspired interpretations of classical pianoforte music were wont annually to delight us here, and to keep alive among us the traditions of a grand school of pianoforte playing —we mean, of course, Madame Clara Schumann.

The Popular Concerts will be resumed early in November next.

MADAME VIARD-LOUIS' CONCERTS.

After a longer interval than usual, out of respect for Lent, these excellent Concerts were resumed on the 23rd ult. in St. James's Hall, Mr. Weist Hill directing the numerous and efficient orchestra as on former occasions. But, besides an orchestra, there was this time a chorus of about 100 voices, Madame Viard-Louis having undertaken to produce a "Stabat Mater" by M. Salvayre, a young French composer respecting whom many hopes are cherished. No doubt the spirited directress deserves thanks for introducing to us an unknown writer, but whether she acted wisely in departing from the exclusively orchestral character of her programmes (the usual songs count for little or nothing) is a distinct question to which we have a decided answer. These concerts must stand or fall upon their merits as orchestral performances, since the repute they have already gained has been so made; and it is a well-known fact that amateurs who love Symphonies and Concertos are by no means those who make up a public for choral works. Madame Viard-Louis should not, therefore, attempt to serve two masters. Her supporters prefer orchestral music to all other, and the field of labour being wide enough, to them she should consistently appeal. This consideration, however, has nothing to do with the merits of M. Salvayre's "Stabat," to which we must now refer. The composer is still on the threshold of his career, having written this present work as an exercise for the Grand Prix de Rome in 1876. Whether it brought M. Salvayre the honour he coveted, we cannot at the moment say; but such was the impression made by it upon some musical authorities in the French capital that it received a public performance, and served to place the author in a position not often reached by a mere neophyte. Remembering the truth of Schumann's remark that the music of a young composer, unless he be a phenomenon like Mendelssohn, must necessarily embody reproduction and not absolute creation, we do not look to M. Salvayre's "Stabat" for originality of thought or expression. This is well, because, if we did, we should not find it. The work is actually the result upon a clever young musician of Rossini's influence. M. Salvayre has been deeply impressed by and, we venture to say, loves the "Stabat" of the Italian master—a fact of which he need not be ashamed. In the spirit of that work he has written his own. This does not at all imply the guilt of plagiarism. There are no passages in the new setting of the hymn which can be directly traced to the old. It is only that the feeling, mode of expression, and general treatment are, in both cases, identical to a considerable extent. Having noted this fact, we may proceed to give M. Salvayre much credit for the qualities his music displays. He can write agreeable and well-balanced melodies, witness the "O quam tristis" and "Sancta Mater"; he can use the chorus with much effect of expression, as the opening number and the "Fac me cruce" testify; and he can employ the orchestra with adequate control over its resources, while, if his music be no more sacred in character—as we English deem sacredness—than that of Rossini, it is at least forcible and impressive after its manner. M. Salvayre, however, is not yet equal to wielding the thunderbolts of a musical Jove, and his grandiloquent treatment of the "Inflammatus" is a decided failure. But this is the only case throughout the work, and, therefore, we shall be glad to make M. Salvayre's further acquaintance as his knowledge and experience increase in the years to come. The work was on the whole well performed, the soloists being Miss Arthur, Mr. Fabrini, and Mr. Ludwig, and many of the numbers were received with applause.

Turning to the orchestral portion of the Concert, we need not dwell upon the performance of Hérold's overture to "Zampa" longer than is necessary to say that it was splendid. A Fantasia, entitled "Ein Traumbild," by Herr H. Stiehl, made a decidedly favourable impression, though not in any sense original. Herr Stiehl's orchestration is based now upon that of Wagner, now upon that of Gounod, and now upon that of Mendelssohn, whose manner, by the way, he copies in other respects. But while lacking distinctiveness, the Fantasia is so well put together, so admirably suggestive, and in all senses so musicianly that it cannot be heard without pleasure. Finely given by Mr. Hill's band, it elicited emphatic applause. In Hiller's Concerto (F sharp minor) for piano and orchestra, Madame Viard-Louis achieved a decided success, increasing very greatly the respect in which she is held as an artist. Nothing hitherto played by her set her ability in so favourable a light, and as the work itself is to all intents and purposes a masterpiece, we hope she will repeat it at some future time. The delicacy and skill with which Madame Viard-Louis rendered the Cologne musician's charming passages of display should not be limited to a single occasion. That Beethoven's Symphony in A gave the orchestra a magnificent opportunity of which full advantage was taken need hardly be said. In many respects its performance was superb; the Allegretto and Finale especially having such justice done to them as is not often rendered. The programme closed with a "Concert Finale" by Miss Oliveria Prescott—an animated movement, very simple in character, and not calling for particular remark.

THE BACH CHOIR.

This Society began its fourth season on the 3rd ult. in St. James's Hall, doing so very appropriately with a performance of Bach's great Mass in B minor. It will be remembered that the Choir began its public labours in 1876, with the work chosen to inaugurate the present session, and, indeed, that the amateurs composing it were organised chiefly for that very purpose. Naturally, therefore, the Mass in B minor remains as a *pièce de résistance*, to be served up once a year at least, with all the distinction which the *status* and means of the Society can secure. If the Bach Choir existed for no other purpose than this, it would have reason enough for living. The Mass cannot well be brought within the repertory of ordinary concert-giving bodies. It demands too much time for adequate rehearsal, and appeals to a public far too limited for pecuniary success. Hence the Choir has a special mission, interfering with no other, while setting an example which, we are glad to know, has already been followed. Let us have as many as possible of these bodies of well-to-do amateurs—men and women who really love art for its own sake, and are ready to further it without reference to pecuniary results. It is not too much to say that the future of music lies in a great measure with such persons. Constituted as our public are, professional concert-givers dare not, if they would, extend the limits of musical knowledge. Their clients have no musical curiosity and will not follow them. Time and again has the experiment been tried by men of enterprise and devotion to the cause, but always with the same disastrous result. Let us then welcome the advent of Societies which, like the Bach Choir and the new London Musical Society, are prepared to show us "fresh woods and pastures new," without the need first of all to ask whether they are likely to lose or gain by the transaction.

We shall hardly be expected to discuss the character of Bach's Mass. That has been done sufficiently during the past few years, and amateurs are now well informed with regard to the work. But a word is due to the performance, conducted by Mr. Otto Goldschmidt, with Madame Sherrington, Madame Patey, Mr. Shakespeare, Mr. Kempton, and Mr. Thorndike, as principal vocalists. Taken as a whole, the rendering of the Mass gave much satisfaction. Some of the soloists, it is true, were not quite equal to the demands of the exacting music they had to sing, but the choruses, for which the Mass is chiefly to be esteemed, were superbly given and made a deep impression. The Choir know them now thoroughly, and sing with a confidence as great as their obvious delight in the task. Hardly a mistake, therefore, challenged notice, and scarcely once could critical ears detect a waver-

ing attack, or a diminution of the spirit necessary to give due effect to Bach's exalted strains. The "Sanctus," especially, was a grand performance, and will long be remembered by those who heard it. Applause was, of course, liberally bestowed.

The second and last Concert takes place on the 14th inst., when Bennett's "Woman of Samaria," Bach's Double Chorus, "Now shall the grace," Brahms's Motett, "Es ist das Heil," and other works of interest will be given.

On the 23rd ult. Lord Shaftesbury opened a bazaar in aid of the building fund of the Tonic Sol-fa College, at the Oriental Buildings, Blackfriars Bridge. Mr. Curwen, the Principal of the College, which is situated near the Forest Gate Station of the Great Eastern Railway, commenced the proceedings with a brief history of the Tonic Sol-fa movement, and, speaking of the College, said that they had at present only got the east wing completed, and that the committee had resolved not to put another brick on the land until they had the money. Lord Shaftesbury said he believed that the instruction of the people in the art and science of music was one of the most powerful of the numerous movements for the elevation of the masses. During his life he had seen many instances of the elevating power of music. One case in particular suggested itself to his mind at that moment. It was that of a degraded woman whom he used to call upon in his visiting rounds. He had scarcely any hope of her, until one day he was informed that she was quite an altered being, and was asked to go and see her. He did so, and was astonished at the change that had taken place. On questioning her as to the cause, she told him that preaching and argument had never done her any good, but when she heard her little girl sing the beautiful hymn she had learned at a Sunday School, that was too much for her; she could not withstand its influence, and was melted into tears. He remembered, too, hearing how during the Peninsular War, that celebrated regiment the German Legion, numbering 2,000 men, used to turn out every day and sing their morning hymn in the hearing of the other troops, on whom it made a great impression. On one occasion, when in the West Riding of Yorkshire, he visited the mills of the Messrs. Crossley at Halifax. In going round with one of the partners they came upon a room in which about a hundred young women were engaged at some noiseless work, when suddenly one of their number struck up a popular tune, in which she was immediately joined by all the rest, and the impression produced upon his mind when he heard the beautiful chorus of voices was one he should never forget.

An interesting Recital of the drama of "Alcestis," with Mr. Henry Gadsby's music, was given at the Walworth Literary Institution on the 1st ult. A review of the music having appeared in our columns when the work was first performed at the Crystal Palace, we need only remind our readers that Mr. Gadsby, following the line taken by Mendelssohn in composing incidental music to "Antigone" and "Œdipus," has written some very effective numbers, which, although somewhat simpler in character than those of Mendelssohn, are well adapted to the capabilities of amateur Societies. On this occasion the choruses (notably the dramatic chorus, "Yes, liberal house") were very spiritedly rendered; several members of the choir having taken part in the original performance, being thoroughly familiar with the music. The recital of the drama was on the whole fairly commendable, each character having its respective representative, the most noteworthy being the *Admetus* of Mr. W. J. S. Gadsby (who also conducted the choruses), and the *Hercules* of Mr. T. Weller, the elocution of the latter gentleman being especially worthy of praise. The performers had the advantage of the personal assistance of the composer, who accompanied throughout on the pianoforte, and played the effective Funeral March. The performance was received with frequent marks of approbation from a large and attentive audience.

A Committee has recently been formed for the purpose of assisting Mr. William Weaver Ringrose, Mus. Bac., Oxon., F.C.O., who has been pronounced by Dr. Maudsley, 9, Hanover Square, and Dr. Robert Bridges, 52, Bedford Square, London, to be suffering from general paralysis. Mr. Ringrose has been compelled to resign his post as organist and choirmaster of Southwell Minster, Notts, and now he and his wife and child will have nothing to depend upon. For nearly fourteen years he held the appointment of organist and choirmaster of Great Marlow, where, by his general character and musical attainments, he secured the highest esteem. It has been found imperative to place Mr. Ringrose under medical restraint in a private asylum (his incurable case rendering him unfitted for any of the public institutions), which will involve a weekly expense, to meet which there are no available funds. The aid of professional and amateur musicians and the musical public generally is therefore earnestly solicited. Donations will be thankfully received by the Honorary Treasurer, M. E. Wesley, Esq.; or the Honorary Secretary, George Carr, Esq., at the College of Organists, 41, Queen Square, London, W.C.

The Borough of Hackney Choral Association, which usually confines its operations to the east of London, where, as our readers are aware, it is doing good work for the cause of music, will shortly make its appearance for a single evening at St. James's Hall. On June 4 the new Cantata "Hereward," which Mr. Ebenezer Prout, the Conductor of the Association, has written expressly for his own choir, will be produced under the direction of the composer. The libretto of the Cantata, which is said by those who have seen it to be most excellent, has been written by Mr. W. Grist, the subject being taken from the late Charles Kingsley's novel, "Hereward the Wake." The cast of soloists at St. James's Hall will be a strong one, including Mrs. Osgood, Miss Mary Davies, Miss Marian Williams, Mr. Barton McGuckin, and Mr. Frederic King. It may be anticipated that many music-lovers who are familiar by report with the proceedings of the Association, but for whom Shoreditch Town Hall is too far for a visit, will gladly avail themselves of the opportunity of hearing this fine choir in a more convenient locality.

The programmes of the four "Orchestral Festival Concerts," under the conductorship of Herr Hans Richter and the leadership of Herr Hermann Franke, have now been issued. A large portion of these performances will consist of selections from the works of Wagner; but, three of Beethoven's Symphonies are to be given—No. 7, in A major; No. 3, in C minor; and the "Eroica"—and also the Overtures, "Manfred" (Schumann) and "Benvenuto Cellini" (Berlioz). The third concert will consist exclusively of chamber-music. As we announced in our last number, the orchestra will comprise 110 performers, and the following is a complete list of the artists engaged:—Soprani, Frau Schuch-Proska and Fräulein Thekla Friedländer; alto, Fräulein Augusta Redeker; tenor, Herr Ferdinand Jaeger; baritone, Herr Georg Henschel. For the Chamber Concert—pianoforte, Herr Xaver Scharwenka and Herr Alfred Grünfeld; violin, Herr Hermann Franke and Herr Ernest Schiever; viola, Monsieur Holländer; and violoncello, Monsieur A. Van Biene.

An Organ Recital was given in Christ Church, Westminster Bridge Road, on Tuesday, the 1st ult., by Mr. Frederick G. Edwards, Organist and Director of the Choir of the Church. Effective vocal music was contributed by Madame Florence Lancia, Miss Jessie Williams, and the Christ Church Choir. Madame Lancia's rendering of Gounod's "There is a green hill" was most artistic, as was also the duet from the Lobgesang "I waited for the Lord," in which Miss Williams lent valuable aid. Mr. Edwards's programme included Handel's Occasional Overture, Mendelssohn's Prelude and Fugue in G, Rea's Air with variations, the Larghetto from Mozart's Clarionet Quintett, and a Bridal March of his own composition. The Recital was listened to with deep attention by a large and appreciative audience. The church-organ built by Messrs. Lewis and Co., of Brixton, is a fine specimen of their excellent work, combining a perfect mechanism with a full pure tone.

The twenty-third Report of the Benevolent Fund of the Sacred Harmonic Society for 1878 shows that the amount of subscriptions and donations for the past year is smaller than usual; while, on the other hand, the sum expended in relief is, with one exception (1862), much greater than that of any year since the formation of the Fund. The

small periodical payments or pensions which are granted to the pensioners now on the Society's books absorb the *whole* of the income of the invested property of the Fund; and we earnestly hope, therefore, that many of the Society's executive whose attention may not yet have been directed to the benevolent object of the Fund will be induced to add their names to the comparatively small list of donors and subscribers contained in the present Report.

AT Spitalfields Wesleyan Chapel, on Good Friday last, a performance of Handel's "Messiah" was given, in aid of the Organ Fund, before a large audience. The choir consisted of nearly 200 voices, including a large contingent from the Sacred Harmonic Society and Mr. William Carter's choir. The choruses were well given, the "Hallelujah" being repeated by special desire. Miss Marie Warwick sang the contralto solos with much taste, Mr. Sherrard in "Comfort ye," and Mr. W. H. Monk in the "Passion" music, displaying good and well-cultivated tenor voices. Mr. E. Cympson conducted with great care and judgment, the accompaniments being supplied by Messrs. Mellon and Guest on the organ and pianoforte respectively.

THE St. Philip's, Dalston, Choral Society gave its third Concert in the Woodland Street Schoolroom, on Easter Tuesday, under the conductorship of Mr. George Wells, Madame Ourry accompanying the vocal music. Pianoforte solos were contributed by Miss M. Hepworth and Miss Page, which were received with much applause. Haite's "Hymn to Music," the Madrigal, "Since first I saw your face," and Hatton's "Ripe strawberries," were well given by the choir; and a Part-song by the Conductor, "Morning," was encored. Songs were effectively rendered by Miss M. Hepworth, Miss Alice Simmons, Messrs. E. W. Neems, F. Swayne, and Waterfield, some of which were redemanded.

THE fourteenth performance of new compositions, by the Musical Artists' Society, took place at the Royal Academy of Music, on the 26th ult., and excited much interest. Miss Agnes Zimmermann performed a very fine pianoforte Sonata, written expressly for her by Professor G. A. Macfarren, one of the Vice-Presidents of the Society, and whose name appeared for the first time in the Society's concert scheme; and Mr. George Wheeldon gave an excellent performance of two fugitive pieces by Xaver Scharwenka, and a Romance ("The Black Knight") by Arthur O'Leary. Mr. Wheeldon has appeared once before at one of the Society's concerts, and his last performance confirmed the high opinion formed on that occasion of his merits as a pianist.

THE Members of the St. John's Choral Society, Holloway, gave a private Concert on the 4th ult., when Mendelssohn's "Athalie" and a miscellaneous selection were performed. The choir was supplemented by about twenty members of the Athenæum Amateur Orchestral Society, whose excellent playing contributed materially to the success of the Concert. The solos in "Athalie" were intelligently sung by members of the choir, the lyrics being recited by Mr. Charles Fry. In the second part, Mr. Frank Manly played Mendelssohn's "Andante" and "Rondo Capriccioso" very effectively. The performance was conducted with care and ability by Mr. David Beardwell.

IT is proposed to give a performance of the "Messiah" in the Royal Albert Hall in June next, in aid of the Choir Benevolent Fund. We understand that Madame Patey, Mr. Sims Reeves, Mr. Cummings, Dr. Stainer, and other eminent artists have generously promised their assistance, and the members of the Royal Albert Hall Choral Society will probably take part in the performance, Mr. Barnby having kindly consented to conduct. A special feature of interest will be the addition to the choir of the boys of Her Majesty's Chapels Royal, St. Paul's Cathedral, and Westminster Abbey, the permission of the ecclesiastical authorities having been obtained with this view.

SPOHR'S Oratorio "Calvary" was the work selected for the special Lenten Services at St. Stephen's, South Kensington, and so great has been the interest taken in these services that the church has been crowded on each occasion. The solo parts were sustained by Miss Elène Webster, and Messrs. Pounds, Fletcher, Gray, Pugh, Pye, and Prenton. Mr. Albert Lowe conducted with much care and ability, and every credit is due to him for the introduction of this great work into the service of the English Church. Mr. W. F. Bradshaw accompanied most ably on the organ, and Mr. Jackman presided at the Mustel Organ. The orchestra consisted of twenty-four instrumentalists.

A RECITAL of Donizetti's "Linda di Chamounix" was given at the Steinway Hall on Wednesday evening, the 9th ult., the principal artists being Mesdames Lincoln, Leipold, and Serruys; Signori Zoboli, Vergara, Lindi, and Mr. Faulkner Leigh. A word of praise must be given to the duet between Miss Lincoln and Mr. Faulkner Leigh, "A consolarmi," which had to be repeated; to Miss Lincoln's rendering of "O luce di quest' anima; and to Mr. Leigh's singing of "E la voce." The choruses were conducted by Signor Mazzoni, and Signor Li Calsi presided at the pianoforte.

THE twenty-third annual Lenten performance of Handel's "Messiah" was given by the North London Choral Association on the evening of Good Friday, in the Queen's Road Chapel, Dalston. The principals engaged were, Miss Clara Ingram, Miss Julia Derby, Mr. W. H. Brandon, and Mr. George Weige, all of whom were highly successful. The band and chorus numbered 250 performers. Mr. M. R. Bassett conducted; Mr. R. Virgoe Miles presided at the organ; and Mr. Henry Baynton led the band. The concert was under the direction of Mr. J. Avery, jun., the Secretary.

AN important collection of musical autographs was sold by auction on the 23rd ult., by Messrs. Puttick and Simpson. The most interesting item in the sale was one of Beethoven's sketch-books, containing a large number of themes to be found in the "Pastoral Symphony." These appear in many varieties of form, proving the immense amount of thought bestowed by the master upon the *motives* he afterwards elaborated in his works. This book, which also contains sketches for various other well-known compositions, was bought by Mr. Julian Marshall for £55.

THE Plymouth Vocal Association, under the conductorship of Mr. F. N. Löhr, concluded its twelfth season on the 16th ult., with a grand performance of "Israel in Egypt," the artists engaged being Miss Anna Williams, Miss Helen D'Alton, and Mr. H. Guy. Mr. Pardew led the band, and Mr. Faull presided at the organ. The performance throughout was a complete success. This is the fifty-second Concert given by the Association since its formation in 1868.

THE Islington Choral Society gave Root's sacred Cantata, "The Pilgrim Fathers," at the Islington Congregational Church, River Street, Essex Road, on Tuesday the 8th ult. The principal vocalists were Miss Tavender, Miss Toynbee, Miss Carpenter, Mr. A. Fincham, Mr. Sparks, Mr. Butt, and Mr. Bird. The chair was taken by the co-pastor, the Rev. James White. Organist, Mr. William Henry Whitmore; Conductor, Mr. George Randal. The proceeds were given to the Organ Fund.

CANDIDATES for the Preliminary Examination for the degree of Mus. Bac. at Cambridge University, on the 29th and 30th inst., must send their names on or before the 15th, through the Tutors or Prælectors of their respective Colleges, or the Censor of non-collegiate students, to Dr. Garrett, St. John's College.

AN excellent Concert was given by Mr. F. Cowland, at the Manor Assembly Rooms, Hackney, on Thursday evening, the 3rd ult., when he was assisted by Miss Mary Davies, Miss Martha Harries, Miss Florence Taylor, Mr. Albert James, Mr. George Weige, and Mr. Harradine. Mr. Fountain Meen accompanied, and played some solos with his usual brilliancy.

WE regret to hear that, in consequence of failing sight, Professor Ella contemplates retiring from the active direction of the Musical Union, with which he has been associated from its commencement. Professor Ella some time since lost part of the iris of his left eye, and he is now urged by Dr. Bowman to rest from his professional duties. In other respects the veteran is hale and hearty.

THE St. John's Wood Victoria Choral Society gave an excellent performance of Mr. John Farmer's Oratorio "Christ and His Soldiers," on the 22nd ult., in the New School-room. Solos were well rendered by Miss Ada Barnett, Miss Fanny Gullick, Miss Porter, Mr. Jones, and

Mr. Imoff. At the pianoforte, Mr. Parker; Conductor, Mr. Edward Jenn.

Miss Margaret Bucknall, A.R.A.M., a young pianist who has rapidly gained a high place in public estimation, was married to Mr. Alfred J. Eyre, of the Royal Academy of Music, on the 15th ult., at St. Peter's, Vauxhall. The wedding was choral, and was witnessed by a large number of friends of the bride and bridegroom.

Various stories being afloat with regard to the transfer of Sir Julius Benedict's services from Covent Garden to Her Majesty's, we may state explicitly that Sir Julius, of his own will, severed the connection with Mr. Gye, and afterwards accepted an offer spontaneously made, in very handsome terms, by Mr. Mapleson.

Signorina Mazzucato, daughter of the famous teacher of singing, Alberto Mazzucato, who was well known as the instructor of many vocalists of celebrity (including Mr. Sims Reeves), has recently taken up her residence in London, and intends devoting herself to giving lessons in singing.

Mr. W. A. B. Lunn, who died on the 4th ult., although known chiefly in the literary world, deserves a record in this journal as the inventor of the "Sequential System of Musical Notation," a brief notice of which has recently appeared in our columns.

Madame Albani, we regret to say, will not be able to take part in any of the provincial musical festivals next autumn. An offer of an engagement at Hereford has been indirectly made to Madame Gerster, but without the wished-for result.

Sir Julius Benedict's Annual Concert will take place this year in St. James's Hall, and present more decided attractions to amateurs than of late. The principal artists of Her Majesty's Theatre give their services on the occasion.

The Right Reverend Bishop Piers Claughton, D.D., Archdeacon of London, has consented to become the President of the London Church Choir Association, in the room of the Rev. W. C. F. Webber.

Gounod's Opera, "Polyeucte," was performed at Antwerp on Friday, the 18th ult., with immense success. M. Gounod conducted the performance.

We understand that there is no prospect whatever of Signor Boito's "Mefistofele" being produced at Her Majesty's Theatre this season.

Mr. John Francis Barnett is engaged upon an orchestral work having, like his "Lay of the Last Minstrel," a "poetic basis."

REVIEWS.

The Arts in the Middle Ages, and at the Period of the Renaissance. Music: a Supplementary Chapter. By Paul Lacroix (Bibliophile Jacob), Curator of the Imperial Library of the Arsenal, Paris. [Bickers and Son.]

M. Lacroix's works on the Middle Ages have obtained a certain amount of favour, due alike to the careful manner in which they are prepared and the popular style in which they are written. The "Supplementary Chapter" devoted to music, and published separately, contains what we may reasonably suppose any intelligent compiler would collect upon the subject, and which may serve the masses, who merely desire to gain some knowledge of what music was like in the Middle Ages. A student, however, will we think scarcely rest content with a reproduction of the records which are evidently copied from the old works on the history of music, because in the present day many of these records have been proved to be unreliable. Mr. Chappell, for example, in his book on the ancient systems of music emphatically says, "The two systems, Ambrosian and Gregorian, did not exist at the dates of their now-supposed founders. The meaning of 'Ambrosian music' is 'music according to the use of Milan;' and of 'Gregorian music,' 'according to the use of Rome'—Ambrose and Gregory having been the founders of the two churches," and modern research upon the subject certainly proves Mr. Chappell to be right. The statement that St. Ambrose suppressed "the three systems of grave, medium, and acute," and substituted for all the scales "gamuts of the four principal tones which represented the ancient scales of Greek music—Dorian, Phrygian, Eolian, and Mixolydian" will scarcely perhaps be accepted by those who have dived a little more deeply into the question. There is a little obscurity, too, in the paragraph which informs us that Pope Gregory I. "inaugurated his musical reform by collecting the fragments of the melodies of the primitive Church in order to form a book of Anthems, and by modifying the four tonal scales of St. Ambrose." Certainly the addition of scales commencing a fourth below each of those already in use could hardly be called *modifying* the old ones. But this subject always has been, and we fear always will be, obscure; for as Greek names were given to scales without any real meaning, it is scarcely to be wondered at that authors should differ in their attempts to unravel the mystery; and many of the most learned historians of this period will tell you that it is exceedingly difficult, and indeed almost impossible, to decide in which of the ecclesiastical scales a Chant is written. The illustrations form a highly attractive feature in the little Treatise before us. The chromo-lithographic print representing King René and his Musical Court is really excellent; and from the twenty-one other illustrations we may select for special praise the "Personification of Music, with the auxiliaries, the Poets, and the Musicians," which is a fac-simile of a wood engraving of the "Margarita philosophica nova" (Strasbourg edition); and also the Celestial Concert, in which the angels are represented as playing the various instruments in use during the fifteenth century, from a painting by Fillippino Lippi, in the Minerva Church, Rome.

A Dictionary of Music and Musicians (A.D. 1450—1879). By eminent writers, English and Foreign. Edited by George Grove, D.C.L. Part VI. [Macmillan and Co.]

This work appears to improve as it progresses. In the present part we have some highly interesting articles, that on "Harmony" being perhaps the best that has yet appeared, not only because it presents a well-digested history of the subject from the days of Hucbald to the present time, but because the author has wisely refrained from colouring it so with his own opinions as to make it rather a vehicle for the promulgation of a theory than a review of the varied theories of others. This praise we cannot give for an article upon J. N. Hummel, which may certainly represent the estimate of this artist by "Young Germany," but we scarcely think will be endorsed by the admirers of the school of which Hummel was so eminent a representative. That he was a "classic" of the pianoforte we admit; but that he was a "dull classic" we deny. Several of his Sonatas are masterpieces; his pianoforte Fantasia in E flat and his well-known Duet in A flat are not only remarkable for beauty of melody and polish of style, but for artistic development and command over the resources of the instrument, many of his passages indeed being quite new at the time they were written. Considering the writer of this article only mentions his pianoforte Concertos in A minor and B minor, we may presume either that he does not know, or despises, the Concerto in A flat, which Madame Arabella Goddard performed at a recent concert of the Philharmonic Society. Then are we to give no place to his Septett, Op. 74, save as an "Academical Stockpiece," under which head are also here ranged the only two Concertos mentioned, and the Sonatas in F sharp minor, Op. 81, and D major, Op. 106? His Masses too, although, perhaps, scarcely rising to sublimity—a fault which may be truly charged against similar works of many standard composers—are full of beauty, and he has left us some really admirable ballet music. Considering that (as we have already said) the Concerto in A flat is omitted from the list of his works by his present biographer, and that his pianoforte Duet in the same key is also not named, we are by no means surprised at the writer's opinion of the few which *are* mentioned; nor at the closing sentence that, besides those particularly specified, there are "a number of Sonatas, Etudes, and miscellaneous display pieces for two or four hands, a couple of Trios, a Quintett, &c.;" but we certainly are amazed at the following summary of his artistic gifts and perfect culture: "Endowed with curiously little inventive power, rarely warm, and quite incapable of humour or of passion, but fully equipped with every musical virtue

that can be acquired by steady plodding, he appears expressly cut out for the hero of respectable mediocrity." We quite agree with the writer of this paragraph when he ridicules the fact of Hummel having been regarded in his prime as "the equal of Beethoven;" but in art there are degrees of merit; and we cannot allow so disparaging an article upon a composer who has left us such charming works, and an executant who may be said almost to have founded a school of pianoforte-playing, to pass without an earnest and most emphatic protest.

The Sleeping Beauty. A Cantata for Female Voices. Poetry by Alfred Tenhyson. Music by Henry Lahee.. [Novello, Ewer and Co.]

TEACHERS of choral singing in ladies' schools and classes will be grateful to Mr. Lahee for the happy thought that suggested this work. So small is their repertory of good music, apart from detached pieces, that any addition to it certainly commands a welcome, especially when, as in the present case, both story and illustration are well adapted for general use. We need not recommend the poem in which our Laureate has enshrined the beautiful old fairy tale of the enchanted court, the slumbering princess, and the happy prince whose kiss of love broke the sleep of a hundred years. Everybody knows it, and reads it again and again with unabated pleasure, for, though the idea may not shape itself definitely to us, we are all waiting for some form or other of the "fated fairy prince," with whose coming—

> Will the hundred summers die,
> And thought and time be born again;
> And newer knowledge, drawing nigh,
> Bring truth that sways the souls of men.

Mr. Lahee was, therefore, fortunate in his choice of a subject. Let us now see how he has treated it. In the first place he has chiefly written concerted music, in two, three, or four parts, thus showing a due regard for the circumstances under which the work will, as a rule, be performed. There is only one air, but the incidental solos are neither few nor unimportant, while properly avoiding difficulties beyond the average amateur's means. And, in the next place, he has given special and graceful prominence to the accompaniment, awarding to it a distinct and independent share in the general musical expression, and writing for pianoforte and harmonium with excellent taste and just appreciation of the effects to be produced. The Cantata includes five numbers and a short instrumental prelude of twenty-four bars only. In the first number we have a description of the "Sleeping Palace," set as a chorus for three (sometimes four) parts, and relieved by short incidental solo passages. Owing to the great length of the poetic text, the style adopted often approximates to a *quasi* recitative, whole lines, for instance, being sung upon one chord. Yet the effect is not bald, for it is here that Mr. Lahee's accompaniment stands well to the fore, giving life, variety, and interest to the *ensemble*. The expression of the verses is, on the whole, well brought out, although Mr. Lahee's self-imposed limits keep him very much to the diatonic scale and the keys closely related to his tonic. Perhaps the most effective portion of the chorus begins with the entrance of the second subject in the relative minor. Here a dramatic spirit animates the music, and an entire change of style makes the subsequent return to the graceful and flowing first theme remarkably agreeable. No. 2, "The Sleeping Beauty," begins with a tranquil contralto air, most unpretending and even languid in character. It seems to reflect the somnolence of the heroine and her surroundings. This is followed by a Serenade for soprano solo and four-part chorus, which may be described as pretty, according to a somewhat familiar order of prettiness. Then we reach No. 3, "The Arrival," and, by means of a two-part chorus, follow the prince as he enters upon his grand adventure. Life and vigour pervade this movement, in happy contrast with the preceding, and we observe that in the accompaniment Mr. Lahee makes use of the polacca rhythm to obtain the effect sought. This chorus is undoubtedly one of the most attractive portions of the work, and will be a general favourite with young ladies, not alone for the fact that it brings a charming prince upon the scene. No. 4, "The Revival," is, however, the gem of the Cantata, so vividly has Mr. Lahee described, by simplest means, the awaking of the court to sudden life. The music rushes on like a March wind, from which, however, we get a little change now and then by, so to speak, slipping round a corner, and watching the effect of revival upon such stately persons as the king and his chancellor. Altogether, the number is capital. In No. 5, "The Departure," the appropriate and inevitable finale to the whole story is shown. Mr. Lahee has contrived to make his love-music sufficiently earnest as well as pleasing, and the whole work ends as agreeably as it began. We congratulate the composer upon the true success which consists in exactly hitting the mark aimed at, neither going beyond it nor falling short.

Preciosa. An Opera. Composed by C. M. von Weber. The English words translated from the German Version of C. O. Sternau by the Rev. J. Troutbeck. [Novello, Ewer and Co.]

WHEN Wolff sent his drama of "Preciosa" to Weber in the hope that he would compose better music for it than had been supplied by Eberwein, there can be little doubt that he was tolerably confident of the result. We have no records of the original setting of the libretto; but it is impossible to imagine a more charming and sympathetic colouring than Weber has bequeathed to the world, although we know that he cared but little to write incidental music to dramas at the time he undertook the task. Weber could do nothing by halves; and when "Preciosa" was submitted to him, therefore, although his mind must have been haunted with reminiscences of his greater work, "Der Freischütz," which he had just completed, he plunged at once into all the descriptions of gipsy-life he could procure, and reproduced some of the most characteristic melodies he had heard amongst the Spanish soldiers, all of which it is needless to say he transformed into veritable gems by the force of his genius. And yet, strangely enough, with the exception of the Overture, the music of this work is but rarely heard save in detached portions in the concert-room, or woven into an Opera with which it has no connection for the display of some particular vocalist. In the octavo popular edition now before us the improbability of its being produced as an Opera appears to have been foreseen; for although the whole of the music is included, the condensed libretto by C. O. Sternau has been translated into English, in view of the performance of the composition as a Cantata in the concert-room becoming usual. Should it be desired, however, to present the Opera on the stage, the original libretto must be substituted for that here given. The translation is exceedingly good throughout, and we sincerely hope that this new edition will do much towards spreading a knowledge of a work so thoroughly representative of the individuality of its composer.

The Transient and The Eternal. An Ode. Composed by Andreas Romberg. [Novello, Ewer and Co.]

ANDREAS ROMBERG is but little known in this country save by his Cantata, "The Lay of the Bell;" and even this is scarcely heard as much as its merits would justify. It has often been said that it is a misfortune for a clever man to write one work which attains excessive popularity, because it prevents his others from obtaining a fair share of recognition. This is certainly the case with Romberg, who was one of the most prolific of composers, the catalogue of his works including six Symphonies, eight Overtures, Quintetts, and other compositions too numerous to mention. The Ode now published, called in English "The Transient and The Eternal," although certainly inferior to "The Lay of the Bell," contains many beauties which should recommend it to the attention of Choral Societies. It is excessively simple in construction; but some of the choruses, especially, are good examples of pure and melodious writing; and its publication in the well-known octavo edition will no doubt rescue it from the neglect with which it has been treated for so many years.

Novello's Octavo Anthems.

No. 193. *The Lord gave, and the Lord hath taken away.*
,, 194. *The blessing of the Lord, it maketh rich.*
Composed by A. C. Mackenzie.
[Novello, Ewer and Co.]

IT is no easy matter to set music to any one among the solemn opening sentences of the Burial Service such as

can stand the test of numerous and exacting comparisons. Funeral anthems, indeed, are as hard to write as funeral marches, and success in either is equally problematical.

But in his "The Lord gave," Mr. Mackenzie certainly commands attention, not, it is true, by any startling novelty of design, nor any wealth of melodic power, but by the sustained beauty and solemnity of his harmonies. Upon the effect of these he relies, and with justifiable confidence. Hardly a single progression is commonplace, and yet none strike us as far-fetched and artificial. The result is beyond question appropriate, and the anthem is a valuable addition to a part of the Church's musical repertory which has never been destitute of high merit. The second anthem, "The blessing of the Lord," is of a different character, and wholly beautiful. There are features in it of exceptional power and happy device, such as the treatment of the words "The fear of the wicked," and the delightful manner in which, at the close of this episode, a soprano solo, borne on the sustained harmonies of the chorus, comes in like a ray of sunshine with the assurance, "But the desire of the righteous shall be granted." The whole anthem is a credit to its talented composer and an honour to English music. May Mr. Mackenzie give us many more like it.

I acknowledge my transgressions. Anthem, composed by Clement H. Perrot. [Novello, Ewer and Co.]

The music of the first part of this anthem is very good indeed in itself, but unfortunately it does not assist in realising the sense of the words in the least. As for the fugal part at the end, Mr. Perrot would do well to gain a little more experience before publishing anything more in this particular style.

Give ear, Lord, unto my prayer. Anthem composed by Haydn Keeton, Mus. Doc., Oxon. [Weekes and Co.]

Dr. Keeton shows us in this important composition that he can write well in a good, old-fashioned, though considerably worn-out style. The first chorus is fugal, and the subject quite beautiful, if not original. Then follows a fairly interesting tenor solo, accompanied towards the end by a semi-chorus. A short chorus in recitative form and a final fugue worked out in scholarly style bring this long anthem to a conclusion.

Three settings of the Magnificat and Nunc dimittis. By B. Luard Selby (in A), F. Reginald Statham (in E♭), and Henry Gadsby (in D). [Novello, Ewer and Co.]

Mr. Selby's music is very commendable indeed, and we recommend it without reservation to choirmasters on the look-out for modern services of the cathedral type and of moderate difficulty.

The setting by Mr. Statham is of a different style. It is in unison throughout, and intended for ordinary parish choirs. It is distinctly melodious and easy; indeed, if we mistake not, it will be a favourite wherever music of this kind is sung.

Mr. Gadsby has given us a valuable addition to the same style of composition. His music is of exceedingly moderate compass—being within the limits of an octave—and with its effective organ accompaniment cannot fail to become popular with both choir and congregation.

FOREIGN NOTES.

The past few weeks have been productive in first representations of new Operas at various German establishments, among which we may mention the following: "Der Rattenfänger von Hameln," by V. E. Nessler (Leipzig); "Iwein," by A. Klughardt (Neustrelitz); "Der Geiger zu Gmünd," by J. Stich (Munich); "Robin Hood," by A. Dietrich (Frankfurt); "Ekkehard," by M. Jaffé (Bremen). Thus it would appear there is as yet no lack of supply of German musical stage-works, although it remains to be seen whether any among those enumerated will possess sufficient vitality to hold their own in the artistic "struggle for existence." Herr Goldschmidt, the young composer whose Oratorio, "The Seven Cardinal Sins," has lately attracted so much attention in Germany, is likewise said to be engaged upon an operatic work to which he has, in accordance with modern art principles, himself written the libretto.

Rubinstein's Opera "Feramors" continues to attract crowded audiences at the Berlin Royal Opera-house. *A propos* of the refusal on the part of Madame Mallinger to sing certain passages assigned by the composer to the heroine, Berlin papers state that one of the ladies of the chorus having volunteered to undertake the singing of the portions objected to by the *prima donna*, acquitted herself of the task in such an admirable manner as to attract general notice. In consequence of this promising *début*, it was decided to test the abilities of the young lady (Mdlle. Bettaque) still further by intrusting her with the part of *Agathe* in "Der Freischütz," an experiment which, it is said, confirmed the favourable impression previously produced, and thus it would seem that for once the caprices of a great vocalist have done a good service to the art she professes, It will be remembered that the brilliant artistic career of Madame Pauline Lucca had a somewhat similar beginning, she having likewise risen from the ranks of the chorus-singers at the Viennese Opera.

According to the Leipzig *Signale*, the directors of the Berlin Royal Opera have definitively abandoned the idea of producing Herr Wagner's "Der Ring des Nibelungen" at the establishment in question, on the ground that its performance would "absorb the *répertoire* for a length of time, ruin the voices of singers, and prove a mistake both from an artistic and financial point of view." Meanwhile, as our reports in these columns have shown, other German operatic stages, both subsidised and independent, vie with each other in the carefully organised production of the Tetralogy, the popularity of which would seem to be decidedly on the increase.

While on this subject we may mention that in one of its recent issues the *Allgemeine Deutsche Musikzeitung* reminds its readers of an interesting passage which occurs in the preface written by the poet Jean Paul (Fr. Richter) to C. T. A. Hoffmann's well-known book "Phantasiestücke in Callott's Manier." Writing from Bayreuth in 1813, the poet says: "Hitherto the god of muses has distributed the gift of poetry with his right hand and that of music with his left to two individuals so far removed from each other, that to this day we are waiting the advent of the man who would produce a genuine opera, *at once its poet and musical composer*." We are not sure whether the sentimental poet, had he lived long enough, would have been an approving spectator at the Bayreuth Festspiele, but the passage quoted is nevertheless curious and remarkable.

The University of Breslau has bestowed the academical dignity of "Doctor Philosophiæ" upon Herr Johannes Brahms, who, as will be remembered, has already received the degree of Mus. Doc. from the Cambridge University. In the diploma conferring the Breslau degree, the eminent composer is characterised as "artis musicæ severioris in Germania nunc princeps" (the chief representative of serious musical art in Germany), an academical dictum which should, we think, disarm all criticism of the composer's works for the future.

Dr. Johannes Brahms has, we understand, set to music a portion of "Fingal" (from Ossian's poetry) for chorus and orchestra, and the work was to be performed for the first time last month at Cologne, under the direction of the composer.

The Government of Japan has nominated Herr Eckert, a principal hautboy-player in the German marine, as musical director of military bands of the empire, with a view to their entire organisation on the German system.

In accordance with the annual custom, Bach's "Passion Music" according to St. Matthew was performed on Good Friday last by the choristers of St. Thomas's Church, Leipzig. The occasion was rendered special this year by the fact that it was the fiftieth anniversary of the regular performances of the grand work which, as is well known, were revived under the direction of Mendelssohn in 1829.

The winter season of concerts at the Leipzig Gewandhaus closed on March 27 with a performance of Beethoven's C minor symphony, and the same composer's music to Goethe's "Egmont."

The directors of the Allgemeine Deutsche Musik Verein announce that this year's meeting of the Society will take

place at Wiesbaden, from the 5th to the 8th of June: five concerts, at least, in connection with the event will take place during that period.

Mdlle. Carlotta Patti, the sister of Adelina, who, after an interval of fourteen years, recently reappeared with qualified success at Viennese concerts, has, it is stated, accepted an engagement for a *concert-tournée* in Australia, for which she is guaranteed the sum of 300,000 francs.

The *Wiener Signale* contains an enthusiastic notice of a concert recently given at Pesth by Franz Liszt, in aid of the sufferers from the inundations at Szegedin. The Abbé, who, besides other compositions, played his own "Cantique d'Amour" and "To the genius of Petösi," is said to have perfectly electrified his audience by his unique performance. We learn, on the same authority, that the eminent Austrian pianist, Herr Bonawitz, has lately interpreted on three evenings fifteen of Beethoven's most important Sonatas entirely from memory.

The eminent firm of Breitkopf and Härtel, of Leipzig, are about to add one more to the monumental editions of the works of classical composers already published by them, viz., a complete and critically revised issue of the works of Palestrina. The edition will comprise twenty-nine volumes, of which six have already appeared in the press.

The Behr'sche Buchhandlung of Berlin has just published an interesting work, entitled "Die Familie Mendelssohn," from the pen of S. Hensel, containing in three volumes an account of the distinguished family of which the composer was the most prominent member. We shall reserve a conspicuous place for an analysis of the work in our next number.

"Sordinophon" is the name of a new contrivance, patented by Herr Thomas Zach in Vienna, for rendering silent (except to the executant) the tone of any violin; an invention the beneficial qualities of which we need scarcely point out.

A festival Concert, devoted to the works of M. Gounod, took place on the 15th ult. at the Trocadéro at Paris, on which occasion some four hundred vocal and instrumental artists interpreted a variety of compositions under the direction of the distinguished composer. The concert was a great success.

A new Operetta by M. Ch. Lecocq, entitled "La Petite Mademoiselle," was produced on the 12th ult. at the Paris Théâtre de la Renaissance; it was well received, and is likely to remain on the *répertoire* of that establishment for some time.

A German tenor, Herr Linden, of the Stadttheater at Lübeck, has just been engaged under very favourable conditions for the coming season at the Paris Grand-Opéra.

Referring to a recent performance at the Concerts Populaires of Wagner's Overture to the "Flying Dutchman," the *Revue et Gazette Musicale* characterises the composition as "very highly coloured, fatiguing to listen to, and devoid of inspiration; certainly the feeblest of Wagner's overtures."

M. Gounod's Opera "Polyeucte" has created much enthusiasm at its recent first performance at Antwerp.

"Bad times" have caused the managers of several theatres in Belgium to close their respective establishments, notably, those of Verviers, Bruges, Mons, and Liége.

Wagner's Opera "Die Meistersinger" has recently been performed with great success at Rotterdam, under the able direction of Herr Müller.

A Concert in aid of the sufferers at Szegedin was given last month at the Apollo Theatre, in Rome, in the presence of the King of Italy. The first part consisted of Verdi's "Requiem," the second being of a miscellaneous character. Much enthusiasm was created by the singing of Signora De Vere, of whose sympathetic voice and artistic attainments the Roman press speaks in the highest terms of praise. At the same establishment, Verdi's Opera "Rigoletto" has just been performed for the first time, under the direction of Signor Mancinelli, with much success, to which the admirable talent of Signora De Vere is again said to have greatly contributed.

Signor Gomes' new Opera, "Maria Tudor," which was brought out at La Scala, Milan, last month, has proved a failure, although the libretto, from the pen of Signor Praga, is said to be full of suggestive, dramatic, and lyrical situations.

The San Carlo Theatre, at Naples, will, it is feared, have to close its doors on account of want of public support.

We regret to have to announce the death of Ernst Friedrich Richter, for many years professor at the Leipzig Conservatorium, and "Cantor" of St. Thomas's Church of that town, a post which, through the great Sebastian Bach's former occupancy, has become one of special distinction in Germany. Richter was also the author of a number of musical compositions, chiefly ecclesiastical, but his chief importance to musical art consisted in his eminent talent as a teacher of its theory, while his standard work on the subject, entitled "Lehrbuch der Harmonie," which has run through sixteen editions and has been translated into several languages, will sufficiently testify to his exceptional ability as an author. Richter died at Leipzig, on March 9, in the seventy-first year of his age.

At Darmstadt, died on March 1, Carl Becker, a baritone singer of eminence and an earnest artist, who for nearly a quarter of a century had been one of the chief members of the *personnel* of the Grand Ducal Opera.

The death is also announced, at Paris, of H. Valiquet, professor of the pianoforte and composer of a great number of easy and popular pieces for that instrument.

We subjoin, as usual, the programmes of concerts, recently given at some of the leading institutions abroad:—

Paris.—Concert du Conservatoire (March 30): Symphony in F (Beethoven); Fragments from "Stabat Mater" (Bourgault-Ducoudray); Symphony in C (Haydn); Ninety-eighth Psalm (Mendelssohn). Concert Populaire (March 30): Pastoral Symphony (Beethoven); Orchestral Suite (Saint-Saëns); Adagio from Thirty-sixth Quartett (Haydn), executed by all the violins, violas, and violoncellos of the orchestra; Overture, "Flying Dutchman" (Wagner). Concert Populaire (April 6): Orchestral Movements from Ninth Symphony (Beethoven); Prelude to "Tristan" (Wagner); Concertino for Violin (Madame de Grandval); Fragments from "Midsummer Night's Dream" (Mendelssohn); vocalist, Miss Emma Thursby. Last Concert du Conservatoire (April 13): Symphony, "Eroica" (Beethoven); Symphony, G minor (Mozart); Overture (Th. Dubois); Fragments from Requiem (Cherubini). Gounod Festival (April 15): Messe Solennelle de Ste. Cécile; Marche Religieuse; Gallia, Lamentation for chorus and orchestra; Entr'acte from "Philemon et Baucis;" Psalm for chorus and orchestra; Chœur des Soldats from "Faust;" 450 executants. Last Concert Populaire (April 20): Prelude to "La Reine Berthe" (Joncières); Septet (Beethoven); March from "Harold en Italie" (Berlioz); Violin Concerto (B. Godard); First act from "Lohengrin" (Wagner).

Berlin.—Bilse-Concert (March 29): Second Rhapsody (Liszt); Violin Concerto (Goldmark); Chiaconna (Bach-Raff); Pastoral Symphony (Beethoven); Coronation March (Meyerbeer). Bilse-Concert (April 5): Overture, "Zur Weihe des Hauses" (Beethoven); "Schiller Festival" March (Meyerbeer); Prelude to "Königin von Saba" (Goldmark); Fragment from "Roméo et Juliet" (Berlioz); Spring Symphony (Urban). Symphoniecapelle (April 10): Symphony, C minor (Brahms); Largo, F sharp major (Haydn); Symphony Eroica (Beethoven).

Leipzig.—Gewandhaus Concert (March 27): Music to "Egmont," and Symphony, C minor (Beethoven). Conservatorium Concert (March 21): Quartett, E major (Spohr); Rondo, A minor (Mozart); Violoncello Concerto (Schröder); Trio, F major (Gade); Pianoforte Quartett, G minor (Mozart). Conservatorium Concert (March 28): Scherzo (Bargiel); Pastorelle (Haydn); Sonata (Moscheles); Prelude and Fugue (Sgambati); String Quintett (M. Fiedler); Vocal soli. At St. Thomas's Church (April 11): "St. Matthew Passion Music" (S. Bach).

Cologne.—Gürzenich Concert (March 31): Symphony, D minor (Schumann); Overture, "Julius Cæsar" (Bülow); Concerto, E flat major (Beethoven); Adagio for Violin (Bruch); "Kaisermarsch" (Wagner).

Baltimore.—Concert of the Peabody Institute (March 1): Symphony, "Jupiter" (Mozart); Cavatina from "Il Barbiere" (Rossini); Melodrama from third act of "The Maid of Arles" (Bizet); Pianoforte Concerto, E flat major (Beethoven); Overture, "Egmont" (Beethoven); Italian Songs.

CORRESPONDENCE.

THE EMPLOYMENT OF THE ORGAN IN THE ORCHESTRA.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I thank Mr. Helsby for supplementing, by his note in this month's paper, my remarks on Haydn's use of the organ. I have never seen a score of Haydn's 12th Mass, but in the late Mr. Edward Holmes's analysis of the work, which appeared in The Musical Times for August 1, 1858, mention is made of the organ obbligato, and a bar from the "Benedictus" of the Mass in question is quoted to show the manner in which it is combined with the orchestra.

Since writing my article I have met with two interesting examples of independent organ parts, in the new edition of Mozart's Masses, just issued in full score by Messrs. Breitkopf and Härtel. In the Mass in C, No. 11 of this edition (which, by the way, is also No. 11 in Novello's edition), the "Benedictus" is accompanied by two violins, basses, and organ. The part for this last instrument is obbligato throughout, and is fully written out. Sometimes combined and sometimes alternated with the strings, it is mostly treated in a rather florid style, with passages of triplet quavers in rapid *tempo*, suggestive rather of the piano than of the organ. An interesting point occurs near the close of the movement, the quartett of solo voices being supported by a dominant pedal of nine bars for the organ, without chords, full harmony being only added at the cadence.

An even more curious instance of the employment of the organ may be seen in the Mass in C, No. 15 of the same edition (No. 14 of Novello's edition). This work was the last of Mozart's Salzburg Masses, and was written in 1780, shortly before "Idomeneo," which appeared in the following year. It is, as regards orchestration, one of the most interesting of all Mozart's Masses. Mr. Edward Holmes appears for his analysis of the Mass (Musical Times, April 15, 1855) to have got hold of a curiously incorrect score, because he speaks of there being parts for clarinets and for four trumpets. There are only two trumpets and no clarinets, but on the other hand there are three trombones, which Mr. Holmes does not mention. This digression from my subject is only apparent; I have referred to Mr. Holmes's article, because in it he speaks of the "Agnus Dei" as being "a soprano solo, with obbligato accompaniment for an oboe, clarinet, and bassoon." The part which in Mr. Holmes's score was doubtless given to the clarinet is in reality an organ part. The instrument is employed here in a way which, so far as I know, is absolutely unique—as a solo wind instrument, combined with the oboe and bassoon, just as Mozart would probably have used the clarinet had there been any in the Salzburg orchestra, which it is known there were not. The right-hand part for the organ, evidently intended to be played on some soft eight-feet flue-stop, is in single notes all through the movement, sometimes playing a florid passage in thirds with the oboe, or in sixths with the bassoon, while the left hand has passages such as this—

of a kind that Mozart in concerted music often gives to a solo horn. Mozart is evidently employing his organ in this movement as a substitute for the obbligato wind instruments that were not at his disposal.

Since my article appeared in print I have received a note from the Rev. H. A. Walker, reminding me of a fact which I had forgotten—that in Schumann's Mass in C minor (which was produced by Mr. Walker at St. Alban's, Holborn, at the time when he was Precentor in that church) there is a fully-written-out organ part, the instrument being treated as an integral part of the orchestra. I may also, for the sake of completeness, add that Schubert's "Salve Regina" (Op. 47) for soprano solo, orchestra, and organ, contains a part for the last instrument which in two passages, each fifteen bars in length, is written out in full, while through all the rest of the piece there is only a fully figured bass. A more recent instance of a fully-written-out organ part may also be seen in the score of Gounod's "Cecilian Mass."

Yours very faithfully,

April 23, 1879. Ebenezer Prout.

A PLEA FOR THE FLUTE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the March number of The Musical Times I was glad to see a "Plea for the Flute" by so eminent a musical writer as Mr. Lunn. I waited for the April number to see if any professors or amateurs would come forward and second Mr. Lunn's endeavours to raise an always favourite, and now perfect, instrument to its rightful position in the concert-room. As none have appeared, may I add my testimony as an amateur flautist to the value of this instrument in its modern and perfected state.

There are three chief qualities in flutes: (1) tone; (2) intonation; and (3) fingering. The two former have been vastly improved by Boehm; the latter by many eminent manufacturers, chiefly by Carte. And it is not too much to say that as a result of the improvements by the two, and now combined in a double patent, the Boehm and Carte flute is the most perfect of wind instruments. Every note is equally full, free, and in perfect tune according to the equal temperament. This flute presents no difficulties in remotest scales, which can be fingered with ease; and, in fact, all sorts of passages are practicable on the instrument. The blowing is "as easy as a glove," and the faintest sigh breathed over the embouchure will awaken a vibration; while a powerful crescendo may be obtained *without in any way affecting the pitch.*

Having tried various flutes by various makers, and made in various materials, such as silver, wood, &c., I have found that the richest and softest tones are produced by those constructed of vulcanite. The quality of tone is pure, rich, and "velvety" in the lowest octave, and clear and sweet in two upper octaves.

In comparing orchestral instruments, strings will always take the front rank. Among wind instruments the great range of the clarinet will always cause it to be regarded as the most useful. But there is a richness and exquisite sweetness, a peculiar charm, in the tone of the modern flute, which I look for in vain even in the violin: while the perfect intonation and facility of fingering, extending to remotest keys, raise its usefulness in the orchestra to the highest rank. The power also obtainable from the lowest octave, which owing to the weakness and imperfection of the old flute has been seldom used in the orchestra, will now enable it to compete favourably in this respect with the clarinet and oboe.

Can I say more to induce amateurs to take to the study of my favourite instrument? I quite agree with Mr. Lunn's remarks as to shallow, showy solos for the flute, in which the ear is tortured with the musical imitation of the motions and sounds, real or supposed, of butterflies, swallows, &c. Let us hope that an improved taste will lead amateurs to study the master-pieces of Kuhlau and others; and that our best composers will favour us, as Dr. Macfarren has done, with music of a classical form for one of the most beautiful instruments which modern ingenuity has placed in our hands.

I remain, Sir, yours obediently,

H. J. Poole.

Stowell Rectory, Sherborne, April 9, 1879.

NATIONAL MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Permit me to hope that you will favour me by inserting these lines, though imperfectly written by a foreigner to your language, but a great admirer of national music.

The knowledge of national tunes was formerly considered an insignificant matter, and it was thought that any one was able to collect such pearls of art—memory of a gone musical age. To what extent the art itself has suffered by ignorant and incapable collectors, it is scarcely possible to conceive, still less to describe.

In "The Songs of Scotland," by G. F. Graham, London, 1857, vol. ii., p. 137, he says: "The musical competency of the collector is of much more consequence than is

generally supposed. He must not only be a good musician, but able to write down accurately, with due pauses, any air that he hears sung or played. Very few persons are able to do this—not one in a hundred, indeed, of amateur musicians. A very extensive knowledge of music is required for such a task; the want of such knowledge has produced the gross errors in many of our collections of Scottish music." Not only, I may add, of Scottish, but of most other national tunes.

In our days the study and collecting of national tunes has grown to a science, requiring an extensive knowledge not only of music, but likewise a solid groundwork of *humaniora*. "The Music of Ancient Nations," by Carl Engel, written only from figures on stone monuments, is a highly interesting musical history of the Assyrians. Even a musical composer of world fame, wanting an extensive learning, could not create such a work.

The Welsh air, written down by that eminent master and published in your paper of March, this year, gives the strongest proof possible, not only of the ability of Mr. Engel, but of the qualities necessary for such a task. I have never seen a national tune from the British Islands with such a "fine," considering the melodical construction—the intricate and genial connection of the different movements as well as the harmonious treatment. A life-long experience does tell me that here every note is true, neither one too much nor too little.

I am unable to resist expressing my admiration of, as well as giving hearty thanks to, Mr. Carl Engel for having saved from eternal oblivion such a masterpiece of national music as that above-mentioned "Welsh Hornpipe."

C. E. SÖDLING,
F. R. Acad. of Music.

Weitervik, Sweden, April 16, 1879.

ORGAN IMPROVEMENTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent, Mr. Elliston, I fear, is not aware that by far the most expensive part of an organ is the mechanical portion.

To do as he has proposed, would entail an outlay quite equal to that which would provide a small and wholly independent second manual.

Here are two plans which, for their contents, can hardly be improved upon for real usefulness, I think.

Two manuals, CC to C, 61 notes. Great: open diapason, 8 feet; dulciana or salicional, 8 feet; flute harmonique, 4 feet. Swell: gamba (French), 8 feet; trumpet, 8 feet. Super octave coupler on itself. Pedal, CCC to F, 30 notes. Sub-bass or contra-bass, 16 feet. The usual couplers.

Three manuals, CC to C, 61 notes. Great: open diapason, 8 feet; flute harmonique, 4 feet. Choir: dulciana, 8 feet; flute gedackt, 4 feet. Swell: gamba (French), 8 feet; trumpet (if funds admit), 8 feet. Super octave coupler on itself. Pedal, CCC to F, 30 notes. Contra-bass (small wood open to speak quickly), 16 feet. The usual unison couplers.

Both these instruments could be built so that the sound-boards should be under one table. The "power" would depend upon the scales used.

I know it to be the fashion with many organists to advocate large "swells," to meet the cost of which the instrument is cut down to two manuals; but, from rather a lengthy experience, I am persuaded that it is better to distribute the cost so as to secure three or even four manuals of small dimensions; for it is variety of effect which is to be sought rather than an overwhelming forte, or crescendo, at any rate, as the prior consideration.

I am, yours faithfully,
CARLTON C. MICHELL,
Organist, &c., S. Michael's School, Slough.

Aldin House, Slough, April 2, 1879.

THE MONOTONE AND SPEAKING VOICE IN CHURCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I felt quite relieved by the remarks of Mr. Woodward in the current number of THE MUSICAL TIMES, on the above-mentioned subject. I, for one, have often suffered from a pompous or sentimental style of delivery on the part of clergymen who have maintained the practice of *preaching* the prayers. Moreover, I have found that wherever this plan prevails, as a general rule there will be a want of heartiness in responding, and at most the responses will sound like a confused murmur.

But while I take exception to Mr. Troutbeck's advice as to *speaking* the prayers, I gladly confess that there is much in his Primer which is worth the careful attention of all to whom it is addressed, and especially of inexperienced clergymen and organists who are attempting improvements in the musical part of divine service.

One thing in particular I heartily agree with, and that is the distinct denunciation of what has been well termed a "piebald" service, viz., a service in which while the clergyman, through want of musical ability or, more frequently, through obstinate and unmeaning conservatism of old-fashioned ways, *preaches* the prayers, the choir respond on a musical note, sometimes with an organ accompaniment. The congregation not knowing what to do, some sing the responses, some speak them, while others in despair relapse into habitual silence. Let the service be of one kind or another: (1) Fully choral; (2) monotoned; (3) or simply spoken. But any incongruous mixture of these methods is much to be deprecated as disagreeable in its general effect, and fatal in its distracting influence upon the minds of the worshippers.

Yours truly,
A. C. A. DROUGHT.

Winchmore Hill, N., April 5, 1879.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. H. and P.—*The hood worn by Fellows of the College of Organists is of brown silk lined with light blue.*

AN OLD SUBSCRIBER. — *The work mentioned is translated into English; but we cannot undertake to recommend books to students.*

A. T.—*The motif of the Allegretto from Beethoven's Seventh Symphony has been arranged as a Double Chant by Sir John Goss, and may be found in the "St. Paul's Cathedral Chant Book" and other collections. It is quite possible it may have been arranged as a Hymn Tune.*

FRED. R. GREENWOOD.—*There can be no doubt that Beethoven's "Moonlight Sonata" (as it is usually termed) was not so named by its composer. The late Herr Rellstab, in one of his Essays, compares the work to "a barque visiting by moonlight the wild coasts of the lake of the four Cantons"; and it has been said that this is the origin of the name "Mondscheun Sonate."*

W. W.—*Application to the Chorusmaster of either Opera-house would elicit the desired information.*

C. T. V.—*You will find this subject discussed at some length in the numbers of* THE MUSICAL TIMES *for October and November, 1864; also in the numbers for March 1, April 15, and June 1, 1854. The articles in the last-mentioned numbers will be found reprinted as an introduction to Novello's quarto edition of the work.*

J. A. M.—*Not at every comma should a stop be made, but, as in good reading, where the sense requires it, and where a breath has to be taken. This rule prevails in the best London choirs.*

AN OLD SUBSCRIBER.—*We think you have no power over the composition unless you hold a written assignment direct from the composer.*

NEMO.—*Your best course would be to write direct to the Institution.*

A CORRESPONDENT asks:—"*Are gas-engines being used for filling wind-chests of organs, and if so, where can one be seen so applied, in or near London?*"

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALNWICK.—To inaugurate the music classes formed at the Scientific and Mechanical Institution, in connection with Trinity College, London, a grand evening Concert, on a scale hitherto unprecedented in this town, was given in the Corn Exchange, on Thursday evening,

the 17th ult. The band and chorus numbered 170 performers, the choral selections being executed by a body of no fewer than 150 vocalists. Mr. Charles E. Moore was an able Conductor, and Mr. A. J. Gosden, As. Mus., showed himself a most skilful accompanist. The first part of the programme consisted of selections from *Judas Maccabæus*, the choruses of which were excellently rendered, the solo parts being admirably sustained by Misses Picard, Cockburn, and Thompson, Messrs. T. Picard, jun., R. C. Embleton, and John Bell. The second part was miscellaneous, a feature in the selection being the performance of Mozart's Sonata in A, for pianoforte and violin, by Messrs. A. J. Gosden and B. Thompson, jun., which was warmly applauded. On the Wednesday evening before the concert, the singers assembled for the rehearsal presented Mr. C. E. Moore with a silver-mounted ivory bâton, bearing the following inscription: "Presented to Mr. Charles E. Moore, on his conducting the band and chorus of 170 performers at a concert in the Exchange, Alnwick, on the 17th April, 1879." The presentation was made on behalf of the performers by Mr. F. J. Maule.

ARBROATH.—The Choral Society gave a rehearsal of Handel's Oratorio *Samson*, in the Public Hall, on the 4th ult. The chorus numbered about 100 voices. The soloists were Madame Ada Paterson, soprano; Madame Edwyn Frith, contralto; Mr. Sydney Tower, tenor; and Mr. Edwyn Frith, bass. Mr. W. H. Richmond presided at the organ, and Mr. Henry Nagel conducted. The solos in the Oratorio were very fairly interpreted by the principals. The singing of the choir was admirable, and evinced on the part of the members a very intelligent acquaintance with the work. The instrumental part of the rehearsal was well sustained by Mr. Richmond on the organ, and to Mr. Nagel, the energetic and conscientious conductor, a special meed of praise is due. The excellent attendance at these concerts from time to time gives satisfactory and unmistakable proof that the high-class works brought forward by the Society are not losing in favour with the public.

ARMAGH.—The Armagh Musical Society brought its first season to a most successful close on March 31, by an excellent performance of the *Messiah*. The principal vocalists were Mrs. Incase (amateur), Miss Cowan (amateur), and Messrs. Wentworth and Price, all of whom were highly effective. The choruses throughout were finely given, the "leads" being taken up with much point and spirit. Much credit is due to Dr. Marks for his unwearied exertions in bringing his choir to such perfection in the choruses of a work like the *Messiah*, in the short space of three months, and with but one practice a week.

AUBURN, N.Y.—The first Organ Recital of Mr. J. V. Flagler at the Presbyterian Church on the 7th ult. was largely attended, and his performance highly appreciated. The programme was well selected, and the local papers are most enthusiastic in praise of Mr. Flagler's playing.

BATH.—On Saturday, the 5th ult., a special Concert took place in the Pump Room, for which, Mr. Salmon, the indefatigable Conductor, provided an additional band and a solo vocalist as extra attractions. The band of the North Somerset Yeomanry Cavalry occupied the orchestra, the Pump Room band being placed on the dais. Madame Lily Lowe's rendering of Handel's "Angels ever bright and fair" was a specimen of simple vocalisation, which commended itself to her listeners, and secured unqualified approval. The performance of the united bands—especially in Costa's "March of the Israelites"—was exceedingly good.——The Pump Room Concert, on Easter Monday, was numerously attended. Mr. Salmon's full band occupied the upper orchestra, and amongst the selections were several by the Conductor, which were greatly admired. Miss Rosa Bailey, of Bristol, was highly successful in the rendering of the four songs allotted to her, Blumenthal's "The old, old story" and Sullivan's "Golden days" being so well sung as to elicit an enthusiastic encore.

BIRMINGHAM.—The members of St. Mark's Advanced Singing Class gave their first Annual Concert in the Schoolroom adjoining the church, on Monday evening the 7th ult., under the conductorship of Mr. S. Richards, organist of the church. The music consisted of selections from Handel's *Messiah;* and "The King shall rejoice," Hummel's "Quod in orbe," Mozart's 12th Mass, &c., were admirably rendered, considering the short time the class has been formed.—— Mr. H. R. Rickard, a Birmingham student, who has carried off the highest honours at the Leipzig Conservatorium, gave a Pianoforte Recital at the Masonic Hall, on Wednesday, the 2nd ult. The programme comprised examples by Bach, Beethoven, Chopin, Haydn, Liszt, Reinecke, Rubinstein, and a Novelette by the performer. The executive display was of the highest order, and won most enthusiastic applause. Mr. Abbott (violin), and Herr Daubert (violoncello), with Mr. Rickard, performed Mendelssohn's Trio in C minor, and Herr Daubert gave a solo.——A performance of the *Messiah*, with organ accompaniment, was given in the Town Hall by the Philharmonic Union, on the evening of Good Friday. The principals were Miss Carina and Miss Edith Clelland; Mr. T. W. Hanson and Mr. Lander. The work was excellently rendered. Mr. Stimpson played the accompaniments in masterly style, and Dr. Heap conducted.——On the same evening, the Grand Assembly Room, recently erected at the lower grounds, Aston, was opened with a performance of the *Messiah*. The room is a magnificent building, capable of seating 5,000 persons. The principals were Miss Mary Davies, Madame Enriquez, Mr. Vernon Rigby, and Mr. Harrison. There was a full orchestra, which, with chorus, numbered some 400 performers, the whole being under the direction of Mr. Charles J. Stevens. The performance was very good. There is now a permanent orchestra of thirty-one performers, under the conductorship of Mr. Seaton Ricks, and on the 12th, 14th, and 19th ult., grand Promenade Concerts were held. The artists were Madame José Sherrington, Madame Enriquez, Mr. Vernon Rigby, and Mr. Cecil Tovey, vocalists, and Mr. Keppel, solo flute.—— On Saturday, the 12th ult., the first of a series of Free Concerts, given by the Mayor (Alderman Jesse Collings), took place in the Town Hall. These concerts are intended for those whose opportunities of hearing high-class music are very scant. The hall was crowded with an audience composed of working-men and their families. The concert was under the direction of Mr. W. C. Stockley, and consisted of selections from the *Messiah*, *Judas Maccabæus*, and the *Creation*, also part-songs, ballads, and organ solos. The solo vocalists were Miss Eleanor Farnol, Mr. Young, and Mr. Lander, the choruses being given by members of the Festival Choral Society. Mr. Stimpson presided at the organ. Several members of the Town Council and other leading personages were present. The novel experiment was entirely successful, the audience highly appreciating the treat provided for them.

BRADFORD.—The fourteenth season of the Subscription Concerts came to a termination on Thursday evening, March 27, when the eighth performance was given in St. George's Hall. A somewhat larger audience than usual assembled to hear a programme of Chamber Music, performed by Dr. Joachim, Signor Piatti, Herr Straus, Herr Ries, Mdlle. Krebs, and Mdlle. Redeker. The selection was somewhat disappointing, only one String Quartett (Beethoven's, in F minor, Op. 95), and one Pianoforte Trio (Haydn's, in C, No. 8), being included in the programme; but the performance, it is almost needless to say, was of the highest order, and the applause throughout the Concert proved that the efforts of the eminent artists engaged were thoroughly appreciated. The songs were ably accompanied by Mr. Edward Misdale.

BRASTED, KENT.—At the service on Easter-day, in the Parish Church, the anthem was by Dr. Stainer, "Awake, awake, put on thy strength." After the service an excellent Organ Recital was given by Mr. A. S. Pratt, the Organist, to a large and attentive congregation. The selection included Festival Marches by Gustav Hermann and E. C. Winchester, Offertoires by Lefébure-Wely, Andantes by H. Smart and J. M. Fox, "Jerusalem the golden," with variations and fugue, and the "Hallelujah" chorus. It should in justice be said that the services and music generally in this church have very much improved since the appointment of the present Choirmaster and Organist.

BRISTOL.—At the Monday Popular Concert on March 31, at the Colston Hall, the band performed Mendelssohn's "Italian" Symphony, the Overtures to *Prometheus* (Beethoven), and *Merry Wives of Windsor* (Nicolai), Schumann's "Chant du Soir," and a Gavotte for strings only, by Bazzini, the two latter for the first time in England, Weber's grand Concerto in E flat for piano and orchestra was played by Mrs. Viner Pomeroy, and the vocalist was Mr. Herbert E. Thorndike.——On the 7th ult., the next Concert of the same series was given in the Colston Hall, when the programme was composed entirely of sacred music. It included the last two movements of Mendelssohn's "Reformation" Symphony, the Overtures to *Palestine* (Dr. Crotch), *Athalie* (Mendelssohn), and, said to be for the first time in England, Otto Nicolai's new Overture, "Ein feste Burg." Molique's March from *Abraham*, a "Lieder" (Ave Maria) by Schubert, and "Meditation" by Gounod, were also included in the programme. Miss Agnese Heathfield was the vocalist.——On Monday, the 21st ult., the last Concert but one of the same series was given in the Colston Hall, when the band played in capital style Beethoven's Symphony in C minor, the Overtures to *Jessonda* (Spohr), and *Preciosa* (Weber), and the March from Wagner's *Tannhäuser*. Mrs. J. L. Jackson Roeckel played for the first time in England a Concerto in B flat by John Christian Bach, in which is introduced a celebrated Scotch air, "The yellow-haired laddie"; Mr. George Horton, an oboe solo, "Liebeslied" (Taubert); Mr. W. L. Barrett, Glinka's piccolo solo, "Pas des Patineurs"; and Miss C. Steevens and Mr. Dyer were the vocalists. At each of these concerts Mr. A. W. Waite was leader of the band, and Mr. George Riseley the Conductor.

BURFORD, OXON.—The Burford Harmonic Society gave a concert on the 15th ult. The programme included a selection of glees, the most noticeable being Macfarren's "Break on thy cold grey stones, O sea." "The Lord is a man of war" was excellently given by Messrs. Westrope and Bevans. In the second part Miss Cunnynghame played Pauer's "Cascade" with much effect, and encores were accorded to Mrs. Innocent for Verdi's "Doom'd an exile," and to Mr. H. Cunnynghame for Sullivan's "From rock to rock." The Rev. H. Barter's singing of the solo in the "Three Chafers," which was also encored, gave great satisfaction. Mr. Wells's conducting was all that could be desired.

CARLISLE.—On Tuesday, the 22nd ult., Mr. J. Price's Concert Party gave a Concert in the County Hall. The singers were Miss Clara Samuell, Miss Martha Harries, Mr. Price, and Mr. Lucas Williams, assisted by Mr. Thomas Hughes, harpist, and Mr. Puddicombe, pianist. Most of the members of the company are students of the Royal Academy of Music, and their tour in Cumberland during the Easter recess has been very successful.——The Carlisle Choral Society performed Mr. J. F. Barnett's Cantata, *The Ancient Mariner*, on Easter Monday, in the County Hall, to a large audience. The principal vocalists were Miss Fanny Bristow and Miss Hannah Dutton, of Manchester, Mr. J. W. Brown and Mr. Arthur Crick, of Carlisle. The local orchestra was led by Mr. Ambrose Lee, of Manchester, and Mr. William Metcalfe conducted. The performance was highly successful.

CHERTSEY.—The members of Mr. Fred Monk's Choir gave a successful Sacred Concert, on the 3rd ult., at the Infants' School. The following works were performed: Mendelssohn's *42nd Psalm;* Mozart's Motett, No. 1, "Splendente Te Deus;" Haydn's Air and Chorus, "The marvellous work;" and a new Anthem, "Fret not thyself because of the ungodly," composed by the Conductor and scored by him for orchestra for the occasion. Mr. J. S. Liddle, Mus. Bac. (of Windsor), led an excellent band, and played Mendelssohn's Violin Concerto in E minor (Op. 64) with much brilliancy.

CHICHESTER.—The annual Soirée of the Choral Society took place in the Assembly Rooms on the 22nd ult., when the opportunity was taken of presenting a testimonial to Mr. and Mrs. W. Dean, who have been respectively Conductor and Accompanist to the Society since its formation. The testimonial, consisting of a gold brooch and earrings for Mrs. Dean, and a silver-mounted ebony bâton and gold Albert chain for Mr. Dean, was presented by Mr. R. G. Raper, who added, as a personal gift, a gold locket for the acceptance of Mrs. Dean. During the evening an interesting miscellaneous programme was performed.

CORK.—The last Concert for the season of the Cork Orchestral Union was given on March 27, at the Assembly Rooms, the hall being crowded to its utmost limits. The orchestral pieces included

the Overtures to *Zanetta* and *Der Freischütz;* the "Hungarian Suite," of H. Hoffmann; the first movement of the "Pastoral Symphony," of Beethoven; Schubert's grand "Marche Héroïoque" (adapted for orchestra by Mr. Atkins); and Mendelssohn's Capriccio for pianoforte and orchestra, the solo part admirably rendered by Mr. Arthur Hill. A novel feature was Handel's Harp Concerto, well played by Herr Adolf Sjöden, the Swedish harpist, who also contributed a beautiful "Romance" of his own composition. Some vocal pieces were effectively rendered by Miss Mortelle, Mrs. Brewer, Mr. W. Harvey, Mr. H. Roche, and Mr. P. St. John Murphy. Mr. R. D. Howard led the orchestra, and Messrs. Waters and Pridmore did good service at the pianoforte. Mr. W. Ringrose Atkins conducted a highly efficient orchestra.

CREWE.—The members of the Philharmonic Society closed the season with a performance of the *Creation* in the Town Hall, on the evening of Tuesday, the 25th of March, to a crowded house. The principal artists were Miss Agnes Larkcom, Mr. W. Grayson, and Mr. Thomas Brandon, all of whom were highly efficient. The orchestra, under the leadership of Mr. S. Benn (Manchester), was supplemented by a valuable contingent from the bands of Mr. Charles Hallé and Mr. Edward De Jong. The choral portions of the work were sung in such a manner as to reflect the highest credit on the conductor, Mr. F. James. Mr. George Young, the Organist of the Society, presided at the "Estey" American Organ, and discharged his duties in a highly satisfactory manner.

DISS.—The Diss Choral Society produced on Wednesday evening, the 16th ult., a new Oratorio, composed by Dr. Horace Hill, and it is satisfactory to know that the enterprise has been as beneficial to the Society's funds as to its reputation, since the Corn Hall, in which the concert was given, was crowded. Dr. Hill, who has arranged with great judgment his own libretto, has selected for the subject of his Oratorio the history of Nehemiah, as given in the book of the Bible bearing that name, the leading features of it being the rebuilding of the walls of Jerusalem. The solo parts were rendered by Miss Bessie Hill, Miss A. L. Moore, Messrs. H. J. Minns, Shelford Cole, W. J. Foxell, and F. Aldrich, all of whom were thoroughly efficient. The impression produced by the work was highly favourable. The second part of the Concert was miscellaneous.

DUNDEE.—The members of the Dundee Amateur Musical Society gave their second Concert for the season in the Kinnaird Hall, on the 4th ult. The programme consisted of selections from Cowen's Cantata *The Rose Maiden*, Mendelssohn's *Walpurgis Night*, and Kinross's chorus "The Night Dance." The choir sang carefully, and with due attention to light and shade. The solo parts in the above works were well rendered by Miss Ellen de Fonblanque, Mr. Barton McGuckin, and Mr. Cecil Tovey. In the second part Miss de Fonblanque was highly successful in Hullah's "Storm" and "Love, the pilgrim," both songs eliciting warm and hearty applause. Mr. Barton McGuckin also sang with much effect two matin songs by Mr. Kinross, the Conductor of the Society. Mr. Henry Hartley presided at the piano, Mr. Hirst at the harmonium, and Mr. Kinross conducted.

EDINBURGH.—Professor Sir Herbert Oakeley gave an Organ Recital on the 3rd ult. in the Music Class-room, Park Place, before a large audience. The programme was an interesting one, and opened with a selection from Handel's *Solomon*, which included the Overture, the Choruses "The Nightingale," and "Thus rolling surges rise," with the Air, "What though I trace," and the Sinfonia to Part III. of the Oratorio. All were finely played and thoroughly appreciated. The other pieces were examples of Bach, Mozart, Beethoven, Mendelssohn, Schumann, Gluck, Kullak, and Haydn. A student also performed with much success a Prelude and Fugue by Bach, and a Motivo, "Orpheus," by Gluck.——The first Concert of the Edinburgh Select Choir, formed under the direction of Mr. Adam Hamilton last autumn, took place on the 21st ult., in the Freemasons' Hall, George Street. The programme was chiefly made up of part-songs and glees, judiciously varied with vocal solos and instrumental numbers. Madame Woycke, Miss Agnes D. Hamilton, Mr. W. Daly, and Mr. Carl Hamilton gave their aid, and the result was a very enjoyable concert. The choir, which numbers about twenty-seven voices, merits the name it has taken, for it includes many of the best choral singers in Edinburgh. A Gavotte by Bazzini, for two violins, viola, and violoncello, was well played by Miss A. Hamilton, Mr. Daly, and Messrs. A. and C. Hamilton. Two movements from a string Quartett of Haydn's (Op. 64, No. 1) were charmingly rendered by Madame Woycke, Miss Hamilton, and the Messrs. Hamilton. Madame Woycke displayed much power of execution in her performance of an arrangement by Joachim of one of Brahms's Hungarian Dances; and Miss Hamilton won a well-deserved encore by her playing of a Ballade and Polonaise by Vieuxtemps.

ELY.—On Tuesday, March 25, the Ely Musical Society (assisted by the gentlemen and choristers of the Cathedral choir) gave a performance of Mendelssohn's *St. Paul*, in aid of the funds of the Hunstanton Convalescent Home, in the Corn Exchange. The building was crowded by a large and appreciative audience, additional seats having to be provided before the concert could commence. The band and chorus consisted of about 140 performers, and the solos were sustained with much efficiency by Misses J. Merivale and Dimmock; Messrs. Haslop, Cox, Evans, Bidwell, Turner, Meacham, and Kempton. The performance of the Oratorio reflected the utmost credit upon all concerned; and Dr. Chipp, the talented Organist of the Cathedral, deserves hearty thanks for the care and attention he must have bestowed upon the preparation of the work.

ENNISKILLEN, IRELAND.—On Friday evening, the 4th ult., a Musical and Literary Entertainment was given in the Protestant Hall, to a crowded audience, in aid of the Fermanagh Protestant Orphan Society. An important feature in the programme was Haydn's Sonata No. 1, in G, for piano and violin, performed by Messrs. Arnold and Knightley. The vocal music was contributed by Messrs. W. C. Trimble, James Plews, Waters, and Major Sitwell, with considerable taste and effect. Mr. Arnold, Organist of the Parish Church, presided at the piano.—— On Easter Sunday, the following selection of music was admirably rendered by the Parish Church Choir:—At opening of noon service the introit, "This is the day" (G. A. Macfarren), Te Deum and Jubilate (Dr. J. C. Whitfeld), in E; anthem, "Now is Christ risen" (G. B. Allen); at evensong Gibbons's setting of the "Magnificat" and "Nunc dimittis;" anthem, "Christ being raised" (Taylor). The Organist, Mr. Arnold, played most appropriate selections from Handel's *Messiah*.—On Easter Monday the annual Soirée was held in Lisbellan Orange Hall, when the Choir of Enniskillen Church sang several part-songs with effect. The solo vocalists were Miss Weemer, Miss McKeugne, and Miss Lockmine. The chair was occupied by Councillor Jonstone, J.P.——On Easter Tuesday an Entertainment was given in the Town Hall to an overflowing audience, in aid of the Isandula Fund. The band of the Welsh Fusiliers, under Herr Gecks, gave selections at intervals, and songs and duets were sung by local amateurs. Mr. Arnold presided at the piano.

EXETER.—The second Easter Festival in connection with the Western Counties Musical Association took place at the Victoria Hall, on the 15th ult. The greatest praise is due to the Rev. C. S. Bere, Rector of Uploman, who conceived the establishment of this Association, and to his able coadjutor Mr. George Hirtzel. The Oratorio chosen was Mendelssohn's *Elijah*, which was admirably rendered by a choir of upwards of 300 voices, united to a well-selected band, numbering about fifty instruments. Mr. Henry Leslie conducted. The professional vocalists were Mrs. Osgood and Mrs. Turner (soprani), Miss Grace Godolphin (mezzo-soprano), Madame Mudie-Bolingbroke (contralto), Mr. Joseph Maas (tenor), and Mr. Thurley Beale (bass).

GLASGOW.—A Concert was given by the members of Kinning Park Parish Church Musical Association, in Kinning Park Parish Church, Scotland Street, on Tuesday, March 25. The programme consisted of sacred and secular selections. Among the pieces sung by the Choir were "The Gloria," from Mozart's Mass in C, two choruses from *Acis and Galatea*, and Bishop's chorus, "The chough and crow," which were particularly well rendered. The choir was ably conducted by Mr. E. B. Conner; and Mr. John Conner, Organist to the church, accompanied with his usual care and good taste.

GLOUCESTER.—The Gloucestershire Philharmonic Society was inaugurated by a general meeting of the members in the Abbot's Hall, at the Palace, on the 29th of January, under the auspices of the Lord Bishop of the Diocese and Mrs. Ellicott. Up to the present time about 220 members have joined the Society, and the first Concert took place in the Shire Hall, on the afternoon of Wednesday, March 26. The works selected for performance were Beethoven's Mass in C, and Mendelssohn's *Hymn of Praise*. A full band, chiefly professional, was provided, and was led by Mr. A. Burnett. The music was, on the whole, well executed, and gave evident satisfaction to a large and appreciative audience. All the solo parts were sung by amateurs, those in the Mass by Miss Wood, soprano; Mrs. Ellicott, alto; Rev. H. Kynaston, tenor; and Rev. S. R. Majendie, bass; those in the *Hymn of Praise* by Miss Ellicott, Mrs. Ferguson, Mrs. Daubeny, and Mr. Thorley. The choruses were given by the Members of the Society with the aid of a portion of the old Gloucester Choral Society. The performance of the orchestral movements of the *Hymn of Praise* by the band was excellent, and elicited warm and well-deserved applause. The musical arrangements were made, and the performance admirably conducted, by the Cathedral Organist, C. Harford Lloyd, Esq., Mus. B., who is the Society's appointed Conductor.

GOOLE.—Mendelssohn's *Athalie* was given at the Concert of the Goole Choral Society on Friday evening, the 4th ult., in the Alexandra Street Schoolroom. The chorus numbered over ninety. Mr. James Milnes acted as Conductor and Accompanist, and the programme (the second part of which was miscellaneous) was well rendered. The performance of *Athalie* occupied the earlier part of the concert. In Mr. Milnes's hands it is needless to say that the Overture and "War March of the Priests" were done as much justice to as could be expected on a single instrument. Upon Mrs. Haigh devolved the chief burden, but she was not in such good voice as usual, evidently labouring under indisposition. The choruses were on the whole well given, and the narrative portions were effectively recited by Mr. Amos Gooderidge. The concert was a satisfactory one throughout, and the Society may be fairly congratulated on the result of its year's work.

HANLEY.—The Hanley and Shelton Philharmonic Society's second Concert was given at the Imperial Circus on the 17th ult., the principal portion of the programme being devoted to the first and second parts of Haydn's *Creation*. Miss Mary Davies, Mr. E. Lloyd, and Mr. Thurley Beale rendered the solos in this work with marked success; and a choir of nearly 200 voices gave the choruses with excellent effect. In the miscellaneous part of the concert several part-songs were finely sung by the choir. The concert was ably conducted by Mr. F. Mountford.

HETTON-LE-HOLE, DURHAM.—On Good Friday evening, the 11th ult., the Oratorio *Judas Maccabæus* was performed in the Methodist Chapel by the Choral Society, to a large audience. The principal vocalists were Mrs. Shepherd, Miss Lonsdale, Mr. D. Whitehead, and Mr. Grice. Leader of the band, Mr. Ferry; Organist, Mr. Shepherd, A.R.A.M.; Conductor, Mr. R. Strachan.

HEXHAM.—To Mr. John Nicholson, the Organist of the Abbey Church, is due the credit of having taken the initiatory steps towards the production, for the first time in Hexham, of Handel's Oratorio *The Messiah*, and on him, we believe, devolved the responsibility attaching to its performance on Thursday, the 10th ult., in the Town Hall. The chorus consisted of forty-eight voices—eighteen trebles, nine altos, nine tenors, and twelve basses; the principals were Mrs. Vinycombe (soprano), Mr. Hedderley (alto), Mr. W. J. Pletts (tenor), and Mr. Metcalfe (bass). Mr. W. Wilson presided at the organ, and Mr. John Nicholson accompanied on the pianoforte. Mr. Metcalfe, in addition to his duties as a soloist, officiated as Conductor—a position which his large experience and musical ability eminently qualified him to fill. The choruses were given with great precision, steadiness, and accuracy; and the members of the Choir, as well as their teacher, Mr. Nicholson, are deserving of unqualified praise.

HIGH WYCOMBE, BUCKS.—On the 16th ult., the Choral Association gave its second Concert of the season. The programme comprised a selection of vocal and instrumental music, solo and concerted. Among the vocal pieces, mention must be made of Thorne's part-song, "The Lake and Waterfall," Blumenthal's song, "Life" (well sung by Mrs. Webb), and Hatton's song, "The Lark now leaves," well sung by

Miss Emily Butler. Mr. J. S. Liddle's playing of a "Valse de Concert" (Kalliwoda), and a Bolero by Mosezkowski elicited much applause. Mr. J. G. Wrigley, F.C.O., Mus. Bac., Oxon., conducted, and played the "Adagio" and "Rondo," from Beethoven's "Sonata Pathétique," and a "Nocturne" and "Polonaise," by Chopin.

Holywood, Belfast.—On the 10th ult. the first of a series of Recitals was given on the organ of the Parish Church by Mr. W. F. W. Jackson, Mus. Bac., Oxon, the recently appointed Organist. The programme, which was well selected, was listened to with much interest by a large audience.

Hyeres (South of France).—The English Philharmonic Society of Hyères gave its third and last Concert this season at the Theatre, on Saturday, March 29. The celebrated Marseilles Quartett Party, composed of Messrs. Millont, Zauffenberger, Aubert, and Casella, gave an admirable rendering of Beethoven's 2nd Quartett for strings; and a pianoforte Quintett, by Schumann, was also finely given by the above-named artists and M. Cahen, a pianist of great merit, and Prix de Rome of the Paris Conservatoire. The vocal and instrumental solos were all excellent of their kind, especially two small pieces for the violoncello, by Popper and Offenbach, splendidly played by M. Casella, a young artist of very great talent.

Leeds.—At the Concert of the Philharmonic Society which took place at the Town Hall on the 15th ult., the whole programme consisted of compositions which have never previously been heard in Leeds. The most important work was the Sixth Chandos Anthem, one of the finest of the twelve composed by Handel. The second and fifth numbers, which are unaccompanied choruses, were so well sung as to be redemanded in a manner that would admit of no denial. Astorga's *Stabat Mater*, a grand setting of the old hymn, and Schubert's Cantata *The Song of Miriam*, which abounds in lovely melody and magnificent choral effects, were also highly appreciated. The soprano solos were well sung by Miss Arthur, who possesses a fine voice and admirable style. Mr. Thornton Wood sang the bass music with much success, and Miss Dixon and Mr. Verney Binns sustained the contralto and tenor parts. Mr. James Broughton, the efficient Conductor of the Society, made the very best of the materials at his command, and Mr. Alfred Broughton rendered excellent service at the organ.

Leicester.—The new Choral Society gave a performance, on March 31, in the Temperance Hall, of Sir M. Costa's Oratorio *Eli*, with a band and chorus of about 300 performers. The principals were Madame Lemmens-Sherrington, Miss Martha Harries, Mr. B. McGuckin, Mr. R. C. Allen, and Mr. Thurley Beale, all of whom were thoroughly successful—Madame Lemmens-Sherrington in "I will extol Thee," Miss Harries in the Morning Hymn, and Mr. McGuckin in the grand War Song, eliciting warm and well-deserved applause—and the choruses being given throughout in a manner highly creditable to the Society. The band was everything that could be desired. Mr. H. B. Ellis (Organist of St. Mary's) presided at the harmonium, Miss Clowes at the harp, and Mr. Hancock, Mus. Bac., conducted.

Liverpool.—The eighty-third Anniversary Dinner of the Apollo Glee Club, which is the oldest Society of the kind but one in England, took place on the 3rd ult. Mr. Joseph Queen presided; Messrs. W. Laidlaw and T. Armstrong being vice-presidents. An excellent selection of glees by Webbe, Dr. Callcott, Dr. Jno. Clark, Bishop, Battye, Hatton, Geo. Holden, Danby, &c., was well rendered by the performing members. Mr. Joseph Skeaf presided at the piano. During the evening a testimonial was presented to Mr. J. B. Clarke, who for many years has acted as honorary secretary.

Llanidloes.—A Concert was given, on the 16th ult., in aid of the Baptist Church Building Fund, the majority of the performers engaged comprising a choir of upwards of seventy voices, a numerous orchestra, and several soloists chosen from the juvenile portion of the inhabitants of the locality. The performances of the choir in choruses from Handel, Haydn, &c, were quite up to the average of the excellent chorus-singing in this locality; and much credit is due to the able Conductor, Mr. Hugh Jennan, who evidently has spared no pains in the training of either the singers or the instrumentalists, the band playing with much effect several selections from Verdi, Donizetti, &c. The juvenile soloists were the Misses George and Florence Kitto (Llanidloes) and Owen (Newtown), and the adult principal singers Messrs. W. Francis (tenor) and W. Jenkins (bass). The only professional engaged was Miss Jeannie Rosse, of the Royal Academy of Music, who was most successful in all her songs. The accompaniments were ably played by Miss Littlehales (Oswestry) and Miss Kitto and Mr. A. Morris (Llanidloes).

Lyndhurst.—The Lyndhurst Choral Society gave its last Concert for the season on Thursday, the 17th ult. The first part consisted of Sir W. S. Bennett's *Woman of Samaria*. The vocalists were, Hon. Mrs. Robinson, Miss Baldock, Rev. E. B. Brackenbury, and Mr. G. Wade, who ably filled the place of Mr. W. F. Summers (prevented by indisposition from appearing). Mrs. Macleay presided at the piano, and Miss Burrard at the harmonium. The solos were exceedingly well rendered, and the choruses given with the utmost care and precision. A miscellaneous part followed, when Mr. A. H. Lushington gave a song, and Mr. J. Ridgway, R.A.M., a piano solo. Conductor, Mr. E. Hammick.——An Organ Recital was given in St. Michael's Church, on Monday the 21st ult., by Mr. W. F. Summers. Among the pieces performed were, Largo from Symphony in G (Haydn), Fugue on Chorale in G (Krocker), and Fugue in G minor (Bach). The programme was interspersed with selections from the *Woman of Samaria*, performed by the Lyndhurst Choral Society.

Maidstone.—A Concert was given on the 18th ult. at the Concert Hall, by Mr. Francis Howell, whose Cantata entitled *The Song of the Months* formed the principal feature in the programme. Of the merits of the Cantata as a musical work there can be no doubt. Throughout the music is pleasing and effective, and is extremely creditable to the composer. In order to produce the composition in an attractive manner considerable pains had been taken. A numerous chorus had been carefully trained, and the principal vocalists were Miss Ellen Horne, Mr. Morriss, Mr. Crowe, the Rev. T. Constable and Mr. H. C. Pearson. Mr. Howell acted as Conductor, Mr. Sidney H. French ably presided at the pianoforte, and the band was thoroughly efficient. The second part of the concert was miscellaneous.

Middlesborough.—On Thursday evening, the 17th ult., the first Subscription Concert of the season was given by the members of the Middlesborough Philharmonic Society. The Orchestra, which is considered a very good one, gave, under the able conductorship of Herr Grönings, a good rendering of Beethoven's No. 1 Symphony, the Entr'acte, *Rosamunde*, Act 2, Schubert, and the Overtures to *Semiramide*, and *Guy Mannering*. Madame Patey and Mr. Barton McGuckin were the solo vocalists. Mr. Rudersdorff contributed a violoncello solo, which was encored, and Mr. Kearney gave an excellent rendering of Vivier's Romance for Horn.

Montreal.—The first of the series of classical Chamber Concerts, under the direction of Mr. F. E. Lucy-Barnes, R.A.M., took place in the Synod Hall, on Tuesday evening, March 18, before an audience which completely filled the hall, and included a large number of the musical profession. The programme comprised two Trios for pianoforte (Mr. Barnes), violin (Mr. Maffre), and violoncello (Mr. Reichling), a duet for violin and piano, two pianoforte solos, and two songs, all of which were most efficiently rendered. Mrs. Barnes sang, as she always does, like a thorough artist. The exquisite pathos of Schubert's "Meine Ruh ist hin" was most effectively brought out, and Henry Smart's bright and graceful song, "The birds were telling one another," was charmingly sung. On Mr. Barnes's pianoforte playing we need not dilate, suffice it to say that, great organist as he is, as a pianist he is fully as good. Praise must also be awarded to Miss Holmes, whose rendering of a Gavotte, by Saint-Saëns, on the pianoforte, was much admired.

Morecambe.—On Tuesday evening, the 22nd ult., the members of the Morecambe Choral Society gave a highly successful Concert to a numerous and fashionable audience. The first part of the programme consisted of selections from *Judas Maccabæus*, *Elijah*, and Mendelssohn's *Lobgesang*. The second part was miscellaneous. The solos and duets were well rendered by Miss Curwen, Miss Asquith, Miss Shaw, Miss Holmes, Mr. Holmes, and Mr. Atkinson; Mr. T. Wilson acted as Accompanist. The choruses were rendered in a creditable style, "Let all men praise the Lord," "Sing unto God," and Gounod's setting of Psalm 137, "By Babylon's Wave," receiving marked favour. Mr. W. W. Wilde conducted.

Northampton.—The members of the Northampton Choral Society gave their third and last Concert of the season on Thursday, the 17th ult., Mozart's *Twelfth Mass* and Macfarren's Cantata, *May Day*, being chosen for performance, with a miscellaneous selection between. The soloists were Miss Arthur (soprano), Miss Annie Butterworth (contralto), Mr. Frank Boyle (tenor), and Mr. Edley Swift (bass). Mr. Noah Pratt was the Conductor. There was a very good attendance, although not so large as on previous occasions.

Norwich.—Haydn's Oratorio, *The Seven Words of Our Redeemer on the Cross*, was given in its entirety at the Cathedral on Good Friday evening, before an exceedingly large congregation. Following the original design, the Very Rev. the Dean of Norwich delivered a short address on each of the seven sentences, which was immediately followed by the corresponding movement in the Oratorio. The effect was very impressive. This was specially marked by the reverent attention of the vast congregation assembled in the grand old building. The performance of the work was exceedingly good throughout, Dr. Gladstone presiding at the organ with great ability and judgment. The service commenced and concluded with prayer.

Penninghame, N.B.—On the 2nd ult., Mr. S. W. Pilling, of Bolton, gave a Recital on the new organ in Penninghame Church, recently erected by Mr. Harston, of Newark. The programme was selected from the works of Wely, Wesley, Mendelssohn, Schubert, Lemmens, W. S. Bennett, G. Merkel, and F. Lux. The entire scheme was rendered with Mr. Pilling's well-known ability, and met with the hearty approbation of a numerous audience. Various vocal pieces were given by the choir, assisted by a few friends, under the conductorship of Mr. McDowall.

Rochdale.—The sixth season of the Amateur Orchestral Society was brought to a close on Tuesday evening, the 1st ult., by a Concert, which was very successful. There was some good solo playing, especially that of Mr. W. E. Holt, Mr. Nichols, and Mr. F. J. Hill; Mr. Hill also played the accompaniments with admirable skill and judgment; Mr. Sedgwick conducted. The vocalists were, Miss Carina Clelland and Mr. H. Green.

Sherborne.—An excellent Concert was given by the Sherborne School Musical Society, on Easter Monday, in the enlarged School Chapel. The programme included the instrumental movements of Mendelssohn's *Hymn of Praise*—which were rendered most effectively—and selections from the *Messiah*, the solo parts in which were admirably sustained, and the choruses—especially the "Hallelujah"—sung with a precision which reflected the utmost credit on the indefatigable Conductor, Mr. Louis N. Parker.——On the following evening the Sherborne Musical Union gave a Concert, in the Assembly Rooms, at the Digby Hotel, which were filled to overflowing. The early portion of the programme was devoted to the first part of *Elijah*. The vocalists were Mrs. R. Ensor, Mrs. Car Glyn, Miss Blathwayt, Messrs. Hayden, Goldsmith, and Price. The choruses were finely sung throughout, "Thanks be to God" being especially worthy of praise. The second part of the Concert was miscellaneous, and concluded with Mr. Eaton Faning's spirited chorus, "The Song of the Vikings." Mr. Louis N. Parker was again a highly efficient Conductor.

Southend.—A very successful performance of Haydn's Oratorio, *The Creation*, was given in the Public Hall, on the 19th ult., in aid of the Organ Fund of Canvey Island Church, the soloists being Madame Edith Wynne, Mr. A. J. Thompson, and Mr. H. G. Froome; and the band and chorus consisting of members of the Sacred Harmonic Society and the Handel Festival Choir. Madame Wynne gave a most artistic rendering of the soprano music, the Airs, "With verdure clad," and "On mighty pens," being loudly applauded. Mr. Thompson was very efficient in the tenor solos, and secured a well-merited encore for "In native worth." Mr. Froome, who possesses a fine deep voice, gave the bass music throughout with great care and telling effect. His rendering of the Air, "Rolling in foaming billows," being especially successful, and the finish on the lower D eliciting universal applause. The chorus, though few in number, did their work remarkably well.

"The Heavens are telling" and "Achieved is the glorious work" being given with much spirit. The band, under the leadership of Mr. Bent, though in one or two instances a little unsteady, performed their part with considerable credit. Mr. Tomling very efficiently conducted and Mr. J. Lilly presided at the pianoforte. The audience was numerous and fashionable, and included a large number of the clergy of the district and their friends.

SOUTH WEALD.—The Rev. C. A. Belli, the late vicar of South Weald, has added yet another to the memorials which already existed to show his interest in the parish which he served so long and so well, by presenting to the Parish Church a very handsome new organ, the erection of which was so timed that its opening might take place on Easter Sunday. The organ was built by Messrs. Conacher and Co., of Huddersfield, from the specification of Sir Herbert Oakeley, Mus. Doc., Professor of Music in the University of Edinburgh, who presided at the instrument, and at both the morning and evening service performed with his usual ability an excellent selection of classical music. The cost of the organ was £600. It is enclosed in a massive case of stained oak, richly worked, the front pipes being of pure tin, burnished.

ST. ANDREW'S, N.B.—On Tuesday, the 15th ult., the members of the University Musical Association gave their first Concert, in the United College Hall, before a large and fashionable audience. The programme consisted principally of part-songs, solos, trios, vocal and instrumental duets, &c., all of which were well sung, under the Conductorship of Mr. Charles Freeman, to whom great credit is due for having so effectively trained the Society.

TAMWORTH.—On Thursday evening, the 17th ult., a Concert was given in the Town Hall, in aid of the funds of the Young Men's Institution, so long conducted by Mr. J. Thompson. The artists were Mr. Gregory, Mus. Bac., Organist of Boston Parish Church; Mr. Wadely, Organist of St. John's, Kidderminster; Mr. Creswell, Organist of St. Peter's, Drayton Bassett, and to the Right Hon. Sir Robert Peel; Mr. T. Hickins and Miss Laura Sapey. Miss M. Miner and Mr. J. A. Schofield were the vocalists.

TUNBRIDGE WELLS.—The precedent established last year by the Tunbridge Wells Vocal Association giving during the Lenten season their Annual Concert, and the success it achieved, induced the committee this year to fix on the same season for the performance of Handel's sacred Oratorio, the *Messiah*, which took place at the Great Hall, on Monday evening, March 31, before a crowded audience. The principal parts were most efficiently rendered by Miss José Sherrington, Madame Poole, Mr. Guy, and Mr. Pope; and the choruses—especially "And the glory of the Lord," "For unto us," the "Hallelujah," and "All we like sheep"—were sung with much precision and effect. Mr. Irons conducted, and Mr. Clarke (Organist of Rusthall Church) presided at the harmonium.

ULVERSTON.—Mrs. William Salmon gave a Concert on the 16th ult. The vocalists were Madame Edith Wynne, and Miss Wakefield, a pupil of Signor Randegger, who was very successful in all her songs. Miss Pattinson, Organist of Trinity Church, played the accompaniments with much ability.

VENTNOR.—The Ventnor Choral Society gave the last Concert of the season on Monday evening the 21st ult. Rossini's *Stabat Mater* occupied the first part of the programme, and the second part was miscellaneous. The principal vocalists were, Madame Worrell, Miss Ellen Wallace, Mr. R. Roche, and Mr. J. Jones, who were supported by an efficient band and chorus. Mr. Charles Fletcher, leader of the band, was encored in his violin solo; and Master Edwin Lemare (holder of the Sir John Goss scholarship) elicited well-deserved applause for his pianoforte performance. Mr. Lemare (Organist of Holy Trinity Church), the Conductor of the concert, deserves great praise for the manner in which he has trained the choir.

WARRINGTON.—Mr. Pattison's new Cantata, *The Ancient Mariner*, was given at the Public Hall, on Wednesday the 16th ult. The hall was crowded to excess, and the performance most successful.

WINDSOR.—Messrs. Christian and Mellor, of the Eton College Choir, gave a Concert in the Town Hall on the 16th ult. The artists engaged were Miss Kate Baxter, Madame Wells, Mr. C. Lawrence, Mus. Bac., Oxon., and Mr. H. Nicholson. The profits of the Concert, above £25, have been handed over to the Mayor of Windsor in aid of the Isandula and Rorke's Drift Widow and Orphan Fund.

ORGAN APPOINTMENTS.—Mr. George H. Foster, to St. Andrew's, Worcester.—Mr. W. T. Russell, Organist and Choirmaster to St. Saviour's, Warwick Road.—Mr. Charles Edward Butcher, Organist and Choirmaster to St. Margaret's Church, Anfield, Liverpool.—Mr. H. J. Elder, to Latimer Congregational Church, Mile End, E.—Mr. Arthur Godfray, Organist and Choirmaster to the Parish Church, St. Leonards-on-Sea.—Mr. H. Austin Storry, to H. M. Dockyard Church, Portsmouth.

OBITUARY.

On March 20, at No. 35, Holly Avenue, Newcastle-on-Tyne, THOMAS STORY, aged 66 years.

On the 4th ult., at Great Coram Street, Russell Square, WILLIAM A. B. LUNN.

On the 5th ult., at Chichester, WILLIAM KEN WESLEY, M.R.C.S., the youngest son of the late Dr. SAMUEL SEBASTIAN WESLEY.

On the 10th ult., at her residence at Brighton, ANNETTE SALAMAN, the youngest daughter of the late SIMEON KENSINGTON SALAMAN, Esq., formerly of Baker Street, and sister of CHARLES K. SALAMAN, of 24, Sutherland Gardens, W.

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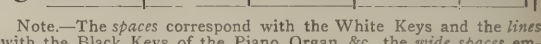

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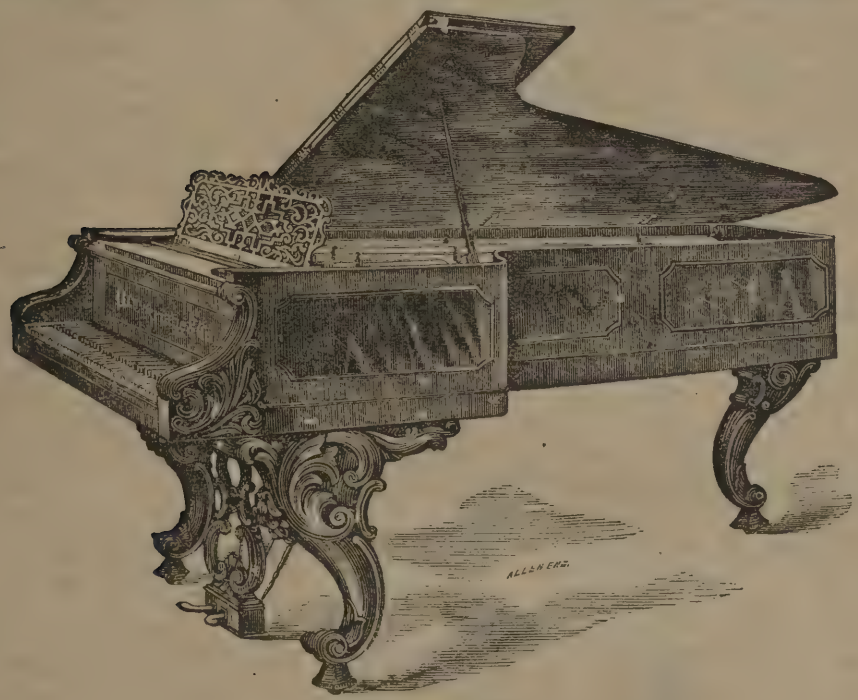

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No. 436

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JAMES HIGGS, Hon. Sec.
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CHRIST CHURCH, CLAPHAM. — MONDAY, June 9, at 8 p.m., ENGLISH CHURCH UNION FESTIVAL SERVICE. Spohr's Cantata, "God, Thou art great." W. S. Hoyte, Esq., will preside at the organ. WEDNESDAY, June 18, SPECIAL SERVICE at 8 p.m. Farmer's new Oratorio, "Christ and His Soldiers," under the direction of the composer. Richard Lemaire, Organist and Director of the Choir.

SPECIAL NOTICE to the MUSIC TRADE.—It is particularly requested that all London and Country orders for BREWER and CO., Music Publishers and Pianoforte Manufacturers, be addressed to 23, Bishopsgate Street Within.
J. T. STONE, W. FOOTTIT, } Executors.

PRACTICAL EXAMINATIONS in VOCAL and INSTRUMENTAL MUSIC.—An EXAMINATION for CANDIDATES residing in or near London has been arranged to be held at the House of the Society of Arts during the week beginning June 16. The examinations will be exclusively practical, and will take account of voice, style, ear, and reading. Certificates of the first and second class will be granted. Each Candidate must pay a fee of 5s. Intending Candidates should at once communicate with the Secretary of the Society, stating if they desire to attend during the day or in the evening. They will then receive due notice of the day and hour fixed for their attendance.—By order,
H. TRUEMAN WOOD, Secretary.
Society's House, John Street, Adelphi, W.C.

OXFORD, NEW COLLEGE CHOIR.—TRIAL of BOYS' VOICES. Oxford Candidates on MONDAY, June 23, at 10 a.m. Candidates from a distance on TUESDAY, June 24, at 2 p.m. Four vacancies. Special terms for a SOLO BOY. For particulars, apply to C. E. Bickmore, Esq., New College, Oxford.

KING'S COLLEGE, CAMBRIDGE.—CHORISTERS.—There will be an ELECTION on June 17, to fill up at least one vacancy in this choir. Choristers are educated, lodged, and boarded free of expense. Candidates should be between 9 and 11 years of age. Applications, with certificates of birth and baptism, to be addressed to the Bursar's Clerk, King's College, Cambridge, immediately.

TREBLE VOICE.—LEADING BOY WANTED, for a West-End Church Choir. Salary, £10. Apply to the Rev. R. W. Burnaby, 17, Blandford Square, Regent's Park.

CHESTER CATHEDRAL.—LAY CLERKSHIP vacant. £75. ALTO voice. Candidates, who must be under 30 years of age, and well versed in Cathedral music, should apply at once to the Rev. The Precentor, Abbey Court, Chester.

AN ALTO (Male) requires an ENGAGEMENT in Church Choir. Address, with particulars, to H. E., 116, Brockley Road, New Cross, S.E.

WANTED, for Voluntary Surpliced Choir, S. Peter's, Great Windmill Street, ALTOS, TENORS, and BASSES. Apply, Rev. A. Mozley, 15, Archer Street, Haymarket, W., or at the Church, Wednesday evening, nine o'clock.

ALTO WANTED, for St. Margaret's, Lee. Must possess a good Voice and be a good Reader. Duties: two Sunday services and Saints' days at 8 p.m. Practice on Friday evening. Salary, £20. Address, Mr. G. F. Geaussent, 6, Park Place, Blackheath.

ALTO WANTED, for Christ Church, Lee Park. Stipend, 12 guineas. J. T. Field, 3, Essex Villas, Lee, S.E.

ALTO and TENOR WANTED, for All Saints', Blackheath. Salary, £20 and £15 respectively. Apply, by letter, to A. Goddard Jones, 3, Talbot Place, Blackheath, S.E.

TENOR and BASS WANTED, for the Choir of Bedford Chapel, Bloomsbury. £10. Apply to Dr. Bradford, at the Vestry, on Friday evenings, at 7.

TENOR VOICES.—Two required for St. German's Church, Blackheath. Semi-choral. Salary, £15, to good readers. Apply, by letter, to Organist, Junior Garrick Club, Adelphi, W.C.; or personally at the Church, on Fridays, between 8 and 9.30 p.m.

TENOR WANTED, S. Paul's, Herne Hill, S.E. £10 a year. Address, H. M., 3, Camden Terrace, Gypsy Hill, Upper Norwood.

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NOVELLO, EWER & CO., Publishers' and General Bookbinders. Estimates forwarded. Works—111 & 113, Southwark Street, S.E.

ROCHESTER CATHEDRAL.—A LAY CLERK (TENOR) is WANTED. Duties: to attend punctually, and to take his part in the services, twice daily. Stipend, about £65 per annum. Application to be made, and testimonials sent, to the Rev. The Precentor, Rochester Cathedral. Rochester is only an hour, or an hour and a quarter, distant from London by the South Eastern or Chatham and Dover Railways, and there are frequent trains daily by both these lines.

ROCHESTER CATHEDRAL.—TENOR VOICE REQUIRED to fill one of the Lay Clerkships. Intending candidates can obtain all particulars from Mr. Stedman, Musical Agency, 12, Berners Street, W.

HEREFORD CATHEDRAL.—An ASSISTANT VICAR CHORAL (TENOR) WANTED immediately. Stipend, £120. Two-thirds only of weekly duty. Must be thoroughly acquainted with Cathedral music. Apply, stating age and with musical and other testimonials, to Mr. J. H. Knight, Chapter Clerk, 30, Castle Street, Hereford.

HEREFORD CATHEDRAL.—The Candidates for the TENOR APPOINTMENT can receive all particulars from Mr. Stedman, Musical Agency, 12, Berners Street, W.

MANCHESTER CATHEDRAL.—There is a VACANCY in the Choir for a TENOR VOICE. Immediate application to be made to Mr. Stedman, Musical Agency, 12, Berners Street, W.

BRISTOL CATHEDRAL.—LAY CLERK WANTED (TENOR VOICE). A Communicant. Age not above 30. A good knowledge of Cathedral music required. Salary, £60 per annum, with fees for extra services. Apply to the Rev. Precentor Hey, S. Augustine's Gate, Bristol.

TENOR WANTED, for Holy Trinity, Clapham. Must be "robusto." A good Reader and Solo Singer. Stipend, £20 per annum. Apply at the Church on Wednesdays, at seven o'clock.

WANTED, a SITUATION as TENOR in a good Choir. Church or chapel in or near London. State salary and particulars to A. G. C., 140, Kingsland Road, London, N.E.

BARITONE WANTED for Morning and Evening Sunday Services, and Tuesday practice, to sing Anglican Chants and Hymns A. and M. in Unison. £10. Competent vocalists, able to provide clergyman's testimonial to character and punctuality, apply, Tuesday, at 7, National Schools, Pancras Street, Tottenham Court Road.

BASS WANTED, at once. £10. Choral service. Anthems. Strong voice, good reader. Address, Correspondent, Stephen Street Board School, Lisson Grove, N.W.

PIANIST or VOCALIST (MEZZO-SOPRANO).—A Lady requires ENGAGEMENTS for Concerts, Entertainments, or Choral Societies; also in a Church Choir (permanent or locum tenens). Highest references. Address, M. Sutton, 19, S. Paul's Road, N.W.

WANTED, a YOUNG LADY, to assist in a Music Warehouse in Scarborough. Must be experienced. Address, W. A. Waddington, 43, Stonegate, York.

PROFESSIONAL NOTICES.

MRS. ALFRED J. SUTTON (Soprano).
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MISS FANNY CHATFIELD (Soprano).
For Concerts, Oratorios, Dinners, Lessons, &c., 11, St. Ann's Road, Brixton, London, S.W.

MISS GERTRUDE WILLOUGHBY (Soprano).
For Concerts, &c., address, Bennett, 60, Newington Butts.

MRS. WARREN (Soprano).
Of Mr. C. Hallé's Concerts. For Oratorio or other Concerts, address, 150, Radnor Street, Hulme, Manchester.
Lessons in Singing. References—C. Hallé, Esq., and E. Hecht, Esq.

MADAME PATTIE KEATE (Contralto).
For Oratorios, Concerts, &c., address, 66, Fentiman Road, S.W., or City Arms Hotel, Bristol.

MRS. LANSDELL-SIMS (Contralto).
For Oratorios, Concerts, &c., 21, Coburg Road, Old Kent Road, S.E.

MISS FLORENCE WYDFORD (Contralto).
For Oratorios, Concerts, Soirées, Dinners, &c., address, 95, St. Paul's Road, Lorrimore Square, S.E.

MR. S. FORD (Tenor).
For Oratorios, Concerts, &c., address, Mander Street, Wolverhampton.

MR. VERNEY BINNS (Tenor).
Of the Schubert Society's Concerts, and Pupil of Sig. Ciro Pinsuti.
For Oratorios, Concerts, &c., address, 65, King Cross Street, Halifax.

MR. STEDMAN (Tenor).
12, Berners Street, W.

MR. GEORGE COX (Tenor).
For Oratorios and Concerts, address, 44, Bark Place, Bayswater, W.

MR. GREENHILL (Tenor).
7, Park Place, Regent's Park.

MR. WILLIAM YOUNG (Tenor).
For Concerts and Oratorios, address, 321, Monument Road, Birmingham. Répertoire includes "Messiah," "Elijah," "Creation," "Naaman," "Eli," "Lobgesang," "Moses in Egypt," "May Queen," "Ancient Mariner," "Bride of Dunkerron," &c., &c.

MR. THOS. NETTLESHIP (Baritone).
For Oratorios, Concerts, &c., address, 44, Holland Road, Brixton, S.W.

MR. W. MORTON (Bass).
(Leeds Parish Church.)
For Oratorios, Concerts, &c., 3, St. Helen's Terrace, Hunslet, Leeds.

MR. RICKARD (Bass).
Of the Schubert Society's Concerts, and Pupil of Signor Ciro Pinsuti.
For Oratorios and Concerts, address, King Cross, Halifax, Yorkshire.

MR. THORNTON WOOD (Bass).
Of the Royal Albert Hall Concerts. For Oratorios, Concerts, &c., address, 2, Hallfield Place, Bradford, Yorkshire.

FOR ORATORIO OR OTHER CONCERTS, &c.,
MADAME CROSS LAVERS,
Soprano;
Address, 7, Mornington Crescent, N.W.
MR. HENRY CROSS,
Bass.
Address, St. Andrew's, Wells Street, W.; or 7, Mornington Crescent.

MR. W. F. ILLINGWORTH (Solo Pianist).
From the Conservatoire, Leipsic.
Address, 33, St. James's Road, Halifax, Yorkshire.

MR. J. LOWICK HARRISON (Solo Pianist).
For Concerts and Pupils, address, 42, Buxton Street, Mile-End New Town, E.

MADAME WORRELL (SOPRANO) begs to announce that all communications respecting Engagements for Oratorios, Concerts, &c., should be addressed to her residence, 67, Knowle Road, Brixton Road, S.W.

MR. GEORGE COSBY (TENOR) begs to announce that he has returned from Italy. For Concerts and Oratorios, address, Kinfauns, Werter Road, Putney, S.W.

MR. BRIDSON (BARITONE).—Communications respecting ENGAGEMENTS for Concerts, Oratorios, &c., to be addressed to Mr. N. Vert, 52, New Bond Street, W.

MR. ADOLPHUS PHILLIPS (BASSO) will sing at Hastings, Worthing, Newport, Weston-super-Mare, Bristol, Crewe, Carlisle, Glasgow (August 30), Dumfries (September 3), during his professional tour. For vacant dates, address, 12, Berners Street, London, W.

MR. FAULKNER LEIGH requests that all communications respecting Engagements may now be addressed to his new address, No. 6, Montagu Place, Montagu Square, London, W.

SIGNORINA MAZZUCATO (holding certificate of the Royal Conservatoire, Milan) gives LESSONS in SINGING, either at pupil's house or at her residence, 31, Westbourne Park Terrace, W.

MADAME BEATI, Professor of Singing, gives LESSONS in Croydon and the neighbourhood. Schools attended. For references and terms, apply to Novello, Ewer and Co., 1, Berners Street, W.

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PIANOFORTE and HARMONY LESSONS given by a Lady. Medal and Certificate R.A.M. For terms, address, 48, Sidney Street, South Kensington.

A GENTLEMAN is desirous of giving LESSONS by post in HARMONY and COUNTERPOINT. References from present pupils if desired. Terms very moderate. Address, Magister, *Musical Times* Office, 1, Berners Street, London, W.

MR. C. STIEBLER COOK, Associate of the Royal Academy of Music, five years Music and Choir Master at Uppingham School. For PIANO and HARMONY LESSONS, address, 17, Keppel St., Russell Square, W.C. Schools attended. Choirs conducted.

J. W. HINTON, M.A., Mus. D., continues to Orchestrate or Revise Compositions. Harmony or Counterpoint by post, if desired. Address, care of Messrs. Weekes and Co., 16, Hanover Street, W.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles' Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in Harmony, Counterpoint, &c., by post.

MR. E. W. TAYLOR, Mus. B., Oxon., F.C.O., L. Mus., T.C.L., PREPARES CANDIDATES for Musical Examinations; also gives lessons in Harmony, &c., by post. Ebenezer Place, Stafford.

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FRANCIS J. HOLLAND, Chairman.
Half-Term begins June 13.

MR. G. F. GEAUSSENT, Organist of the Parish Church, Lee, Blackheath, and Conductor of the Blackheath Musical Society, will shortly have a VACANCY for a well-educated gentlemanly Youth as RESIDENT ARTICLED PUPIL. Great advantages offered. Large new three-manual organ. Cathedral service, and paid choir. Frequent Concerts and Recitals. Every home comfort. Residence in best part of the neighbourhood. Pupil might hold an appointment. Full particulars on application to 6, Park Place, Blackheath.

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TO ORGANISTS.—WANTED to ARTICLE a YOUTH reciprocally. He has been well trained in instrumental and vocal music. Age, 14 years. Address, Musica, care of Madame West, The Studio, 4, Standard Road, Bexley Heath, Kent.

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ORGANIST and CHOIRMASTER of first-class ability WANTED for Christ Church, Leamington. Salary, £70. References and testimonials (not originals) to be sent to Rev. Dr. A. Nicholson. Letters replied to only in case an engagement is likely to result.

ORGANIST and CHOIRMASTER WANTED for Trinity Church, Pau. Duties, two services on Sundays and one on Saints' days. Salary for the season (October 1 to June 1), £50. This is a good opportunity for any one wishing to avoid the English winter. Applications to be addressed to Colonel Lane, Lily Hill, Bracknell.

ORGANIST and CHOIRMASTER WANTED, at Midsummer, for St. Paul's Church, Kingston Hill. Resident preferred. Surpliced Choir; Sunday services. Salary, £30. Address, J. A. S., Healey's Library, Kingston Hill.

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A GOOD OPENING exists in a manufacturing town in Scotland for a YOUNG GENTLEMAN who is a good Musician and Performer on Pianoforte and Organ, and is qualified to teach. Apply by letter addressed, D. A., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST.—A Lady desires ENGAGEMENTS for week-day services (occasional or otherwise) in the City, West-End, or S.E. district. Lessons in Harmony and Pianoforte. Choral Accompanist. Address, F. H. P., 28, Surrey Square, S.E.

AN ORGANIST and CHOIRMASTER of experience desires a RE-ENGAGEMENT. An appointment with good opening for a music and stationery business with teaching desired. Good organ and choral service preferred. Successful choir-trainer. Liberal salary. Highest references. Address, T. E. D., Messrs. R. Cocks and Co., 6, New Burlington Street, London, W.

SUMMER HOLIDAYS.—An efficient ORGANIST desires to DEPUTISE during August, in return for use of Apartments, with attendance, for himself and wife. W. L., High Street, Oxford Road, Manchester.

TO the CLERGY, PROFESSORS, and others.—A Gentleman, aged 25, with good testimonials, wishes ENGAGEMENT as ORGANIST or MUSICAL ASSISTANT. Qualifications: organ, piano, harmonium, singing, tuning, and sheet-music trade experience. Musicus, 29, Great Western Terrace, Bayswater.

AN ORGANIST and CHOIRMASTER is open to RE-ENGAGEMENT in London. Address, G. E., 51, Cumberland Street, S.W.

A GENTLEMAN is desirous of obtaining the position of ORGANIST in a Dissenting Place of Worship (the North of London preferred). Could also conduct choir practice, if necessary. Small remuneration would suffice. Apply to X., 40, King's Road, Brownswood Park, Green Lanes, N.

ORGANIST and CHOIRMASTER of some years' experience will shortly be open to a RE-ENGAGEMENT in or near London; has held present appointment nearly 10 years. Good references. Address, Gamba, Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

AN ORGANIST would be glad to EXCHANGE DUTIES in the month of August with any gentleman living at the seaside or other nice place, in England or Wales. Advertiser has a fine organ, and the duties are light. Close to the Crystal Palace. Particulars of A. Carnall, Mus. B., 9, Avington Grove, Penge, S.E.

ORGANIST, &c.—The Organist of St. Mary's, Henley-on-Thames, is open to a RE-ENGAGEMENT. Fine organ essential.

AN ORGANIST and CHOIRMASTER will shortly be DISENGAGED. Good testimonials and references. Address, J. P., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST and CHOIRMASTER desires a RE-ENGAGEMENT in July. Excellent testimonials and references. Address, Cantor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO MUSIC PUBLISHERS, &c.—A Professional Gentleman (a Mus. Doc. of Oxford), holding an Organist's appointment at an important church in the country, being desirous of occupying his time for the future otherwise than in teaching, as well as taking up his residence in London, would be glad to enter into an arrangement with a Music Publishing Firm, as EDITOR, or Overlooker of their Manuscripts for Publication. The highest references can be given. Apply to Oxon, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TUNER WANTED, respectable Young Man with knowledge of repairs. J. Adlam, Wolverhampton.

PIANOFORTE TUNER and REPAIRER WANTED in a provincial town. Permanent situation to a steady, good workman. Apply, with references and stating salary expected, to Delta, Messrs. Novello, Ewer and Co., 1, Berners Street.

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WANTED by a thoroughly competent TUNER, a permanent SITUATION in a good house at out-door work. Country preferred. Good references. Address, F. W., Messrs. Abel and Sons, Northampton.

WANTED, by an experienced Piano, Harmonium and Organ Repairer, a RE-ENGAGEMENT after the 1st of June. Can tune. Address, H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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A SITUATION REQUIRED by a thorough and efficient PIANOFORTE TUNER. Country not objected to. Address, F., 44, Castle Street, Southwark Bridge.

AS FIRST-CLASS TUNER. Advertiser seeks an APPOINTMENT as above. No objection to Scotland or Ireland. Professional testimonial. A. J., 17, Eversholt Street, Camden Town, N.W.

A FIRST-CLASS TUNER, REPAIRER, &c., will shortly be disengaged from one of the best music warehouses in the West of England, where he has held the position of principal. Wishes a RE-ENGAGEMENT. For particulars, testimonials, &c., address, F. T. W. J., 15, Sydenham Terrace, Lower Bristol Road, Bath.

PIANOFORTE TUNER (Broadwood) desires RE-ENGAGEMENT. Town or country. Good references. Address, X. Y. Z., Messrs. Novello, Ewer and Co., 1, Berners Street.

TO PIANOFORTE MANUFACTURERS, &c.—WANTED, INSTRUCTION in PIANOFORTE TUNING, in a good house in London. Address, E. W., 7, Dunstan Road, Kingsland Road.

WANTED, in July, in an Old-established Music Warehouse in Yorkshire, a Young Lady ASSISTANT. Must be accustomed to the trade and able to keep the books (indoors). Also a well-trained gentlemanly Youth as APPRENTICE to the Counter Trade and Tuning. Address, S. M. D., Novello, Ewer and Co., 1, Berners Street, W.

A YOUNG MAN with thorough knowledge of the Music Trade seeks EMPLOYMENT in town or country. Pianist. Address, E. H., 15, Fleming Road, Kennington, S.E.

WANTED, a SITUATION in a Music Warehouse, Sheet Music Department. Good knowledge of the catalogues; also can tune pianos. For references, &c., address, Y. Z., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

A LADY desires an ENGAGEMENT in a Music Warehouse. Plays well at sight. Address, Miss Bryan, Billesdon, Leicester.

INTELLIGENT YOUTH WANTED, as APPRENTICE in a Pianoforte, Music, and Musical Instrument Warehouse. Large town on South Coast. Would learn the ordinary routine of the Music Trade, Tuning, Repairing, &c.; also privilege of practice on large two-manual organ and other advantages. Address, R. D., care of Mr. Wildish, 4, Kennington Cross, S.E.

THE SERVICES of a Gentleman as PIANIST and ACCOMPANIST will be required for the ensuing season by a Musical Society, meeting weekly in the City from October to March, hours from 7.30 to 10.30 p.m. Write, with particulars, references, and remuneration expected (which must be moderate), to G. S., care of Housekeeper, 1, St. Michael's Alley, E.C.

REPRESENTATIVE at AUSTRALIAN EXHIBITION.—A trustworthy Gentleman of good position in the Pianoforte Trade, wishes to represent a firm as above or otherwise. G., Novello, Ewer and Co., 1, Berners Street, London, W.

FOR SALE, a long-established PIANOFORTE and GENERAL MUSIC BUSINESS, the only one in a favourite seaside resort in the West of England, with a good neighbourhood. An unusually favourable opportunity for a young Organist with a fair practical knowledge of the profession. Good tuning connection. Stock to be taken at a valuation. The shop in a leading thoroughfare may be secured for a term of years at a moderate rental. About £400 required. Address C. D., care of Metzler and Co., 37, Great Marlborough Street, London.

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"Showing, we would not *spare* Heaven, as we love it,
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The object of the present essay is to tell this story, which is hitherto but little known in England; and it will form, it is hoped, an appropriate companion to the various editions of the "Requiem," published by Messrs. Novello and Co.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1879.

THE MENDELSSOHN FAMILY.

THE publication of a biography embracing three generations of a distinguished family, and containing records of the lives of every one of its numerous members during that period, appears at the first glance an undertaking so unique, and even in some respects hazardous, as to invite a preliminary inquiry into its *raison d'être*. We refer to the work just issued from the German press (Berlin: B. Behr's Buchhandlung, E. Bock) under the title of "Die Familie Mendelssohn," and from the pen of Herr S. Hensel, himself a member of the family he portrays. Turning to the prefatory remarks of the author, we meet with the following explanatory words regarding the origin of the volumes in question: "The work which I now hand over to the public," says Herr Hensel, "was originally undertaken for a different purpose, and under very different aspects. It was intended to be a biography, not only *of* the family, but *for* the family." This fact, then, while indicating the general treatment of the subject in hand, also accounts for an enormous quantity of family letters, extracts from diaries, &c., having been included in the work, the eminently domestic and private character of which, however interesting to those immediately concerned, cannot be expected to attract the curiosity of even the most prying general reader. Nor, we venture to assert, would the intellectual achievements of a Moses Mendelssohn, about whom so much has already been written, or the literary associations and social attainments of his gifted children, furnish in themselves adequate matter of interest to the present generation of readers to warrant the publication of this "Family Biography," were it not for the brilliant genius and the lovable individuality of the grandson of Moses, Felix, about whom the world can never know too much, and whose enduring popularity, at all events in this country, will ensure also to the records of his ancestry a full measure of sympathy. Since the first appearance in print of the delightful "Reisebriefe," a vast number of biographical details, anecdotes, and "personal recollections" concerning the composer of "Elijah" have been published, exposing his very private life to the public gaze, and while our favourable estimation of his character has gained by the inspection thus afforded, the demand for further information concerning him would seem to be still in advance of the supply. Such being the case, the step taken by Herr Hensel in presenting to the public a work originally compiled for the perusal of his family only needs no further justification. He must not be surprised, however, if the great majority of his readers will pass over entire chapters of the "Family Chronicle," while eagerly seizing upon those portions which may throw a fresh light upon the personality of the composer they revere. Nor will their expectations be altogether disappointed, and it is this phase of the work with which we are here chiefly concerned.

Moses Mendelssohn at once the founder of the family and of its fame, had entered Berlin in 1743, a poor deformed Jewish lad, but endowed with a heart full of noble aspirations, and an insatiable thirst after knowledge. It was these two qualities which supported his moral courage during years of self-denial, bordering upon abject poverty, which followed; it was they which, together with a remarkably clear intellect, eventually raised him to a foremost position among the philosophical minds of the eighteenth century. He became the intimate friend of Lessing, who, as is well known, reproduced and idealized the chief features of the individuality of Moses in his "Nathan the Wise." In the year 1783 he published his most important literary work, written in defence of Judaism and religious freedom, and entitled "Jerusalem," which will ever bear witness to his powers as a logician and great dialectic attainments. But his greatest merit consists in his having, by virtue of his own personality and untiring efforts, prepared the way for the emancipation throughout the kingdom of Prussia of his co-religionists from the social degradation in which they had hitherto been held. This indeed, together with his personal fame, was the priceless legacy which Moses Mendelssohn bestowed upon his children, and which subsequently enabled them to enfold, without official restraint, those various intellectual gifts which added brilliancy to the social and literary circles of Berlin during the first decades of the present century.

Moses had three daughters (of whom the eldest, Dorothea, is most generally known through her marriage with Friedrich Schlegel) and three sons, the second, Abraham, being destined to add fresh lustre to the family name in his son Felix. Abraham thus occupies a middle position between the two great representatives of the family, a fact which he humorously and modestly acknowledged in the words, "Formerly I was the son of my father, now I am the father of my son." And again, on another occasion, he says, "I have often chaffed myself about the fact of my standing between father and son as it were like a hyphen." But there can be no doubt that he was singularly qualified by nature to fill the difficult position in which he was placed, and the responsibilities of which he fully recognised. A banker by profession, he had inherited from the father a mind open to the influence of culture generally, together with liberal and tolerant views of life, while the combined firmness and gentleness of his character made his parental authority to be as cheerfully accepted on the part of his precocious children as it was unquestioned. Having satisfied himself of the reality of his son's genius, he directed his attention, with great practical wisdom, to the course of education to be pursued by him; and it is one of the chief elements of the future greatness of Felix that the various faculties of his mind had been suffered to develop harmoniously from an early age. Thus the self-styled "hyphen" between Moses and Felix becomes a metaphorical expression of no ordinary significance, and Abraham Mendelssohn may justly lay claim to no mean share in the fame of his son. Nor was he deficient in the keen appreciation of the specific art to which the latter devoted himself. "It is often quite inexplicable to me," says Felix in a letter to his father, "how it is possible, without being technically musical, to possess such an exact judgment of music, and if I could put into words what I *feel* in my music as clearly and comprehensively as you do, whenever you speak of it, I should never hold confused talk on the subject again in my life." And on another occasion, Fanny (Felix's favourite sister, and herself an accomplished musician,) expressed in similar terms her surprise at the father's acute judgment in musical matters. The sound artistic opinions held by Abraham, and the excellent practical advice with which, up to the time of his death, he accompanied the rapid onward career of his son, are, moreover, sufficiently well known through the publication of the "Mendelssohn Letters," and do not therefore require to be enlarged upon here. Consistent with the spirit of the age of social and religious "enlightenment"

in which he had grown up, and the tolerant bias of which has been so admirably illustrated in the story of the "three rings" in Lessing's "Nathan," Abraham Mendelssohn decided upon having his children brought up in the Protestant faith, and it was in consequence of this step, Herr Hensel tells us, that he joined the name of his brother-in-law, Bartholdy, to his son, as a distinction from the other branches of the family. How thoroughly the composer of "St. Paul" and the resuscitator of Bach's "Passion Music" had imbibed the spirit of Protestantism, it is needless to point out.

Turning now to the portion of Herr Hensel's work specially referring to Felix, we meet with a considerable quantity of letters written by the composer to his family during different periods of his life, and the great majority of which are here published for the first time. That Mendelssohn was a virtuoso of letter-writing every amateur knows. He threw his whole individuality into his epistolary communications, and while abstaining on principle from the public criticism, so extensively practised by his friend Schumann, his letters are teeming with noteworthy observations and valuable suggestions concerning art and artists, which, if separately collected, would form a most instructive compendium to the musical student. Nor are the fresh-coloured vigour which distinguishes his descriptions of the society in which the writer moves, and his keen enjoyment of the grand aspects of nature, among the least charming characteristics of Mendelssohn's literary style; and these, as in the letters previously published, are again apparent in the volumes before us. So much of interest to the student of the composer's public career and private life is presented in this stage of Herr Hensel's "chronicle," that it is difficult to make a selection, and we must content ourselves with a few extracts taken at random. Passing over the earlier period of the artist's life, in which, among other more or less remarkable incidents, his oft-described visit to Goethe, at Weimar, has a conspicuous place, we find him in the year 1825 visiting Paris, for the first time, in company with his father. The French capital just then combined within its walls a brilliant array of musical artists, such as Cherubini, Rossini, Meyerbeer, Paër, Baillot, Moscheles, Hummel, Kalkbrenner, and many others. But the artistic atmosphere prevailing in those circles, and the general character of the place, were not at all to Felix's liking, greatly to the disappointment of his family, of whom the female members especially had a great predilection for everything French. Thus he writes, in reply to a letter from his sister Fanny: "You speak to me of prejudices and narrow-mindedness. . . . But reflect, I pray you, for a moment. Is it you who are in Paris, or is it I? Then I must be better acquainted with it than you are. Is it my way to be steeped in prejudice when judging of music? But even supposing such to be the case: Is Rode prejudiced when he says to me, 'C'est ici une dégringolade musicale.' Is Neukomm prejudiced, who tells me, 'Ce n'est pas ici le pays des orchestres'? Is Herz prejudiced in saying, 'The public here is only capable of comprehending and enjoying 'variations'? And are ten thousand others prejudiced who speak ill of Paris? No; it is you who are so much predisposed in favour of Paris that you believe my most impartial accounts less than the imaginary conception of it, as an Eldorado, which you have formed in your own mind. Look at the *Constitutionnel*. What do they perform at the Italian Opera except Rossini's works? Look over a music-catalogue. What is published—what will sell—except Romances and Potpourris? Only come here yourself, and hear 'Alceste,' hear 'Robin des Bois,' hear the soirées, hear the performances of the Royal Orchestra, and then judge." The "Robin des Bois" alluded to was Weber's maltreated "Freischütz" in its "arrangement" for the French stage. The letter just quoted is important in showing the strong bias of the lad of sixteen in favour of the serious aspects of his art. Another passage from a letter written about the same time may here find a place. Again addressing his *alter-ego*, Fanny, he says: "Only remember, dear child, that people here do not know a single note of 'Fidelio!' that they look upon Bach as an old wig stuffed with dry learning! I have played the 'Fidelio' overture to Onslow on a very wretched pianoforte, and he was in raptures, scratched his head, instrumentalised the whole in his mind, joined his voice with my playing towards the finish, and, in short, was quite mad. The other day I played, at Kalkbrenner's request, the Organ Preludes in E-and A-minor. They were pronounced to be 'sweetly pretty' by the audience, and one of them remarked that the commencement of that in A minor was exceedingly like a certain favourite duet from an opera by Montigny. My eyes began to see blue and green before them." Felix was never able to overcome the dislike of the musical life of the French capital he had contracted during this first visit. In marked contrast to this stand the impressions he received during his subsequent first stay (in 1829) in this country, where everything, even so undesirable a characteristic as our London fog, seemed to possess a peculiar charm for him. "It is dreadful! it is maddening!" he writes to his parents, "I am baffled and confused! London is the most grandiose, the most complicated monster on the face of the earth. How can I cram together in one letter what I have seen in three days? I can scarcely call to mind the main incidents, and yet I dare not keep a diary for fear of missing something in the meantime." He speaks with enthusiasm of Regent Street, of the crowded thoroughfares, of the life in the city, of the elegance and comfort he meets with, and, last not least, of the beauty of English ladies. On the other hand, the brilliant young artist was received on all sides with unmistakable signs of cordial sympathy and admiration; and no means were neglected on the part of his friends to make his stay an agreeable one in every way. Thus, the foundation was laid for the growing predilection of the composer for England; and this country has, in turn, manifested her gratitude by bestowing upon his works a degree of popularity greater even than that ever accorded to them in his own fatherland. From London, Felix made an excursion to Scotland, accompanied by his friend Klingemann; and the letters directed to his family on this occasion are full of lively descriptions of scenery and humorous adventures. It was here where he received the impressions afterwards laid down in some of his finest compositions.

In the year 1833 Felix came again to England; this time in the company of his father, whose matter-of-fact view of things around him forms an amusing contrast to the enthusiastic ways of the son. "This morning at fourteen minutes past nine," writes Abraham in humorous allusion to the latter, "the sun was just powerful enough to give a yellow tinge to the fog. . . . 'A very fine morning,' said my barber to me. 'Is it?' I asked; and thus I learnt what is meant here by a fine summer morning. . . . Felix is playing the organ at St. Paul's, but I cannot make up my mind to leave the room; when he comes back no doubt he will vow that nowhere are there such beautiful summer days to be met with as in London." In the spring of 1837, Felix was married to Cecile Jeanrenaud, whose acquaintance he had

made during a short residence at Frankfort; and in the autumn of the same year we find him again in England conducting his "St. Paul" at a memorable Birmingham Festival, and receiving such ovations on all sides that, according to his expression, "one needed some fish-blood to prevent one bursting." He was approaching the zenith of his popularity, and the wonder is that the excess of homage and adulation offered him did not in any way affect that sweet simplicity of his nature which is breathed throughout in the letters he wrote to his family till the last. In October, 1843, "A Midsummer Night's Dream," with Mendelssohn's music, was performed for the first time with immense success at Berlin, and we will conclude our reference to Felix's correspondence with an extract from a letter he wrote soon after that event from Leipzig to his sister Rebecka (or, as he familiarly called her, "Beckchen"), then staying at Rome: "My recent stay at Berlin has been a most fatiguing time for me. I had to conduct eleven long rehearsals and four performances in a fortnight . . . and I have hardly anything to talk about except hautbois and trumpets, and they cut but a poor figure in a tale. Twelve numbers there are in "A Midsummer Night's Dream," and the funeral music at Thisbe's death is quite in the manner of my preludes, which have so frequently induced you to a laugh. It is executed by a clarinet, a bassoon, and a drum, but, as already said, it is not easy to put such things into words. Let us hope I shall be able to play it to you in Rhenish Bavaria next summer! . . . I assure you that I have specially regretted your absence during every rehearsal and every performance. It would have been so exactly to your taste, and you would have heartily rejoiced with me at the successful parts, and been angry with me at what went wrong. It is amusing, however, that the Berlin folks are so much surprised and delighted at our old favourite piece of William's; yesterday they gave it there for the seventh time during ten days, and in the morning no tickets are to be obtained anywhere."

Among the remaining letters of different members of the "Mendelssohn Family" which have found a place in these volumes, those written by Fanny are perhaps the most interesting and attractive. She had been the companion of Felix in his earlier studies, and followed his brilliant career, as her letters show, with the intelligent appreciation of an artist as well as with the pride and devotion of a sister. Her death, which occurred in 1847, preceded that of the composer of "Elijah" but by a few months. With these two events the family chronicle closes, and in taking leave of a subject which cannot fail to prove attractive to every English amateur, we will express a hope that in the shortly to be expected English translation of the book the editor will find it advisable to omit such letters and details as can possess no public interest whatever, and which, while forming in the aggregate a conspicuous portion of the entire work, only serve to encumber its otherwise most interesting contents.

COLLECTIONS OF CHANTS

By the Rev. Henry Parr.

Very little has been printed on the Bibliography of Anglican Chants, and that little is not very correct.

Thinking that it might interest some readers to take a chronological view of the principal sources whence our standard Chants are derived, the writer has drawn up a list of the books by which he has mainly worked himself, and which, save three, are on his own shelves.

Very few Chants were published in the seventeenth century. Some of the earliest are in the Rev. John Barnard's "First Book of Selected Church Musick," 1641; E. Lowe's "Directions for the Performance of Cathedral Service," 1664; and the Rev. James Clifford's "Divine Services and Anthems," 1664. All these are Single, and are chiefly harmonised Gregorians.

Appended to the seventh edition of J. Playford's "Introduction to the Skill of Musick," 1674, is "The Order of Performing the Divine Service in Cathedrals and Collegiate Chappels." At p. 4 we have the heading, "These six Tunes are sung in His Majesties Chappel with the Organ to the Psalms, Te Deum, &c. Composed by Mr. John Blow and Mr. William Turner, Gentlemen of His Majesties Chappel." Among the six is that by Dr. Blow in E minor, and that by Dr. Turner in A, which have found places in almost every collection.

With the eighteenth century came a great increase in Chant-music. Double Chants now began to be written. Two of these are found in the Aldrich MSS. at Oxford, assigned respectively to Dr. Turner and B. Isaac. The well-known specimens by W. Morley in D minor, and Rev. L. Flintoft in G minor, were composed about this time, and no doubt came into use in our cathedrals, but were not printed for many years after.

In 1752 appeared "Divine Harmony; or a Collection of fifty-five Double and Single Chants, for Four Voices, As they are Sung at the Cathedral of Lichfield; Compos'd by John Alcock, Organist, Vicar, and Master of the Children of that Cathedral." 8vo.

These are noted in crotchets, and the inner parts are remarkable for their elegance and variety. No. 21 (Single) has been often printed, and has had the ill-luck to be often wrongly assigned, being given to Dr. Aldrich, Hine, and Fussell. It has also been damaged by transposition from C to B flat, and by striking out the appoggiatura in the third measure.*

The first volume of Dr. Boyce's "Cathedral Music," 1760, gives fourteen Chants, most of which are printed for the first time. They have a heavy and awkward appearance, being noted in semibreves. The last is the well-known Double, by J. Robinson, in E flat, which is said to have been a special favourite of George III.

Shortly after appeared "Fifty Double and Single Chants, being the most Favorite as Performed at St. Paul's, Westminster and most of the Cathedrals in England." Printed for C. and S. Thompson. 8vo. Dr. Rimbault styled this "The first printed Collection of Chants," and suggested 1740 as the approximate date (*Notes and Queries*, June 1, 1867). But the book contains three Chants by Battishill, designated "Organist of Christchurch." In 1740 he was only about two years old. There is also one by S. Porter, who at that time was only seven. Besides, Robinson's Chant is attributed to Dr. Boyce, and has the same parts, note for note, as those in his "Cathedral Music," which clearly indicates that it was taken from that work. Thus it would seem that Thompson's Collection can hardly be earlier than 1765. In this we meet with Rev. P. Henley in E, Rev. E. Gregory in E flat, and a pleasing Chant in E flat commonly ascribed to Dr. Alcock, but here assigned to "Mr. Alcock, jun., M.B." This description would not suit the doctor at the above date; it must refer to his son, who was Organist of Walsall about 1770.

* Compilers seem determined to rob Dr. Alcock of his composition. When Dr. Wesley was at work on "The European Psalmist," he consulted the writer on various points as they arose. Among other things he inquired as to the authorship of this Chant. He was told that the writer had the original, and was given such particulars as it was thought must be satisfactory. But when his work came out there was the old blunder again—"Hine, c. 1729."

In 1767 John Wainwright, Organist of the Collegiate Church, Manchester, published an original work styled "A Collection of Psalm Tunes, Anthems, Hymns, and Chants." Oblong folio. It contains six Chants, some of which have been reprinted up to recent times.*

An important compilation by T. Vandernan appeared in 1770, entitled "Divine Harmony: Being a Collection of Two Hundred and Seven Double and Single Chants." Here we first meet with a number of compositions by Travers, Weldon, Battishill, Bellamy, Dupuis, &c.; and there are no fewer than thirty-two by Vandernan himself.

A little after this Dr. Woodward, of Dublin, published his original "Cathedral Music," in folio, which contains eleven Chants. Of the Doubles, that in B flat and that in D are well known. There is also one in C, which has been commonly ascribed to T. Ebdon.

Richard Langdon, of Exeter, edited "Divine Harmony; being a Collection in Score of Psalms and Anthems." 1774; folio. At the end are twenty Chants by various authors, all given anonymously. The first, a Double in F, has usually been considered to be Langdon's own, and has long been popular. The inner parts, as given by Bennett and Marshall, are very pleasing.

Thomas Jackson, Organist of Newark-upon-Trent, published "Twelve Psalm Tunes and Eighteen Double and Single Chants. . . . Composed for Four Voices." An advertisement attached bears date 1780. Oblong quarto. Copies of this are not common, but one is with Mr. Joule, of Southport, and the writer possesses another. The Chants are very good, and were popular in the North of England in former years. Several are preserved in the Collections by Joule and Parr, as well as in Dr. Rimbault's, but are wrongly attributed in the last work.

A notable book of Originals came out in 1785, viz., "Sixty Chants Single and Double, Composed by John Jones, Organist of St. Paul's Cathedral." Oblong 8vo. Among these is an arrangement of the "Grand Chant" as a Double for six voices. Another, unison in D, No. 24, possesses historic interest. It was performed, April 23, 1789, when George III. went in state to St. Paul's to return thanks for his restoration to health and reason. For many years it was constantly used at the annual meetings of the charity children in the Cathedral, and at the anniversary of 1791 was heard by Haydn, who was so pleased with it that he noted it down, suggesting a slight alteration in the last strain, and afterwards said, "This simple and natural air gave me the greatest pleasure I ever received from the performance of music."

John Stafford Smith published "Twelve Chants, Composed for the Use of the Choirs of the Church of England." Oblong 4to. The first is in triple time, and is the earliest instance the writer has noticed in that style.

Dr. Dupuis issued three original sets, viz.:—

"Sixteen Double and Single Chants, as performed at The Chapel Royal, &c., &c." Small oblong. The first Chant is a beautiful and well-known Double in B flat, which has suffered by being brought down to A in most collections.

"A Second Set of Chants, Composed for the Use of His Majesty's Chapel." Same size as the preceding. This contains ten Doubles and two Singles.

"Twenty-four Double and Single Chants, as performed at the Chapel Royal, St. Paul's, &c." Oblong 4to. This includes the first set of sixteen, except two. The author is described as "Mus. Doc." on the title of the third set, but not on the others. This puts the date of that volume subsequent to 1790.

The Rev. Ralph Harrison, of Manchester, edited a large collection of Psalm-tunes, &c., styled "Sacred Harmony," which was long the authority in the North of England. It appeared in two volumes, oblong 4to, the first published in 1786, the second about 1792. In the latter are seventy-two Chants, including many by Alcock, Jackson, &c.

Thomas Ebdon, of Durham, published two folio volumes of original "Sacred Music in Score." At the end of each is a page of Chants not distinguished by originality.

Matthew Camidge, Organist of York Minster, brought out an original book of "Cathedral Music," folio, which includes "Thirty Chaunts, Single and Double." Two of the Doubles, A unison and D unison, were long popular.

Many years after Camidge published "Twenty-four Original Psalm and Hymn Tunes," to which "The Author has subjoined Twenty-four of his own Double Chants, never before published." The volume is 8vo.

In 1795 appeared "Sixty Chants, Single & Double; also Twelve Sanctus's in Score, compos'd by the Choirsters of St. Paul's Cathedral." Oblong 8vo.

"Twenty Double Chants, Composed by Joseph Kemp, Opera III.," came out early in the present century.* Oblong 8vo, or 12mo. Three of these are in triple time.

A well-known collection by Dr. Beckwith appeared in 1808, entitled "The First Verse of every Psalm of David, with an Ancient or Modern Chant in Score." Folio. This contains a great many by the compiler. The harmony is not good.

John Marsh, the celebrated amateur of Chichester, published "Twenty-four new Chants in four parts." Oblong 4to.

He also edited "The Cathedral Chant Book. Being a Collection of near Two Hundred of the most popular and approved Ancient and Modern Chants." Oblong 4to. This is a valuable work, and reliable in the main. It has compositions by Jackson of Exeter, Attwood, Russell, and others, which are printed for the first time.

"Dr. Camidge's Chants, as used in York Cathedral," were published in folio, being a portion of his original "Cathedral Music." They are sixty in number, all Double. Among them is one in E, printed in various collections anonymously as "York Chant." Dr. Rimbault, in his "Family Chant Book," wrongly assigned it to Thomas Wanless, Mus. Bac.

Dr. J. Clarke, afterwards Clarke-Whitfeld, edited "A Selection of Single & Double Chants, with Kyrie eleeson, Sanctusses, &c., Ancient and Modern, in Score." Two volumes, oblong 4to. This contains fifty-six Singles and fifty-one Doubles.

"A Collection of Chants as Used at Christ Church Cathedral and St. John's College Chapel, Oxford," was edited by William Cross, Organist of Christ Church, &c. Oblong 4to. It is but a poor affair, justifying Mr. Havergal's remark: "Cross was a good organist, but no musician."

George Cleland, Organist of St. Mary's Chapel, Bath, edited "A Selection of Chants, never before published. Together with a Sanctus and Kyrie eleison." 1823; oblong 4to. This gives some good compositions by Dr. Pring, Spofforth, &c.

* J. Wainwright left many other Chants in MS., which are now in the writer's possession. Some of them were printed for the first time in Parr's "Psalmody."

* It must have been before 1808. Dr. Kemp graduated Mus. Bac., Cantab., 1808, and Mus. Doc. 1809.

Thomas Hallwood, Conductor of the Choir at St. Peter's, Liverpool, about 1820 published an original work, "Fifty Psalm and Forty Chant Tunes. Sett for Four Voices." Oblong folio, Several of these had a local popularity within the writer's recollection.

"Cathedral Music, in Score, Composed by Mr. Samuel Porter, late Organist of the Cathedral of Canterbury," was published after the author's death by his son, the Rev. W. J. Porter. Folio. It contains nine Chants.

"Chants, Single and Double, with a Sanctus," was published by the author, the Rev. C. I. Smyth, Minor Canon of Norwich. Oblong 4to. It contains fifteen Chants.

Michael Maybrick, Organist of St. Peter's, Liverpool, published many original Chants, and seems to have originated the Quadruple species.* His first set appeared in 1825 as "A Collection of Chants Composed and Arranged for Four Voices." Oblong 4to. This contains two Quadruples, twenty-eight Doubles, and eleven Singles.

His second set came out about 1838 as "A Collection of Quadruple, Double, & Single Chants, Responses, Gloria Patris, &c." Oblong 4to. It gives eight Quadruples, twenty Doubles, and twelve Singles. Each of the Quadruples has a Single in similar style, designed for the "Jubilate."

The Rev. R. P. Buddicom, Incumbent of Everton, Liverpool, formed a selection of music for his church in 1827 styled "One Hundred Psalm & Hymn Tunes with Chants . . . For the Organ or Piano Forte." Oblong 4to. The musical editor was C. H. Wilton, a well-known local musician. It contains thirty-eight Chants, four by Wilton himself. Among the others is an authentic copy of an elegant Double in E by James Salmon, of Liverpool (husband of the celebrated vocalist), which has been misrepresented and misattributed in a marvellous manner. The worst version of all is that in Goss's Collection, No. 159, where it is ascribed to Coombs. The true form is repeated in Parr's "Psalmody."

We now come to the grand Oxford Collection, which appeared in 1829 as "Cathedral Chants. Edited by Alfred Bennett, Mus. Bac. . . . and William Marshall, Mus. Bac. . . ." Folio. This contains forty-nine Singles and a hundred and eighty-two Doubles. The old Chants are given with great fidelity, and the harmony, where it is the editors', is classical. Many of the new compositions, by Jacobs, West, Woodgate, &c., are very beautiful. There are eleven originals by Bennett, and ten by Marshall. Prefixed are Memoirs of the Composers. This book is greatly superior to its predecessors, and has not been equalled by its successors.

"The Liverpool Chant Book. A Collection of Original Chants, Arranged for Four Voices," was edited by Edward Woodward, of Liverpool, in 1835. Oblong 4to. It contains sixty-eight Chants, contributed by twenty-five local organists and musicians.

"An Evening Service, and a Hundred Antiphonal Chants, Composed by the Rev. W. H. Havergal, A.M.," appeared in 1836. Folio. Many of these Chants are very pleasing, and some very ingenious; but their author lived to be ashamed of their style as too florid. There are some useful introductory remarks.

"A Collection of Chants, Sanctuses, and Responses," edited by William Hawes, came out in numbers about 1836. Folio. It contains a hundred and forty-four Chants.

J. M. Coombs, the younger, Organist of Chippenham, brought out "A Collection of Sacred Music," in folio, about 1835. It contains fifty-one new Chants by J. W. Windsor, W. Linley, Rev. O. T. Linley, T. Field, Rev. G. Mullins, Rev. C. Hoyle, and others, besides Coombs himself. Many of these are very good.

"Chants, Ancient and Modern, in Score," edited by John Goss, appeared in 1841. Folio. This contains two hundred and fifty-one compositions, including several old ones not in Bennett and Marshall. But the new contributions are every way inferior to those in the other work, and the arrangement of some standard ones is much less satisfactory.*

Dr. Crotch published "A Collection of Single and Double Chants," composed and arranged by himself. 1842; oblong 4to. This contains seventy-four pieces, many of which had appeared in earlier collections. Those which the Doctor arranged for Bennett and Marshall are here given with more or less difference in the harmony, and the alterations do not seem to be improvements.

Dr. Rimbault edited "Cathedral Chants of the XVI., XVII., & XVIII Centuries." 1844; 4to. This is a very beautiful volume and, as a library book, leaves nothing to be desired; but it has some considerable errors. Among the biographies we read of "— Wainwright, a composer of glees about 1790." The person intended was John Wainwright, who died 1768; the "composer of glees" was his son. There is a memoir of W. Jackson, of Exeter, though the book contains nothing by him; the Chants bearing his name are by T. Jackson, of Newark, of whom Rimbault, like his friend Dibdin, was profoundly ignorant. The name "Humphrey" is spelled "Humphries"—a vulgarism which should not have dropped from the pen of a learned and elegant antiquary. At No. 24 Dr. Alcock is robbed to give to Dr. Aldrich Nos. 25 and 29 are the same Chant, though assigned to two different composers! No. 23, by Dr. Turner, is wrongly attributed to Dr. Aldrich, and in the fifth measure has a fourth to the bass, of which neither of those authors was ever guilty. Many other slips might be noted, but the above may suffice to show that the Doctor's book is not entitled to the confidence which might seem due to his reputation.

"The Chanter's Hand-Guide . . . with Three Hundred and Seventy-three Cathedral Chants . . . Edited by Joseph Warren," appeared in 1850. 4to. This is an important collection. Mr. Warren had the honesty and modesty to allow the old Chants to stand as they were already known, and many new ones were contributed. But he refers some to original sources which had been in print long before. Thus, on pp. 57 and 98 are Chants by Dr. Pring stated to be "now first published." They were printed in Woodward's "Liverpool Chant Book" about 1835. So Salmon in E, which he calls "Bath Chant," on page 49 is said to be "now first published from a MS. in the editor's possession." But it had appeared, with some variation, in at least six earlier collections.

It is not within the design of this article to enumerate publications of a later date. Their name is "legion," and it is a duty to warn the student against placing reliance on their representations. Let him never accept a modern copy of a Chant without inquiry as to its origin. The above catalogue may assist him in the search after truth.

* Maybrick intended his Quadruples for the "Te Deum." The form may be open to criticism, but is surely preferable to the absurd jumble of Single Chants inflicted nowadays on some congregations as a "Chant Service." Anything must be better than that.

* A comparison of the parts to Boyce, No. 49, Langdon, No. 58, Randall, No. 75, and Jolly, No. 150, Bennett and Marshall, with those in the above work, will justify this observation.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. VI.—MENDELSSOHN (*continued from page 257*).

LAST month we left Mendelssohn in Rome, delighted with the country and the people and the atmosphere of art which, however tainted by modern decadence, was to him as the breath of life. In Rome we now rejoin the young musician at a moment (February 8, 1831) when the sun is brightly shining, and all things speak of happiness and joy. The Eternal City still appears to Mendelssohn as an enchantment. "Oh! that I could enclose for you in this letter," he exclaims, "only one quarter of an hour of all this pleasure, or tell you how life actually flies in Rome, every minute bringing its own memorable delights! It is not difficult to give fêtes here. If the simple architectural outlines are lighted up, the dome of St. Peter's blazes forth in the dark purple atmosphere, calmly shining. If there are fireworks, they brighten the gloomy solid walls of the Castle of St. Angelo, and fall into the Tiber. When they commence their fantastic fêtes in February, the most lustrous sun shines down upon them and beautifies them. It is a wondrous land." But all this new experience and this protracted dwelling in the shadow of the gigantic past seems to have made, in one respect at any rate, no change in Mendelssohn. He remained as self-conscious as ever. We have seen how, on setting out from home, he fancied himself the object of everybody's envy; and how, on entering Italy, he was the Prince and the whole land *en fête* in his honour. So at Rome, where, because the solemnities incident upon the election of a new Pope coincided with his birthday, the young master took them all to himself. It may be said that this was done in joke; to which the only possible reply is that nobody supposes it to have been done in earnest. But a jest is as indicative of character as a serious action, and the fact must not be overlooked that, in the midst of grave historic events, the thought (sportively) occurred to Mendelssohn, "All this on my account." The second of February witnessed the proclamation of the new Pope. "All the bells in Rome were ringing," said our master, "and there was firing of cannons, and flourishes of trumpets and military music. This was the eve of my birthday." On the morrow Gregory XVI. went to St. Peter's, and Mendelssohn went also. "I followed the crowd down the long street to the Piazza, which looked finer than I had ever seen it, lit up brightly by the sun, and swarming with carriages, the Cardinals in their red coaches driving in state to the sacristy, with servants in embroidered liveries, and people innumerable, of every nation, rank, and condition, and high above them the dome and church seeming to float in blue vapour. And I thought that Capellari (the Pope) would appropriate all this to himself when he saw it, but I knew better. It was all to celebrate my birthday, and the election of the Pope and the homage was a spectacle got up in my honour." Further on we read more in the same strain: "The following day they worked very hard at scaffoldings, platforms, and stages for the Carnival; notices were posted up about the horse-races, and specimens of masks were displayed at the windows, and (in celebration of the day following my birthday) the illumination of the Dome and the Girandola were fixed for Sunday." Cannot we see through all this imaginativeness into the soul of the writer? To me it is clear enough that though the Pope was a great man in the capital of the Papacy, there was a good-looking young fellow from the banks of the Spree who secretly thought himself a greater.

Within a month from the date of the Roman festivities, the chronic tyranny of Papal government was protested against by an outbreak at Bologna. Then followed a sort of "reign of terror" in Rome, to which Mendelssohn referred in very guarded language, out of respect, perhaps, for the inquisitive habits of the Holy Father's post-office. We know that at the time Rome was held down and half-strangled by soldiers, police, and savage peasants imported from the Campagna; but the cautious German musician only permitted himself to say: "Rome is considerably changed, and neither so gay nor so cheerful as formerly. Almost all my acquaintances are gone; the promenades and streets are deserted, the galleries closed, and it is impossible to gain admittance into them. News from without almost entirely fails us (for we saw the details about Bologna first in the *Allgemeine Zeitung* yesterday); people seldom or never congregate together; in fact, everything has subsided into entire rest." By the way the expression "entire rest," applied to the state of Rome in March, 1831, suggests that Mendelssohn would have made an admirable diplomatist. It must have caused the face of the Pope's head-policeman—who doubtless read the letter—to relax into a grim smile. How far he sympathised, if at all, with the Italian revolutionists Mendelssohn by no means allowed to appear. Still, there is reason to believe that he was on their side, and some of it may be found in his remarks on the behaviour of the German painters, who took very decided precautions against danger: "The German painters are really more contemptible than I can tell you. Not only have they cut off their whiskers and moustaches, and their long hair and beards, openly declaring that as soon as all danger is at an end they will let them grow again, but these tall, stalwart fellows go home as soon as it is dark, lock themselves in, and croak in solitude. They call Horace Vernet a braggart, and indeed he is very different from these pitiful fellows, whose conduct at this time makes them intolerable to me." All this as a *pose* is highly effective, no doubt; but there is something to be said for the painters, who, though living in Rome, did not care to be treated as Romans. The sacrifice of one beard lasts only till another grows, and the dungeons of St. Angelo were neither discriminating as to nationality nor prompt to disgorge their prey. It is probable, therefore, that Mendelssohn's countrymen, if they knew anything of his cheap heroics, treated them very lightly.

Our master was a close and interested observer of the magnificent rites incident to Holy Week, and sent home full and glowing descriptions not only of their character, but of their effect upon himself. Here we come upon a striking example of the precocious ripeness of Mendelssohn's intellect. Most other young men of twenty-one would have admired this and laughed at that, according as the fancy struck them, taking only the partial and superficial view incident to youth. But Mendelssohn approached the matter like a philosopher. He looked at the Roman Holy Week with an all-embracing eye, that is to say, he judged the show by its *ensemble*, and the religious ceremony by its impressions, not inquiring, in the one case, as to the fitness of every detail; nor, in the other, as to the absolute verity of every rite and article of belief. His own words deserve quotation, inasmuch as they give us a clear and pleasant view of the young master's judicial mind: "People have often both zealously praised and censured the ceremonies of Holy Week, and have yet omitted, as is often the case, the chief point—namely, its perfection as a complete whole. . . . Many others have given the mere music and been dissatisfied, because external

adjuncts are required to produce the full effect. Those persons may be in the right; still, so long as these indispensable externals are there, and especially in such entire perfection, so long will it impress others; and just as I feel convinced that place, time, order, the vast crowd of human beings awaiting in the most profound silence the moment for the music to begin, all contribute largely to the effect, so do I condemn the idea of deliberately separating what ought in fact to be indivisible in order to hold up a certain portion to depreciation. That man must indeed be unhappy on whom the devotion and reverence of a vast assemblage do not produce a corresponding impression of devotion and reverence, even though they were worshipping the Golden Calf; let him alone destroy this who can replace it by something better. It matters not whether one person repeats it from another, whether it arise from its established reputation, or whether it be merely the effect of imagination. It suffices that we have a perfect totality which has exercised the most powerful influence for centuries past, and still exercises it, and therefore I reverence it, as I do every species of real perfection. I leave it to theologians to pronounce on its religious influence, for mere conjectures on that point are of no great value. There is more to be considered than the mere ceremonies. For me it is sufficient, as already said, that in any sphere the object should be fully carried out, so far as ability will permit, with fidelity and conscientiousness, to call forth my respect and appreciation. Thus, you must not expect from me a formal critique on the singing, as to whether they intoned correctly or incorrectly, in tune or out of tune, or whether the compositions are fine. I would rather strive to show you how the whole thing cannot fail to make a solemn impression, and how each detail contributes to this result, and as last week I enjoyed music, forms, and ceremonies, without severing them, revelling in the perfect whole, so I do not intend to separate them in this letter." It is impossible to overlook the fairness and wisdom of these remarks, coming as they do from one who was neither religiously nor intellectually in accord with the subject. That Mendelssohn's highly emotional nature was deeply touched seems clear enough. The spectacle and its associations moved him to the bottom of his soul, and one can almost see him struggling to repress rhapsody when writing to his friends at home, upon whom perhaps high-flown expressions would have had an uneasy effect. But he cannot prevent our seeing all the eagerness and delight with which he followed the various acts of the great ecclesiastical drama. Day after day he witnessed, so to speak, the rise of the curtain, and, despite hunger, thirst, and fatigue, he saw also its fall, even then retaining enough energy to "follow the Cardinals home." On one occasion he shows himself to us in the church. Where, does the reader think? Why, on the top of a ladder, which he had climbed, as Zaccheus climbed the fig-tree centuries before. Here are his words: "I must not forget to tell you that on the Thursday, when the 'Miserere' was about to begin, I clambered up a ladder leaning against the wall, and was thus placed close to the roof of the chapel, so that I had the music, the priests, and the people far beneath me in gloom and shadow. Seated thus alone, without the vicinity of any obtrusive stranger, the impression made on me was very profound." Cannot we picture that bright, eager face gleaming, "as it had been the face of an angel," from among the shadows high up in the sacred fane?

In the midst of all his rapture, Mendelssohn did not forget to be critical, and his letter to Zelter describing the Holy Week music is an admirable example of discriminating judgment. It serves, moreover, to give us an insight into the young master's opinions on some matters still debated with interest. For example, we see him out of all patience with the traditional ancient and venerable manner in which the Psalms were chanted: "I cannot help it, but I own it does irritate me to hear such holy and touching words sung to such insignificant and dull music. They say it is *canto fermo*, Gregorian, &c.; no matter. If at that period there was neither the feeling nor the capacity to write in a different style, at all events we have now the power to do so, and certainly this mechanical monotony is not to be found in the scriptural words. They are all truth and freshness, and, moreover, expressed in the most simple and natural manner. Why then make them sound like a mere formula? and in truth such singing as this is nothing more. The word 'Pater' with a little flourish, the 'meum' with a little shake, the 'ut quid me'—can this be called sacred music? There is certainly no false expression in it, because there is none of any kind, but does not this very fact prove the desecration of the words? A hundred times during the ceremony I was driven wild by such things as these; and then came people in a state of ecstasy, saying how splendid it had been. This sounded to me like a bad joke, and yet they were quite in earnest." We can gather from the foregoing how impatient Mendelssohn's fresh young mind was of the fossils of ecclesiastical music, but it will repay us to look further, and learn his opinion upon the Catholic rendering of the "Passion"—that curious division of the sacred narrative among three priests and a choir, from which results a something that is neither story nor drama. "'The Passion from St. John' was sung, composed by Vittoria, but the words of the people in the chorus alone are his, the rest are chanted according to an established formula whereof anon. The whole appeared to me too trivial and monotonous. I was quite out of humour, and, in fact, dissatisfied with the affair altogether. One of the two following modes ought to be adopted. The 'Passion' ought either to be recited quietly by the priest, as St. John relates it, in which case there is no occasion for the chorus to sing 'Crucifige eum,' nor for the alto to represent Pilate; or else the scene should be so thoroughly realised, that it ought to make me feel as if I were actually present, and saw it all myself. In that case Pilate should sing just as he would have spoken, and the chorus should shout out 'Crucifige' in a tone anything but reverent; but then by its absolute truthfulness and the subject it represents, such singing becomes sacred music. In such case I require no undercurrent of thought when I hear music, which to me is not, as they style it here, 'a means of exciting devotion,' but a distinct language, speaking plainly to me, and the sense is expressed by and contained in the words. This is the case with the 'Passion' of Sebastian Bach; but as they sing it here it is very imperfect, being neither a simple narrative, nor yet a grand solemn dramatic truth. The chorus sings 'Barabbam' to the same sacred chords as 'et in terra pax.' Pilate speaks exactly in the same manner as the Evangelist, and if the voice that represents our blessed Saviour commences always *piano*, in order to have one definite distinction, yet when the chorus breaks loose, shouting out their sacred chords, it seems entirely devoid of meaning." It is interesting, seeing what the writer afterwards became, to note this protest of revolutionary youth against conservative age. Mendelssohn here represents one of the two great forces whose resultant is humanity and human things as we find them. But it is probable that, albeit a philosopher, he gave no due weight to the considera-

tion that the Christian church must not be judged by theories which determine and regulate ordinary progress. As a rule, national and social institutions move from rude beginnings to perfected endings. Their halcyon days lie in the future, whereas it is to the past that the Church looks for its model; every rite and doctrine being valued according to its antiquity and its nearness to the time when the first rays of the "Sun of Righteousness" lit up the earth. It is of no use, therefore, for Mendelssohn or any other to judge the ancient music of the Church by ordinary standards. It may be uncouth and even barbarous in comparison with modern art, but it comes down through the ages from the Saints and Fathers, and that is enough for reverent acceptance and jealous conservation.

From Rome, Mendelssohn went to Naples, and did the usual round of sight-seeing, as well as some work on his "Walpurgis-Night" and "Italian" symphony; the slow movement of which was written in the shadow of Vesuvius. The master's Neapolitan letters are graphic and interesting sketches, but, as they throw little light upon his character, this is no place to examine them. In June (having left Rome in April) Mendelssohn went back to the Eternal City, and there wrote an epistle to his parents full of the gravity and thoughtfulness with which he knew so well how to placate those stern if loving censors. Some observations in this document are worth noting. For instance, comparing, or rather contrasting, Rome and Naples, he said: "I cannot express how infinitely better I love Rome than Naples. People allege that Rome is monotonous, of one uniform hue, melancholy, solitary. It is certainly true that Naples is more like a great European city, more lively, more varied, and more cosmopolitan, but I may say to you confidentially that I begin gradually to feel the most decided hatred of all that is cosmopolitan; I dislike it just as I dislike versatility, which moreover I rather think I do not much believe in. Anything that aspires to be distinguished, or beautiful, or really great, must be one-sided, but then this one side must be brought to a state of the most consummate perfection, and no man can deny that such is the case at Rome." Considering how versatile Mendelssohn himself was, and the pains his father had taken to make of him an Admirable Crichton, the words just quoted have a significance other than appears on the surface. At twenty-one Mendelssohn was beginning to learn that supremacy belongs to the man of one pursuit, and that every branch of knowledge and form of labour is so exigent as to refuse distinction where the candidate does not serve it with all his heart and soul, and mind and strength. In the same letter Mendelssohn gives a personal experience by way of accounting for the incurable laziness of the Neapolitans. He could not work in Naples. "Everything inspired me with a wish to be idle, and to lounge about and sleep; yet I was constantly saying to myself that this was wrong, and striving to occupy myself and to work, which I could not accomplish." The master's usually active mind could not comprehend this phenomenon till after examination, and then Mendelssohn found a bond of union between himself and the indolent lazzaroni—a bond due entirely to the influence of climate and natural surroundings. Nature made everybody lazy at Naples, and the aristocracy were one with the lazzaroni on the point. "The atmosphere is suitable," wrote the composer, "for grandees who rise late, never require to go out on foot, never think (for this is heating), sleep away a couple of hours on a sofa in the afternoon, then eat ice, and drive to the theatre at night, where again they find no subject for thought, but simply pay and receive visits. On the other hand, the climate is equally suitable for a fellow in a shirt, with naked legs and arms, who also has no occasion to exert himself, taking his afternoon's siesta stretched on the ground, or on the quay, or on the stone pavement—the pedestrians step over him, or shove him aside if he lies right in the middle. He fetches his *frutti di mare* himself out of the sea, sleeps wherever he may chance to find himself at night; in short, he employs every moment in doing what he likes best, just as a brute does." It is said that the white man in America approximates more and more to the physical type of the Red Indian, and here Mendelssohn found himself becoming aboriginal: "I felt languid, disinclined for all that was serious; in fact, lazy. I lounged about the streets all day with a morose face, and would have preferred lying on the ground." And he was not pleased with himself in consequence. "I can perfectly conceive that it must be so, and why wolves howl, still it is not necessary to howl along with them." Perhaps he dreaded being reduced to the condition of Donizetti, who "finishes an opera in ten days; to be sure it may be hissed, but that does not matter, for it is paid for all the same, and he can then go about amusing himself." From such a fate, speedy departure out of the City of Indolence saved him, and soon the healthier atmosphere of Rome restored his wonted briskness.

On his way back to the Alps, Mendelssohn halted at Florence, and there wrote to his sisters a remarkable and pathetic letter which gives us a real insight into his nature. He spoke first of a visit to the picture gallery in the Palazzo degli Uffizi, and above all of a painting by Fra Bartolommeo. "The figures are about two-thirds of a finger-length in size, but finished in the most exquisite and consummate manner, with the most brilliant coloring, the brightest decorations, and in the most genial sunshine. You can see in the picture itself that the pious master has taken delight in painting it, and in finishing the most minute details." Here, surely, we have an outcome of Mendelssohn's own artistic sensitiveness. He who could never finish in a manner "exquisite and consummate" enough for his own exacting taste recognised a true brother in Fra Bartolommeo, and his whole soul went out in sympathy with qualities akin to his own. But the pathos to which reference has been made is found later, when Mendelssohn begins to speak of a portrait of Raphael by Raphael himself. We can all understand, without taking much thought, why the German musician should have been in especial sympathy with the Italian painter. They had many points in common—an attractive personality, brilliant genius, profound devotion to art, and a certain parallelism of fate. Mendelssohn, even in his first youth, must have been, so to speak, unconsciously aware of this; and we can understand with what emotion he stood before the canvas on which he whom kings delighted to honour has given his own conception of himself. "Raphael's portrait is nearly the most touching picture I have seen by him. In the centre of a large rich screen, entirely covered with portraits, hangs a small solitary picture, without any particular designation, but the eye is instantly arrested by it. This is Raphael—youthful, very pale and delicate, and with such outward aspirations, such longing and wistfulness in the mouth and eyes, that it is as if you could see into his very soul. That he cannot succeed in expressing all that he sees and feels, and is thus impelled to go forward, and that he must die an early death—all this is written on his mournful, suffering, yet fervid countenance; and when looking at his dark eyes,

which glance at you out of the very depths of his soul, and at the pained and contracted mouth, you cannot resist a feeling of awe." One cannot resist a feeling, in view of this passage, that Mendelssohn read Raphael in the light of his own being; we all do this by others oftener than we know. Those "outward aspirations," that "longing and wistfulness," that inability to express "all that he sees and feels," that impulse to "go forward," and that foreboding of an early death, belong as much to Mendelssohn as to Raphael; and in describing the painter the musician depicted himself.

One other of the letters from Italy remains to be noticed, and it is valuable as having a direct reference to Mendelssohn's art, and his position with regard to it. A certain Frau von Pereira had written from Vienna asking our young master for music in illustration of a well-known poem "Napoleon's Midnight Review." Mendelssohn thought the matter over, but his artistic conscientiousness would not permit him to undertake the work. In the first place he had no sympathy with it. "I take music in a very serious light, and I consider it quite inadmissible to compose anything that I do not thoroughly feel. It is just as if I were to utter a falsehood, for notes have as distinct a meaning as words, perhaps even a more definite sense." In the next place descriptive poems are not good subjects for music: "Now it appears to me almost impossible to compose for a descriptive poem. The mass of compositions of this nature do not militate against this opinion, but rather prove its truth, for I am not acquainted with a single work of the kind that has been successful. You are placed between a dramatic conception or a mere narrative; the one in the 'Erl König' causes the willows to rustle, the child to shriek, and the horse to gallop. The other imagines a ballad-singer, calmly narrating the horrible tale as you would a ghost story, and this is the more accurate view of the two; but it does not suit me, the music stands in my way. My imagination has far more play when I read such a poem quietly to myself, and imagine the rest, than when it is depicted or related to me." Of course Mendelssohn could have written descriptive music to the verses *à la* Liszt's "Mazeppa," &c. "I might have introduced a very novel rolling of drums in the bass, and blasts of trumpets in the treble, and have brought in all sorts of hobgoblins. But I love my serious elements of sound too well to do anything of the sort, somewhat like the paintings in juvenile spelling-books, where the roofs are coloured bright red, to make the children aware they are intended for roofs." Here speaks the true artist, but, were Mendelssohn living now, what would he say? Would he tell us that illustrated spelling-books are our only study, and that we are all children in our love of vermilion roofs?

Next month we shall accompany Mendelssohn on his journey home from the Land of Sunshine, and mark how acquaintance with men and things had changed him for the better.

(*To be continued.*)

FREE AND CHEAP CONCERTS FOR THE PEOPLE.

By HENRY C. LUNN.

THE readers of our journal will remember how often and how earnestly we have urged upon those art-lovers who have the means at their command, the advisability of using some portion of their capital, so that during their lifetime they may have the pleasure of finding it return a satisfactory dividend of honour. That this may be done in various ways has been proved by the number of those who have, both privately and publicly, founded scholarships for the education of the musically gifted, who, but for such timely aid, might remain for ever unknown, and also by those who by their warm patronage have materially aided in the establishment of large choral bodies in many parts of England. But the Mayor of Birmingham, Mr. Alderman Jesse Collings, has initiated a project so truly benevolent in its object, and so powerful in its effect upon the art, as to call forth the gratitude of all who desire the spread of music amongst the masses. It is of course good to talk to the working-man of the humanising power of the art, to place within his reach the best works of the great masters, to accustom him to speak of the standard compositions in music as of the standard compositions in literature, yet how can he grow to the knowledge and love of these creations when the difficulties of hearing them are almost insurmountable? The Mayor of Birmingham, then, with the true feeling of a philanthropist and the energetic action of a practical man, has instituted a series of four Concerts at the Town Hall (the last of which was given on the 24th ult.), to which he invited working-men and their families, issuing tickets admitting them free of expense, and merely indicating his wish that when they could not be used they should be returned, so that no place in the Hall might be vacant. And now, to show what excellent taste has been displayed in carrying out this enterprise, let us put on record a few of the details. In the first place the tickets for the four Concerts, 12,000, were sent in batches of six, eight, and ten to the various manufacturers in the town, accompanied by a circular, from which we quote the following address: "It is to be regretted that in this town no opportunity exists for hearing high-class music except by payments which are so high that they place this privilege out of the reach of the majority of our townspeople; and it consequently happens that the popular taste for music remains undeveloped, and the pure delight and absolute usefulness of good music are both comparatively unknown and unenjoyed. I therefore propose to invite to these concerts those persons who from various reasons are unable to obtain the enjoyment of listening to high-class music, in the hope not only of affording an evening's pleasure to a large number of people, but also that from these concerts something permanent may grow, which may result in bringing good music within the reach of all classes." It must also be said that programmes of these concerts were distributed gratuitously at the doors; and that, as a record of the event, each visitor was allowed to retain his ticket, which was simply in the form of an elegant invitation card. Now, it has often been said that what are termed "concerts for the people" must necessarily contain a very large proportion of common-place and "sensational" compositions adapted to the taste of those who are incapable of appreciating good works. This principle we have always combated and shall continue to combat whenever opportunity offers; but far better than all theorising upon the subject is the practical proof given us by the Mayor of Birmingham that the very music that the "people" are, as a rule, debarred from is precisely that which they most want to hear. Acting upon this truth, then, the selections have included excerpts from the "Messiah," "Judas Maccabæus," the "Creation," "St. Paul," and other standard works, the choruses being given by the Birmingham Festival Choral Society, under the direction of Mr. W. C. Stockley, and the solo vocalists being in every instance thoroughly capable of rendering the music entrusted to them. In addition to these vocal pieces, several orchestral compositions have been contained in the programmes, the Over-

tures to "Oberon" and "Semiramide," the Allegretto from Mendelssohn's "Hymn of Praise," and the introduction to the third act of "Lohengrin," being amongst the works chosen. Speaking of the reception of the music by an audience, be it remembered, composed almost exclusively of working-men and their families, the *Birmingham Daily Mail* says, "the applause which greeted each item was a sufficient proof that the generosity of Alderman Jesse Collings was warmly appreciated." When to this we add that at the conclusion of the entertainment "three cheers were called for the Mayor, and loudly responded to," it will be seen that the audience wished not only to thank the munificent donor of these concerts for his gift, but to prove to him that they had found the gift fully worthy of their acceptance.

Much has been said and written in the present day about "Musical Education"; and it seems almost to have been brought as a charge against those whose life is spent in daily drudgery that when they hear music they care only for the inferior specimens. But is this not very like telling a poor working-man that he prefers beer to wine and foul air to pure air, simply because he drinks the beverage he can afford, and lives in some close and confined tenement the rent of which he can just contrive to pay out of his scanty wages? Some time ago we related our conversation with an artisan who was listening to the music outside the cathedral at one of the Three Choir Festivals. To him, evidently, being *inside* the cathedral was a thing not to be for a moment thought of. "The Festival's not for such as us," he said, as if he had thoroughly made up his mind to be content with the state of life in which he had been placed; but there could not be two opinions as to his desire to hear the great works; and if an Alderman Jesse Collings had resided in that town, he might not only have made this one man supremely happy, but—to our own knowledge—a very large number of his fellow-workmen. May it not be earnestly hoped, then, that the example set in Birmingham will be followed in many other towns? We hear much of idleness, of intemperance, and even crime in the large manufacturing districts; and it is of course good that stringent repressive measures should be enforced. But Mayors and Corporations have large powers to attract towards good, as well as to deter from evil; and music in its direct influence upon all classes of society is now universally admitted to be one of the most important agents in civilisation. Free concerts of high-class music would indeed be a boon to many who are now compelled to seek excitement either from the public-house or the low music-hall; and we are convinced that wherever they are instituted they will be fully valued.

Pending, however, the establishment of concerts without any charge for admission, it would be good to encourage the growth of those where merely a nominal sum is charged for tickets; and we are happy to say that we have now a prospectus before us which contains the welcome intelligence that in the metropolis a committee has been formed to carry out this project, and in various parts of London concerts on this plan have already taken place. Instead of hiring one of our principal concert-rooms, as at Birmingham, however, and inviting the people to come to the music, it appears to be thought better to take the music to the people, and concerts therefore have been given in Whitechapel and Chelsea to crowded audiences. The prospectus of this Association, which is termed the "People's Concert Society," announces that "a series of concerts will be arranged to take place every winter, to be repeated at different centres in London," and that "as a general rule, as much time will be devoted to instrumental music as to vocal. The prices of admission will in all cases be very low, varying probably from twopence to a shilling." Concerts have also been given on Sundays, no charge being made for admission; but voluntary contributions were invited from the audience, and we are informed that the invitation was liberally responded to. The programmes of these entertainments have been uniformly of a high character, the express object of the Society being, as is declared in the prospectus, "to increase the popularity of good music," and there is every hope that the appeal for funds to continue this praiseworthy work will meet with a ready response. Whatever may be the result, however, all honour is due to the promoters of this movement. The committee of the "People's Concert Society," by instituting cheap musical entertainments, has shown a sympathy with the intellectual wants of the poorer classes which cannot fail to meet with ready appreciation; and Alderman Jesse Collings in issuing free invitations to working-men to listen to the compositions of the great masters, has not only performed a noble action, but proved himself thoroughly worthy of holding the office of Mayor in a town which is celebrated throughout the world for its devotion to the encouragement and progress of high-class music.

LET the universe be informed—for otherwise it certainly will not find out—that "there is an analogy between the combat scene in 'Siegfried' (act ii.) and the grave-yard scene in 'Don Giovanni.'" Perhaps the reader is puzzled. But let him ponder on this revelation, and remember that great and original ideas are never understood at once. And let him note also this: "the analogy lies in the metaphysical signification of the scenes." As a preparatory study a repeated reading of Schopenhauer's "Die Welt als Wille und Vorstellung" may be confidently recommended. Still, unless the student has "the capability of merging himself in nature, of identifying himself with every individual thing in nature, and of surrendering himself as an individual to, and of losing himself in, the great All," he must not expect to comprehend the full meaning of *Siegfried's* combat with the dragon (*Wurm*), and the latter's defeat and death. Herr Eduard Kulke, the discoverer of the analogy, relates a conversation which he had at Bayreuth with a gentleman who maintained that a singing dragon was nonsense pure and simple. Herr Kulke, however, pointed out to him that if that were true, a singing statue must be likewise nonsense. His opponent thereupon replied that the statue (in "Don Giovanni") was in reality the ghost of the *Commandant*. "Ah," exclaimed Herr Kulke, "I have you there, for is not the dragon in reality the giant *Fafner?*" Here the dialogue ended. Somehow controversialists who report dialogues always get the better of their antagonists. Well, the dialogue need not have ended here, at least not for want of ammunition. Might not a little psychology have effectually silenced the crowing of the last speaker. Suppose now he had been asked, Is it not easier for the imagination to associate human intelligence and its instrument, language, with the semblance of the human form than with an animal of the most brutish and monstrous type? A few quotations from Lessing's "Laocoon" (on the limits of painting and poetry) would also have done good service. This dragon is altogether a remarkable beast. It has moved men to tears—such is its symbolical import. Herr Kulke, with reference to it, talks of the "objectivation of the world-will" (see Schopenhauer), and Hans von Wolzogen writes that with the dragon a whole generation of living nature, a primitive age of the world-existence (eine Urzeit des Weltdaseins),

seems to perish. The dragon, on hearing *Siegfried*, asks "What is there?" This question throws Herr Kulke and others into ecstacies. The "what" instead of "who" is pregnant with deepest meaning. "Not only is the dragon not anthropomorphised, but the tendency of the spirit of the scene is to represent man as a thing in nature, as a part of the whole in the great complexity of the All." In short, Wagner's dramas, if we may believe the comments of these gentlemen, are a poetico-musical illustration of Schopenhauer's philosophy. But Herr Kulke's claim to immortality rests more especially on the discovery of the weak point in the Trilogy, which had escaped, as he modestly remarks, the fanatical hatred of Wagner's enemies and the equally blind enthusiasm of his friends. The error, he thinks, lies in the untenable foundation on which the vast edifice of the "Nibelungen" poem is reared. And this untenable foundation is no other than the false supposition that the dominion of the world is bound up with the possession of the ring. Those who wish to follow Herr Kulke in his discussion of the mythological, metaphysical, and other profound questions to which the investigation of the weak point gives rise must turn to the pages of the *Neue Zeitschrift für Musik* (1879, April 18, No. 17, &c.). The results of his efforts, however, may be summed up thus. The Trilogy contains indeed many contradictions in its details, but it is nevertheless a grand and deeply impressive work of art. "For a work of art," our new Columbus (he alludes himself to the egg of the famous discoverer of a new world) explains, "is no machine which stands still if a screw does not fit, nor a scientific system that breaks down if the foundation is shaken." This must be very comforting to artists. They have already learned that art has nothing to do with morals, now they are further instructed that art has nothing to do with logic. But what is our object in expatiating on this for the most part undigested and indigestible stuff? Simply this, that the spreading, comprehension, and recognition of Wagner's works are more retarded by the master's admiring commentators than by his fiercest assailants, more also in some instances by the praise than by the blame of the enthusiasts who, like Herr Kulke, reserve to themselves the right of private judgment in some matters. Happily for Wagner and the world, the vigour of genius is able to withstand the withering effects of hot and cold blasts from whatever side they may blow.

THE advocates of temperance do not seem to be able to get on without music. Our readers may recollect that some time ago we had a batch of compositions in praise of "Gingerette," sent for review; and we have now before us some "Temperance Songs for Elder Children," written and composed by E. Cympson. How old the children for whom these effusions are designed are presumed to be is not stated, but we imagine that it must be before they have arrived at "years of discretion," for, not to dwell upon the unusual manner in which dominant sevenths are allowed to scamper about wherever they please, in the musical portion of the songs, the poetry is scarcely of a nature to train the mind upwards. We pass over the direction, in the cricketing song, to "throw the ball gallant and brave," because we know that it rhymes with "lave"; but are at once arrested by the four following lines, descriptive of a man addicted to imbibing strong drinks:—

> What makes his limbs look shaky and old?
> Champagne and soda, and punch, I'm told:
> What makes his coat look threadbare and poor?
> Rubbing too much at the public-house door:

not only because of the versification, but because of the extraordinary direction that the lines are "to be sung antiphonally." The temperate hilarity of the remark, "I always like a pleasant cup of tea," with its choral response, "So do we," may be accepted without comment—save that we do not see why the tea should be kept waiting until "the cat has washed her face"—but the song which follows seems to indicate that the author is a little wavering in his choice of beverages:—

> Come, let us sing the praises of
> A something very nice, now—
> A most delicious tasty thing,
> I'm sure you'll all agree!
> It is not sugar, tarts or buns,
> Nor something made with ice, now;
> It is not pudding, pie, nor sweets,
> Nor yet a cup of tea.

The suspense here is of course intense; but the poet soon relieves us:—

> 'Tis cocoa, cocoa, a steaming cup of cocoa;
> 'Twill warm your hands and cheer your hearts;
> I tell you what I think;
> Like cocoa, cocoa, we ought to make life's yoke, oh,
> As pleasant, bright, and good for all
> As this delicious drink.

Even the ingenious individuals who recently attempted to find a rhyme for "Cyprus" could not, we think, have hit upon anything better for "cocoa" than Mr. Cympson's "yoke, oh."

THERE can of course be no particular reason why any large Hall, especially built for letting, should be available only for one particular class of entertainment. Associations will no doubt cling around it in the course of years; but these associations, although entitled to every respect, need not rule the proprietors in their course of action. Yet experience has proved to us that the public draws a line, above, but not beneath, which licence is fully given: in proof of which it may be asserted that a theatre may be occasionally converted into a place of worship without provoking a word of dissent, whilst a place of worship could not be temporarily converted into a theatre without raising a storm of indignation and even a protest from the legal authorities. We have been led to make these remarks by reading an account of a "Glove fight," said to be for the "championship of the world," which recently took place at St. James's Hall. "We will pass over the surprise manifest," says a sporting newspaper, "when after every small suburban running ground and back slum meeting-place had been applied to fruitlessly for such encounters, it was discovered that by means of their patrons' interest, the promoters of this 'championship competition' had succeeded in obtaining no less important a site for their venture than the great St. James's Hall." This "surprise" in a sporting paper may, we think, be even more powerfully expressed in an art-journal, especially as we read that "when once the last sovereign had been taken at the doors, it was considered better to let a horde of howling and moneyless ruffians into the Hall than to leave them outside to annoy neighbours and passers-by, and give an inkling of the curious congregation assembled within." In the "toss for corners," we find, "Stewart got the one farthest from the organ." Then came the usual business, told in the usual phraseology. "Allen home again on the chest," "Stewart countered on jaw by Allen's right," "Stewart got one in on the face;" and all this whilst the spectators, dissatisfied with the exhibition, were hissing and yelling, the seconds wrangling with them, and every brutality connected with "the ring" enacted on a spot hitherto devoted to the rendering of the sublime works of the world's "tone-poets." We care not to inquire who was responsible for this; but sincerely express a hope that, although we may have many more performances to record at St. James's Hall, they may be of such a nature as an artist would feel a pride in chronicling.

Every vocalist will, we are certain, agree with us when we assert that accompanying is a branch of musical art requiring a refined touch, a quick eye, and a sympathy of feeling with the singer not always united with executive power, or even with an artistic perception of a composition. That this truth, however, is scarcely acknowledged by pianists can be shown by the fact that nearly all those who play think they can accompany; and the consequence is that the special practice necessary to excel in this important accomplishment is rarely included in musical training. How keenly alive are the most eminent vocal artists to this fact, and how ready they are to acknowledge merit in this department when brought before them, may be sufficiently proved by a circumstance which has recently come to our knowledge. At the late competition for the "Llewellyn Thomas" and "Evill" prizes, at the Royal Academy of Music, Mr. Santley acted as one of the examiners; and at the conclusion of the proceedings he took occasion to pass a high eulogium upon the students who had accompanied the vocalists, expressing his extreme gratification that this art was cultivated in the Institution, and even avowing his conviction that the success of the candidates had been materially aided by the excellent manner in which they were accompanied. Such praise from so high an authority was of course much appreciated by the young pupils; but Mr. Santley did not let the matter rest here, for the next day he sent a communication to the Principal announcing his desire to give a prize of ten guineas for the best accompanist, leaving the arrangement of any conditions of the examination for this gift to be decided by the Committee of Management. It is gratifying to find that attention has been drawn to this subject, for we are firmly convinced that the effect of a vocal piece is much more influenced by the accompanist than is generally supposed. The prize thus kindly proffered will doubtless produce highly beneficial results amongst the students of the Academy; but we may also indulge a hope that the publicity given to Mr. Santley's opinion by this practical proof of its earnestness will not be without its good effect outside the walls of the Institution.

The plan of demanding a fee for a duty paid for at a fixed salary is in our opinion a very bad one. Indeed so strongly has this system been protested against within the last few years that in most places it is visibly on the decline. On railways for some time gratuities to the officials have not been allowed; and at hotels attendance is charged in the bill, a method also pursued even at a public restaurant. But in Opera-houses and theatres unfortunately the practice still lingers, although many spirited lessees have made a decided stand against it. Of course it is perfectly within the power of any visitor to these establishments to refuse to reward a boxkeeper for opening the box-door, especially when the seat has been booked and paid for in advance; but it is sometimes extremely difficult to withstand his appealing look, more particularly when—as we have often ourselves heard—he accompanies it with the assertion that what he receives is all that he gets for his nightly attendance at the theatre. It cannot, then, be too generally known that Mr. Mapleson has this season instituted a reform for which he deserves the warmest thanks from his subscribers and the public. Not a fee is allowed to be given to any attendant at Her Majesty's Theatre; and the lessee announces that as all the assistants in front of the house are paid by him, he trusts that the public will support him in the movement he has initiated. Lest it may be considered that this address really means nothing more than that persons *need* not give any fee unless they like, we may say, from our own experience, that as soon as the boxkeeper has shown you to your seat, he politely bows and retires; and, more than this, that on a recent occasion when a gratuity was offered for a printed cast of the Opera, it was decisively refused, with an intimation that the attendants were "not permitted to receive a fee." As Mr. Mapleson, then, has shown us that civility and attention can be ensured from those he employs without exacting a bribe from the public, there is every reason to believe that his example may be extensively followed.

At last the question of the Paris Opéra is settled, M. Jules Ferry having conferred the directorship upon M. Vaucorbeil, a gentleman who, besides being a journalist and government commissary in respect of subventioned theatres, is described as a "perfect musician." The result was doubtful up to the last moment, but the news of the appointment soon spread, and the street in which M. Vaucorbeil lives was quickly alive with vehicles. From particulars which have leaked out, it appears that the Minister has driven rather a hard bargain with the new director. Among other things M. Vaucorbeil is to supply twenty extra choristers, ten extra instrumentalists, and keep five tenors always on hand. As a matter of course the French papers are full of speculations regarding the management, and it is affirmed that Gluck, long neglected at the Opéra, will once more have his day, "Alceste" and "Armida" being the works named as likely to be produced. But in any case hopes are entertained that the great establishment which has just got rid of M. Halanzier will prove more active under his successor. It ought, says the *Ménestrel*, to produce at least two new works each year, seeing that four or five are brought out at Vienna. "We reckon," adds our contemporary, "upon M. Vaucorbeil to release French opera from its traditional torpor." Meanwhile M. Gounod's new lyric drama is spoken of as the Director's first venture.

HER MAJESTY'S THEATRE.

It is well that Mr. Mapleson has so strong an attraction as "Carmen" ready to his hand, for this Opera, with which the establishment opened on the 26th April, can always be put up with confidence when the ungenial weather which we have had during the past month compels him to defer the first appearance of some of his principal vocalists. After many disappointments Madame Gerster came out at a morning performance as the heroine in "Lucia di Lammermoor," and was most cordially received. Her voice has gained both in richness and power, and her singing and acting elicited the utmost enthusiasm. Madame Christine Nilsson made her first appearance this season on the 27th ult., as *Marguerite* in Gounod's "Faust," and received the usual hearty welcome, and a good effect has been created by Mdlle. Vanzandt, who made her first appearance as *Zerlina* in "Don Giovanni," and achieved a fair success. Mdlle. Ambre returned to the establishment as *Violetta*, in "La Traviata," and Madame Pappenheim made a highly satisfactory *Donna Anna*, in "Don Giovanni," and has repeated her performance of *Fidelio*. There is no announcement, at present, of any novelty.

ROYAL ITALIAN OPERA.

Whatever may be thought by the public of the merits of the Marquis d'Ivry's Opera "Les Amants de Vérone," there can be little doubt that it is a favourite with the two vocalists who sustained the principal parts. We certainly cannot say that, as in the case of Wagner's great lyrical work, an Opera-house was built for the express purpose of producing it, but certainly one was taken in Paris for the avowed object of performing it for the first time; and M. Capoul, the lessee, in order that the work should be heard

under every advantage, engaged Mdlle. Heilbron to play the character of *Juliet* with him, knowing that she had already sung the music with much success in private. He did not retain the theatre (the Salle Ventadour) long enough to achieve a lasting success for the Opera; but the general impression was favourable; and as we have in the work produced at the Royal Italian Opera on the 24th ult., the original *Romeo* and *Juliet*, if the effect created in Paris be not continued in London we cannot account for it by the fact that it was less ably represented. We are not of those who speak slightingly of a composer because he is an amateur; but then, on the other hand, we do not admit his right to use his patronage as an amateur to walk over the heads of those who have twenty times his merits. The Marquis d'Ivry is evidently an accomplished musician; and having studied how to write for the voices, and to instrument tolerably well for the orchestra, he drags us through five dreary acts, of the music in which we can only conscientiously say that we have heard worse. These truths, in the interest of art, should be spoken, for—having that facility which is too often mistaken for talent—with slight encouragement, he might compose most of the important plays of Shakespeare, it being evident that he is by no means deterred by the fact of composers with real creative talent having comparatively failed in musically colouring the immortal creations of our English poet. To the credit of an English audience, it must be said that through the long hours—and indeed partly into the short ones—during which the work lasted, not a sound of disapprobation was heard; but the applause whenever it came was evidently wrung from the hearers by a sense of duty rather than of satisfaction, and so many took silent revenge upon the composer by leaving the house during the fourth and fifth acts, that the lessee, and even the Marquis himself, if he were present, must have been convinced that we English people have a very decided method of expressing an opinion without uttering a sound. It would be unfair to say that there is no melody in the Opera; but the long weary recitatives, and the utter want of dramatic power in the impassioned scenes, prove that the composer is quite unsuited to illustrate such a subject; and although Mdlle. Heilbron exerted herself with praiseworthy zeal—and really did obtain some genuine applause in the potion scene—she must certainly have felt relieved when her task was ended. M. Capoul sang the music of *Romeo* as if he really liked it; and this alone is a real merit in an artist; but that he could not convey his enthusiasm to the audience we have already recorded. The *Nurse* was carefully played by Mdlle. Ghiotti; and the *Lorenzo* of Signor Vidal, the *Capulet* of Signor Cotogni, and the *Tibaldo* of Signor Silvestri, were thoroughly satisfactory. The Opera was well placed on the stage, and Signor Bevignani conducted most efficiently. The work simply failed from its innate weakness; and we who, even now, call back with horror the recollection of a certain Opera by the Duke of Saxe-Coburg and Gotha, sincerely hope that the lesson may not be lost; and, for a time at least, that we shall hear no more of the works of those amateurs who are too apt to estimate their talents by their pretensions. There has been no other novelty at this establishment during the past month. Mdlle. Turolla has increased the good opinion formed of her on her *début*, especially by her performance of *Leonora* in "Il Trovatore." Mdlle. Valleria was warmly received as *Zerlina* in "Fra Diavolo" (her first appearance at this theatre); and Madame Cepeda as *Elizabeth* in "Tannhäuser," and Mdlle. Heilbron (after an absence of five years) as *Violetta* in "La Traviata," were cordially welcomed. The *début* of M. Gailhard as *Mephistopheles* in "Faust" created quite a sensation, which has been continued by his *Caspar* in "Der Freischütz," and *Leporello* in "Don Giovanni." He has a fine voice, which he uses like a trained artist; and his acting shows the result of careful and intelligent study. Madame Patti continues to draw large houses, her first appearance this season as *Lucia* exciting the usual amount of enthusiasm. Her singing is even finer than ever; and her real dramatic instinct enables her so thoroughly to identify herself with every part that she need not, at present, at least, fear any rival. As a general rule the house has been exceedingly well attended.

CRYSTAL PALACE.

AN interesting novelty at the Concert of the 3rd ult. was Wagner's "Siegfried-Idyll," a work which was performed on this occasion for the first time in England. This charming little composition was written by Wagner in the year 1871, at the time when he was completing the score of "Siegfried." The name of the piece, however, refers not to the hero of the great Tetralogy, but to Wagner's little son, Siegfried, who was born during the composition of the work. The Idyll was written as a surprise for Madame Wagner on her birthday; it is for quite a small orchestra, but it abounds with characteristic touches of instrumentation which reveal its author at once. The themes treated are mostly taken from the great duet between Siegfried and Brünnhilde in the third act of "Siegfried," the general character of the music being dreamy and romantic. In so large a concert-room as that of the Crystal Palace it made comparatively little effect, but none the less is Mr. Manns to be warmly thanked for bringing it to a hearing. A second novelty at this concert was Goetz's "Spring Overture," not one of his best compositions, and by no means worthy to rank with his Symphony in F, given at Sydenham during the season. The remaining items of the programme were Beethoven's Symphony in F, Mendelssohn's Concerto in D minor, well played by Madame Montigny-Rémaury, and vocal music by Mdlle. Friedländer, and Mr. Carleton, a baritone with a fine voice, who made his first appearance at the Palace on this occasion.

On the 10th ult. the great attraction of the concert was the playing of Señor Sarasate, who in Vieuxtemps's "Ballade et Polonaise" and Tschaïkowsky's "Sérénade Mélancolique," showed his great powers as a violinist to the utmost advantage. As an exponent of the modern romantic school of playing, Señor Sarasate has few rivals, and the works which he selected on this afternoon displayed his abilities at their best. The overture to "The Renegade" by the Baron Bodog d'Orczy, which opened the concert, is a clever, but somewhat extravagant imitation of the style of Wagner, brilliantly scored, and in parts effective, though it can hardly be considered as a whole thoroughly satisfactory. The vocalists were Miss Georgina Burns and Mr. Joseph Maas, neither of whom needs praise in these columns; and the concert concluded with a fine performance of Beethoven's "Pastoral Symphony."

With the concert just noticed the regular winter series at the Palace came to a conclusion. As usual, on the following Saturday (the 17th) Mr. Manns's Benefit Concert took place, and (also as usual) a programme of great and diversified interest was provided, the only fault to be found with which was that it was far too long. On a special occasion such as this, however, the extreme length may be the more readily excused when it is remembered that Mr. Manns was, we might almost say, inundated by offers of assistance from distinguished artists wishing to show their regard for him personally, and their appreciation of his services to the art which they profess. Among the most important items of the programme were Schubert's unfinished Symphony in B minor, exquisitely played by the orchestra, and Weber's Concertstück, very finely performed by Herr Xaver Scharwenka, whose judgment, however, may be questioned in using Henselt's variations of Weber's text, as if the composer did not know how to write for the piano. Señor Sarasate's rendering of Mendelssohn's Violin Concerto was another special feature of the afternoon. Two important novelties were brought forward both belonging to the "Romantic School." These were the Ball Scene from Berlioz's "Episode de la Vie d'un Artiste" and Liszt's Symphonic Poem "The Battle of the Huns." The former is a charming little movement, exquisitely scored for the orchestra; the latter, fierce and wild in character, impresses one with an indistinct feeling of great power on the part of the composer, but requires more than one hearing to be properly appreciated. To complete our notice of this concert, we must add that Miss Anna Mehlig joined Herr Scharwenka in the arrangement by the latter for two pianos of the Scherzo from his concerto in B flat minor, and that vocal music was contributed by Mrs. Osgood, Fräulein Louise von Hennig, Mr. Joseph Maas, Mr. Barton McGuckin, Mr. W. T. Carleton, and Herr Elmblad.

ORCHESTRAL FESTIVAL CONCERTS.

IF there be anything in the mere title given to an artistic undertaking, we do not think the one chosen for the above four concerts which took place on the 5th, 7th, 8th, and 12th ult., to have been a very happy one. The word "festival," in connection with music, suggests a *levée en masse* of the artistic world, and a locality like the Albert Hall, rather than the modest array of foreign artists and an orchestra of no unusual dimensions (however excellent both) which assembled at St. James's Hall on the occasions specified. Our Paris neighbours opened a series of what were called "Concerts Festival" some few months ago, but they were monster performances of a national representative character, held in the immense hall of the Hippodrome; and this fact, we think, should have furnished an additional argument against the adoption of a similar title for an undertaking so very different in its character and objects. We have done, however, finding fault with what is, after all, but a matter of minor significance, and inasmuch as the hearing of a series of model performances is at all times an occasion of festivity to the musical enthusiast, we may even be prepared to acquiesce in the denomination chosen. That at all events the orchestral performances proper would prove of standard excellence was indeed a foregone conclusion, from the fact that the body of performers consisted of more or less well-known resident professors, and that they were led by the hero of the famous "orchestra of virtuosi" of the Bayreuth "Festspiele," Herr Hans Richter, with whose eminent talent as a conductor London audiences had already become acquainted during the "Wagner Concerts" of two years ago. Such being the associations attaching to Herr Richter's name, it would have been well if the fragments selected from Herr Wagner's latest works, especially from the Nibelungen Tetralogy, of which so little is as yet known in this country, had been more numerous, but there may have been reasons of which we are not aware against an increase in the production of compositions presenting most intricate difficulties, which can only be satisfactorily surmounted after a number of careful rehearsals. As a matter of course, however, the name of the Bayreuth reformer occupied a conspicuous place throughout the programmes of these concerts, the following being the more important fragments from his opera-dramas which obtained a hearing: Introduction to Act III. of "Die Meistersinger;" Introduction and closing scene from "Tristan und Isolde;" the "Ride of the Valkyries" and "Wotan's Parting," from "Die Walküre;" the "Rhine-daughter's Song" and "Siegfried's Death" from "Götterdämmerung;" Overture and "Monolog" from "Die Meistersinger." It will be seen from this enumeration that the extracts selected were all more or less representative of the most fascinating elements of Wagner's compositions, exhibiting as they do chiefly his marvellous power of instrumentation, the bold realism of his tone-pictures (as for instance in the ride of the Valkyries), the subtle power of individualising and yet combining into a grand whole a number of melodious fragments (as in the noble funeral dirge entitled "Siegfried's Tod"). The greater part of the compositions mentioned having, however, already been previously performed in this country, we are not now called upon to offer a more minute criticism of these works. To speak of their execution on this occasion under the direction of Herr Richter is to recall on our part the experience of unmitigated pleasure, the only blur in the otherwise absolutely perfect interpretations having been caused by the defective intonation, during the performances of the last concert, of the brass instruments, caused, no doubt, by a sudden change of temperature. The vocalists during the four concerts were Madame Schuch-Proska, Mdlles. Friedländer and Redeker, and Herr Henschel, the latter particularly proving himself throughout a most thoughtful interpreter of Wagner's declamatory compositions, and creating a special effect in the fine meditative air of Hans Sachs from "Die Meistersinger." Madame Schuch-Proska showed herself worthy of the great reputation she brought with her as *prima donna* of the Dresden Opera, and was much applauded on every occasion of her appearance. The lady took part in the rendering of a duet between Senta and the Dutchman from "Der fliegende Holländer" (associated with Herr Henschel), as also in the "Rhine-daughter's song," besides contributing arias by Mozart and Handel (the latter composer appearing strangely out of place in his immediate association in the programme with Berlioz and Wagner) and lyrical songs. Madame Schuch-Proska possesses a most carefully schooled soprano voice of a high range (she is a pupil of Madame Marchesi), her execution of florid passages being faultless and her *portamento* admirable, qualities which show to best advantage in vocal compositions such as Susanna's air from "Le Nozze di Figaro," which, indeed, we have never heard more perfectly sung.

One of the four concerts given (the third) was devoted to chamber-music, on which occasion, besides Brahms's Quintett in F minor, a Scherzo by Scharwenka (capitally played by the composer), and Chopin's Fantasia in F minor, a new string Quartett was produced from the pen of Mr. C. Villiers Stanford, the composer also of a Symphony recently performed for the first time at one of the Crystal Palace concerts. The Quartett is written throughout in a musicianlike manner, and will, we trust, soon obtain a second hearing, when its merits may be more fully judged. It was well received on the occasion we speak of, being interpreted by Herren Scharwenka, Franke, Holländer, and Van Biene. At the conclusion of the concert Herr Grünfeld astonished the audience by his clever improvisation on themes by Wagner.

Two busts, representing Beethoven and Wagner respectively, had been placed in front of the orchestra during the "Festival Concerts," and indeed, although some orchestral compositions by other composers had been included in the programmes, those by the two masters just named formed the chief feature of their attractiveness, and the only one to render these concerts special. That the placing into direct juxtaposition of the two composers in their works, for the purpose of comparison, is a perfectly legitimate device will, moreover, be freely acknowledged alike by those who hold that Wagner is merely carrying out what the composer of the "Ninth Symphony" has left undone, and by those who take the opposite view. The second part of each of the three orchestral concerts proper was devoted to the performance of one of Beethoven's Symphonies, those selected being Nos. 5 and 7, and the "Eroica." They were executed in a masterly manner.

One word more, in conclusion, as to Herr Richter's conducting. Whatever may be said in favour of invisible orchestras, we are of opinion that the audience assembled during the memorable Bayreuth performances have lost a considerable element of assistance in the appreciation of the music of the Tetralogy in not seeing Hans Richter conduct. His bâton speaks the intentions of the composer whose work he is interpreting with an eloquence which at once attracts, and fascinates to the end, both executive artists and audience alike. His individual reading—for the impress of his individuality upon his orchestra, as may be inferred, is most marked—has in it nothing eccentric or obtrusive, while his manner is entirely free from the ecstatic and ostentatious ways of some modern conductors. The result is invariably a performance harmonious in all its parts, a fact which, if examples are to be quoted, was especially noticeable in the three symphonies, the splendid rendering of which no one present will easily forget.

According to an announcement made, it is intended to revive these concerts next season at St. James's Hall, when Beethoven's eight symphonies will be performed in chronological order, while at a final concert the "Ninth Symphony" will be produced at the Albert Hall, Herr Richter being again the Conductor.

MR. HENRY LESLIE'S CHOIR.

MR. LESLIE now limits his season to three Concerts, and it would be impertinent on our part to call in question his judgment. Short seasons, there is reason to believe, are coming into fashion—the Bach Choir, for example, confines itself to two concerts—and, under certain conditions, they are the best, because affording time for the careful preparation without which excellence cannot be reached. We attempt too much in this country, alike on the operatic stage and on the concert platform; hurrying work after work into view imperfectly rehearsed, and thus

keeping the standard of public taste and appreciation lower than it would be in a more healthy condition of things. If we did a little less and took more pains with it, advantage would be reaped all round. At the concert under notice Mr. Leslie produced an unwonted number of new part-songs, as well as some which, if not new, were then added to the repertory of the Choir. And with them were given some of the choicest flowers from the rich old garden planted by the veteran masters of English song. One never tires of hearing these—of listening to such themes as Wilbye's "Flora gave me fairest flowers," and Morley's "Now is the month of Maying." They come to us ever fresh, though they reach us through centuries of time. As regards the novelties it may truly be said that some of them were not unworthy of association with the older examples. There is merit in Tozer's "Flight of Summer," which those who are susceptible to the tender forms of expression in music cannot help but appreciate. So with Pinsuti's "When hands meet," which pleased greatly and obtained an encore. Mr. J. G. Callcott's setting of "The lark now leaves his watery nest," is worthy of a name prominent in the annals of English vocal music. Everything Mr. Callcott writes shows a true artistic purpose in union with no mean skill; but this part-song is a peculiarly happy exemplification of the fact. As such the audience recognised it, and the composer, who conducted, was recalled amid loud applause. The next novelty was of a different character; to wit, a setting of the Hundredth Psalm as a motett for eight voices, by Dr. W. Pole. Dr. Pole is better known, perhaps, in connection with the science of sound than with the art of music, but this would appear to be the result of his own choice rather than of necessity. At any rate, his motett is an effective, not less than an ingenious, composition. Its plan is somewhat novel, combining, as it does, the Prayer Book version of the Psalm with the accepted metrical rendering beginning, "All people that on earth do dwell." The choral of the latter supplies a *canto fermo* around which, so to speak, the free music to the former twines and groups itself, and the result is remarkably interesting. We trust that opportunity will be afforded of hearing the motett again and again, in order to make possible an estimate based upon adequate knowledge. The work was sung almost to perfection and much applauded. In the second part of the concert came the curious exercise by Thomas Tallis, generally known as his "Forty-part song," and actually a work for eight choirs of five parts each. Writing for musicians, we need not enlarge upon the nature of this piece. They very well know what devices are implied by writing in forty parts, and that the successful accomplishment of the task implies no such astounding powers as non-musicians may suppose. But the work is as interesting as any other ingenious, if not particularly useful, application of labour and patience. That it was also effective in performance we cannot say. The complicated machine seemed to have become rusty, and creaked a good deal when set in motion. Other special features in this part of the programme were a part-song by C. Holland, entitled, "The Triumph of Death," and Grattan Cooke's "Tic tic," both of which had not before been given by Mr. Leslie. The soloists contributed their full share to the pleasure of the audience. In Mendelssohn's exquisite "Hear my prayer," Miss Robertson sang with more than usual expression, while in Leslie's "Fan" duet she and her sister, Miss Fanny Robertson, obtained a demonstrative encore. Miss de Fonblanque's rendering of Pergolesi's "Tre giorni" was thoroughly artistic and deserving, while Mr. Maas in "Ah! si ben mio" and Herr Henschel in an unpublished song by Bach, "Vergiss mein nicht" won cordial approval. Mr. Leslie conducted and his two faithful lieutenants, Messrs. Callcott and Ward, were in the places they always so efficiently fill.

THE BACH CHOIR.

THE second and last Concert for the present season, on the 14th ult., was one reflecting the highest honour upon this Association, for it brought forward the neglected work of one who was not only an ardent admirer of Bach, but the first person who introduced his immortal "St. Matthew Passion Music" into this country. "The Woman of Samaria," the composition of the late Sterndale Bennett, was indeed fitly chosen, not only as a represen tative piece of its author, but as affording evidence that the "Bach Choir," although exclusive in its title, has no desire to limit its performances to the works of any particular nation or period. We have reason to know that it was a life-long wish of the composer of the "Woman of Samaria," to set this subject to music; but he often said that although many creative artists commenced their career with an Oratorio, it was his hope that the composition of such a work would mark the termination of his own. That this desire was almost fulfilled may be in the recollection of many of our readers; for at the Birmingham Festival of 1867, for which the work was expressly written, the failing health of the composer rendered it impossible for him to conduct it in person, and the duty was undertaken by his friend, Mr. W. G. Cusins. There can be no need here to criticise this composition, for with musicians it has already taken its true position in the world of art. The public, however, has hitherto had but slender opportunities of becoming acquainted with its merits, the beautiful unaccompanied Quartett, "God is a Spirit," which was sung at the composer's funeral, and the pathetic contralto Air, "O Lord, Thou hast searched me out," being indeed almost the only numbers generally known; but now that its claims have been so ably asserted by the performance of the composition by the Bach Choir, there can be little doubt that we shall frequently have to chronicle its representation both in the metropolis and in the provinces. The rendering of the choruses at the concert under notice was highly satisfactory, every feature being intelligibly indicated by the Conductor, Mr. Otto Goldschmidt, and ably responded to by the choir. We may mention as especially deserving of praise, the Chorus, "Therefore with joy ye shall draw water," and the final choral piece, the singing of which amply proved the care and judgment which had ruled the preparation of the work. The principal vocalists, Madame Sherrington, Madame Patey, Messrs. W. Shakespeare, Thorndike, and Kempton gave the solo parts with excellent effect, Madame Patey's singing of the Air, "O Lord, Thou hast searched me out," being warmly applauded, and the Quartett, "God is a Spirit," eliciting a demand for its repetition which could not be resisted. "The Woman of Samaria" was preceded by Bach's fine Double Chorus, "Now shall the grace," one of his Church Cantatas (numbered fifty in the Bach Society's Leipzig edition), and a noble specimen of his sacred choral writing. Every justice was done to this work by the Choir, the points being attacked throughout with commendable precision and effect. The second part of the programme commenced with the "Pastoral Symphony" from Bach's "Christmas Oratorio," the beauties of which were fully revealed by the exceptionally fine orchestra. Brahms's Motett for five voices, "Es ist das Heil," which followed, is a remarkably fine example of the composer's clear and solid writing. Founded on the well-known old Choral of that name, which is commenced by the sopranos, with a florid accompaniment for the other voices, it is afterwards treated fugally, and with a severity which evidences how thoroughly the master has grounded himself in a school of writing absolutely essential to be acquired by those who would earn a name for this class of composition. Beethoven's "Meeresstille und Glückliche Fahrt" ("A calm sea and prosperous voyage") had evidently been well studied, for we have rarely been so struck with this work as by its rendering on this occasion. The singing of the whole of the first movement was little short of perfection; and if the composition should attain the popularity it deserves, we cannot but believe that it will be mainly owing to its exceptionally fine rendering by the Bach Choir. The concluding work of this excellent concert was Max Bruch's "Banquet of the Phaœcians," from his "Odysseus," a dramatic scene which could not fail to impress the hearers with a highly favourable notion of the merits of the entire work. The "Song of the Rhapsodists" is extremely original, and the choruses of the Phaœcians evince a vigour and boldness of thought which make us long to hear the composition in its entire state. London, we know, is slow to acknowledge worth; but perhaps as the "Odysseus" has been given both at

Liverpool and Manchester, in the course of a year or two it may find its way here. Meanwhile we have to thank the Bach Choir for letting us hear of what materials the work is composed. Every justice was done to the solo portions by Madame Sherrington, Madame Patey, Mr. Kempton, and Mr. Thorndike, and the scene was received throughout with the warmest marks of approbation.

MISS HOLLAND'S AMATEUR CHOIR.

Again we have to speak of good work done for art by an amateur Association which exists for no reason of pecuniary profit. A Concert was given on the 15th ult., at the house of Sir J. R. Bailey, Bart., M.P., in St. James's Square, on behalf of the "House-Boy Brigade," the executants being the members of the Choir above named. So far, happily, nothing distinctive marked the occasion. Our amateur musicians are never wanting when their services are required for objects of benevolence, and the times are, just now, very many in which they come forward either to help institutions that benefit the poor, or else to entertain the poor themselves by means of free concerts. Nevertheless, the musical afternoon in St. James's Square had a very distinguishing feature indeed, to be found in the nature of the programme. Here were no frivolous airs, no selections meant to tickle the ears of those who cannot tell high art from low, but much good solid stuff, with, by way of relief, Mr. Anderton's comic Cantata "John Gilpin." Selections from Handel's "Triumph of Time and Truth" formed the principal portion of the programme. This work, albeit published in a cheap form, has not yet gained the notice it deserves. But due favour can only be a question of a little while, since the Allegory contains some of Handel's freshest and most graceful, as well as most solid music. Much of it was composed in the hey-day of youth, when the master was surrounded by Italian influences, and although its present form occupied Handel's latest energies, the young and vigorous spirit is still apparent. But it is not even for "Time and Truth" that we ask particular attention to the doings at this concert. Handel we know full well in all the manifestations of genius; but we have still much to learn respecting one who died but yesterday, and who, obscure till the evening of his short life, enjoys only *post mortem* honours. Nothing of recent happening in the musical world has been more satisfactory than our English acknowledgment of Hermann Goetz. A year ago his name was scarcely known amongst us, and even when he was first permitted to speak through his art it was at an obscure afternoon performance of the "Taming of the Shrew," by artists equally obscure. Since then what a change has come about! His one symphony has been heard with delight again and again, his chamber music has found its way into the most exclusive of classical repertories, his opera just named is being prepared for use at one of our first houses, and English versions of his larger vocal compositions, sacred and secular (alas, so few!), are in course of publication. All this, while honourable to the departed musician, is honourable to ourselves. It shows that our public can frankly recognise a good thing, and generously acknowledge its worth in the most practical of ways. So regarding the phenomenon, we have reason to be proud of the place Goetz has quickly gained. Coming back to Miss Holland's choir, let us note that to it belongs the credit of first performing in our country the dead master's Cantata "Nœnia." This work is evidently the "Symphonie avec chœurs" spoken of by M. Pougin in his supplement to Fétis's "Biographie Universelle," but M. Pougin, a worthy successor of Fétis, gives a wrong description. "Nœnia" is not a symphony with choruses, nor, on the other hand, is it a dramatic Cantata, with characters and action. It has not even "numbers," but consists of one long movement in many sections, embodying a close and logical "argument," most pathetic in the application we cannot but make of it to the composer himself. For what is the subject? Simply a wail for the death of Beauty, as the Greeks might have wailed when their worship of the Beautiful was at its height. All the surroundings of the theme are classical and pagan. So to speak, the Athenians have met in full Academy to discuss the text, "the Beautiful must perish." And, first, they break forth with the exclamation, "Can nothing move the breast of the Stygian Jove?" No, nothing; and one after another cites examples of conspicuous failure. Orpheus could not redeem Eurydice; Aphrodite could not save Adonis; nor could the "immortal mother" protect her godlike son at the Scœan gate of Troy. "See," exclaims the chorus, "how the divinities lament that the Beautiful must perish, the Perfect depart!" and then they reflect: "The mean and base pass to the grave unsung; but a death-song raised by those who love us is glorious." Herein lies the consolation, and beyond this the argument cannot go. Did Goetz, we wonder, approach this subject with a presentiment that he himself was doomed to be a conspicuous illustration. Who can tell? But this is clear—that he treated it with profoundest sympathy and most pathetic expression, catching moreover, as did Mendelssohn, something of the classical spirit that animates it.

We do not hesitate to say that here we have some of Goetz's finest music. There is real feeling in the half-despairing, half-wondering exordium, "The Beautiful must perish;" while in the extended chorus, "What vanquishes men and immortals," the keenly sensitive expression of Mendelssohn, as well as a reflection of his style, may be easily recognised. Good and pure music is this; strong enough for its subject, without obliging the composer to adopt sensational measures. Passing the few solo passages with a word for their severe simplicity, we next arrive at a chorus in the unusual key of F sharp major (the work opens in F sharp minor), having as its text a reference to the "immortal mother," "But forth she came from the sea, with all the daughters of Nereus." Charmingly graceful, like some Corinthian temple, are the opening passages of this movement, and effective is the change on the words, "and their wailing uprose where lay in death her noble son." Contrast could hardly be better managed; and neither mind nor ear asks anything more grateful than the alternation of the two themes, which succeed each other like cloud and sunshine over an April landscape. Next comes an episode (*Allegro assai*) in E flat minor. "See, thou, the gods are lamenting," more intense as to expression than the foregoing, though not differing greatly as to style. This is worked out at considerable length and with much force, but yields place eventually to another episode (*un poco moderato*) in F sharp major, "Yet a death-song upraised by lips of affection is glorious," having a continuation, "He that is mean and base passes unsung to the grave." Here Goetz shows how adequate were his resources to the demands upon them. The continuation is especially powerful, though obviously a reflection of Mendelssohn, with its antiphonal passages in unison against the *tremolando* of the orchestra. Finally the chorus returns to the happy theme of the "death song," and with it the whole work deliciously ends. It is notoriously rash to prophesy, but we are inclined to augur for this Cantata much English favour. Its sobriety and earnestness, its classic beauty and stateliness, and its wealth of profound expression, will surely meet with a response from a people able to appreciate such qualities. Anyhow, the test will soon be applied, for a cheap edition of "Nœnia," with an English version by the Rev. J. Troutbeck, will shortly be issued by Messrs. Novello, Ewer and Co., and placed within the reach of every Choral Society in the land. Meanwhile, let us once again acknowledge the credit due to Miss Holland's choir, especially for giving us an opportunity of calling attention to the work earlier than otherwise would have been possible.

MADAME VIARD-LOUIS'S CONCERTS.

At the sixth of these Concerts for the present season, given in St. James's Hall on the 7th ult., a return was made to the original model; that is to say, the programme contained nothing, a few songs excepted, but orchestral works. Amateurs, we believe, are of one mind regarding the advantage of continuing in this path, now that it has been once regained, a simple and conclusive argument in its favour being the fact that in these days of fierce competition superiority in any one department of art can only be maintained by exclusive devotion. Madame Viard-Louis's Concerts have won their fame through the orchestra, and as orchestral concerts policy suggests they should continue. The sixth programme of the season presented a considerable variety of standard works, and not so much novelty as usual. This, perhaps, was well, because, though

novelty is a good thing, our public are not much attracted by it, and the popular mind is more open to be influenced by that which it has in some measure learned, or been warned to admire. The programme seems, indeed, to have been drawn up as a bait for popularity. Thus it opened, with the overture to "Tannhäuser"—a work always as welcome to the unlearned as the learned, since those who cannot appreciate its art can feel the stimulus of its excitement. Besides which the overture is one of Mr. Weist Hill's *chevaux de bataille*—the one perhaps on which he most safely and quickly rides to victory. Beyond question, his splendid orchestra plays it with an effect nothing short of astonishing, thanks above all to a body of violins unequalled in power of tone and unity of feeling. As usual, the audience were delighted, and wanted to hear the long prelude all over again. But Mr. Hill wisely refused the indulgence. Next in order came a Dance Air with Variations for strings, the work of M. Salvayre, whose "Stabat Mater" was produced at the fifth concert. This is decidedly interesting not only as an example of the composer's skill in an ingenious branch of art, but also for its own sake. The Air is quaint and pretty, while the six Variations upon it are marked by very considerable taste and fancy. Nevertheless, the little work made no impression, coming, as it did, after Wagner's exciting music. It is a chamber piece, and for due effect should be heard at a chamber concert, with no more than one instrument to a part. Following this was a novelty; to wit, an "Entr'acte" for orchestra by the Earl of Dunmore. The noble composer has long been known in society as a devoted amateur and practitioner of music, but not, as far as we are aware, till the marriage of the Duke of Connaught did he come before the public. Some of our readers may have heard Lord Dunmore's Wedding March played at Her Majesty's Theatre during the season of Mr. Carl Rosa, and can recall its curious independence of accepted form along with its steady flow of not unpleasant tune. The "Entr'acte" is, in some respects, like unto it. Originally, we believe, it consisted of but one movement, and was styled, for reasons not particularly obvious in the music, a "Pastoral." Subsequently, Lord Dunmore added a scherzo of thirty-two bars, and an allegro with solo for violoncello, which begins in D major, and, the original key being G major, ends in B minor. We do not look upon the additions as improvements. They are loosely written and poor in effect. But the original "Pastoral" has some attractions. It wants form truly: on the other hand, it contains some pretty melodies scored with a certain amount of taste. The moral is that Lord Dunmore should pass through a course of study in arrangement and development of themes before again challenging public criticism. The composer conducted his own work, which, however, called forth no special marks of approval. At its close, Madame Viard-Louis repeated her performance of Hiller's Pianoforte Concerto in F sharp minor, obtaining much applause, and the orchestra played Mendelssohn's Symphony in A major in its grandest style, the violins once more earning golden opinions. Whether the fact that the conductor is a violinist has any influence upon this part of his band we cannot tell, but certainly his violins are of surpassing merit, and, as may be supposed, Mendelssohn's graceful music exhibited them to full advantage. Let us add that the Symphony was well given throughout, and received with the highest marks of approval. Boccherini's now well-known Minuet followed; the concert ending with Weber's Overture to "Abu Hassan." The vocalists were Herr Henschel, who sang Mozart's "Mentre ti lascio;" Mr. Maas, who made a great success with Meyerbeer's "Bianca al par," and Mdlle. Laura Stelzer, who contributed a song by Lord Dunmore, "Liebes geständniss" with violin obbligato (Mr. Sainton).

MISS AGNES ZIMMERMANN'S CONCERT.

A large and appreciative audience assembled at the Concert of the above eminent pianist on the 20th ult., at St. James's Hall. The programme was, as usual, most interesting to the lovers of pure and legitimate playing, for the works chosen demanded none of the especial characteristics of the "higher development" school; and, moreover, a Sonata for pianoforte and violin by the concert-giver, which had never before been performed, was included in the selection. It is difficult, on a single hearing, to do any justice to a work so thoughtfully designed in every movement, and so artistically constructed as a whole; but we may record our general impression that it is one of the best Sonatas we have yet listened to from the pen of this accomplished writer. Unquestionably the more important passages are given to the violin; but those which are assigned to the pianoforte are replete with grace and beauty of form. The first movement has a well-marked subject, effectively developed; the "Andante affettuoso" is a stream of melody, principally for the violin; the "Scherzo" is full of animation, and the Finale containing some of the best writing in the work, displays both instruments to the utmost advantage. The applause at the conclusion of the Sonata, which was played to perfection by the composer and Madame Norman-Néruda, was most enthusiastic. Another feature in the programme was the exceptionally fine performance of Raff's "Giga con Variazioni" (from Op. 91), by Miss Zimmermann, who was twice recalled; and doubtless would have increased the delight of her listeners had she repeated the entire work. The other instrumental items of the programme were Schumann's Quartett (Op. 47) for pianoforte, violin, viola, and violoncello, and Sterndale Bennett's Chamber Trio for pianoforte, violin, and violoncello, in both of which Miss Zimmermann sustained the pianoforte part, assisted by Madame Norman-Néruda (violin), Messrs. Straus (viola) and Daubert (violoncello). Vocal pieces by the concert-giver, Schumann, Schubert, Deacon, Henschel, and Dvòrak were sung with much success by Mdlles. Redeker and Friedländer, the effect of which was materially aided by the sympathetic accompaniment of Miss Zimmermann.

PHILHARMONIC SOCIETY.

The fifth Concert, on April 30, contained not the slightest novelty; but Beethoven's Symphony in C minor and Sterndale Bennett's descriptive Overture, "Paradise and the Peri," were welcomed both by the subscribers and the public as old and well-tried friends. Schubert's light and pleasing Overture "in the Italian style" formed an agreeable contrast with the other instrumental pieces, and was much applauded. M. Sarasate's fine performance of Mendelssohn's Violin Concerto of course demands the same eulogium we have ever bestowed upon it, but we cannot be always saying the same thing. A good word is due to Miss Lilian Bailey, who in a recitative and air by Handel displayed an agreeable and well-cultivated voice. The Concert on the 21st ult. was again made up of familiar materials; but the rendering of Beethoven's Pianoforte Concerto in E flat by Madame Essipoff was a prominent feature of the evening. We cannot, however, pay a high compliment to the general performance of the band, for certainly neither in the accompaniment to the Pianoforte Concerto nor in the Overture to "Leonora" had we the precision or the delicacy we should expect from a Philharmonic orchestra. M. Sarasate's rendering of Max Bruch's Violin Concerto was warmly and deservedly applauded, and Mdlle. Redeker and Mr. Joseph Maas contributed vocal pieces with much success. Mr. W. G. Cusins conducted, as usual.

NEW PHILHARMONIC SOCIETY.

The third Concert of the New Philharmonic for the present season, given on the 24th ult., at St. James's Hall, had a special interest worth noting. The programme contained the ever-fresh violin Concerto of Beethoven, and an Aria from the "Nozze di Figaro" as worthy reminders of a classic period; but the rest of the musical *menu* was confined to the compositions of M. Saint-Saëns, Sir Julius Benedict, Nicolai, M. Sarasate, and Mr. G. A. Osborne. The selection was not altogether singular at the present day, but in a "Philharmonic" programme it was certainly a courageous demonstration against the *toujours des perdrix;* and what is more, it succeeded. A very crowded audience gave continuous and unmistakable signs of the pleasure afforded them. After two hours and a half of music, including a Symphony and two Concertos, the hall was still well filled at the last chord of Mr. Osborne's MS. overture to the "Forest Maiden," which concluded the lengthy programme. For the generality of the audience the main attraction was doubtless the violin-playing of M. Sarasate.

Such perfect intonation and crystalline tone as that artist displays on his instrument, with the delicacy of touch and the humour we rather miss in other violinists of the day, are irresistible. Still the concert as a whole may be considered as being a homage to the French composer M. Saint-Saëns, who personally conducted his Symphony in A minor, Op. 55, and played with a quiet precision and expression truly admirable, his pianoforte Concerto in C minor, Op. 44 (No. 4). M. Saint-Saëns has arrived at that period of his life in which we must soon know all that he intends to do. He is no longer a rising composer. He is an acknowledged light already mapped in the musical firmament, and the only question to be solved is one of relative magnitude. The two compositions heard at the last Concert of the "New Philharmonic" are in their class assumed to be amongst his best works, if not the very best. His latest and most successful Opera, "Etienne Marcel," we have not heard; but judging from his last pianoforte Concerto, which from the style of its composition as well as instrumentation, ought to be called "Concerto dramatique," and comparing the Concerto with the Symphony we should say decidedly that if M. Saint-Saëns is to attain anything more than a respectable rank as a composer it will not be as a symphonist, but as a dramatic writer. Wagner may be quite right in saying that the instrumental symphony is about to disappear, and certainly the Concerto, as we used to know it, looks as if it would soon follow. We will not say of the pianoforte Concerto of M. Saint-Saëns, as it has been said of Brahms's last violin Concerto, that "it was exceedingly beautiful until the violin commenced," but we must admit it marvellously resembled an operatic selection for the orchestra with piano obbligato.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE fourth and last subscription Concert of the season was given at the Town Hall, Shoreditch, on the 5th ult., when Sterndale Bennett's Pastoral Cantata, "The May Queen," formed the first part of the programme. That, in spite of recent German importations, this charmingly fresh and melodious work still retains its hold upon an audience was amply attested by the applause with which each number was received; indeed, it may truly be said that its popularity increases year by year, the English character of the subject, as well as the excessive beauty of the music, ensuring it a ready welcome, even with a "mixed" assembly of listeners. On this occasion the part of the *May Queen* was assigned to Miss Bateman, a young student of the Royal Academy of Music, who displayed a soprano voice of good quality, which has evidently been trained in the right direction. Whether, however, it was judicious to test her powers so soon before a public audience becomes a question, especially as she has a local reputation which secured for her an overwhelming reception. Time, however, will not only ripen her natural qualifications, but place her in her true position; and the kindest friends she has are those who, like ourselves, counsel her to devote herself earnestly to study, and to learn to estimate the well-meant adulation of a select circle at its true value. The other principal vocalists, Mrs. Bradshawe-McKay, Messrs. T. W. Hanson and R. Hilton, were highly efficient, Mr. Hilton being warmly applauded for his excellent rendering of the song, "'Tis jolly to hunt," and the popular Trio, "The hawthorn in the glade," eliciting marks of approbation which might have been construed into a demand for its repetition, had not the system of "encores" been very wisely abolished by this Society. The choruses were well sung throughout, due attention being paid to the varied gradations of tone. An exceptionally fine performance of Brahms's "Song of Destiny" opened the second part, the choir evidently entering heartily into the true spirit of the music. We doubt, indeed, whether so excellent a rendering of this work has been heard previously in this country, and we must warmly congratulate the zealous members of this choral body, as well as the indefatigable Conductor, Mr. Ebenezer Prout, on so triumphant a result of their exertions. The purely orchestral pieces—Beethoven's Overture to "Leonora" (No. 3), and Mr. Prout's "Minuet and Trio,"—displayed the powers of the band to the utmost advantage. The brief movement of the talented Conductor has so much originality, and is, moreover, so charmingly instrumented that we cannot but hope that it forms part of a Symphony which may be heard at some future time. Its reception was most enthusiastic, the artists, as well as the audience, greeting the composer with well-deserved applause. The concert concluded with a spirited rendering of the March and Chorus from Wagner's "Tannhäuser," which was rapturously received, very few of the audience availing themselves of the privilege of retiring during the interval occurring before the last piece. Mr. Prout conducted with his accustomed care and ability.

SHAKESPEARE MEMORIAL FESTIVAL.

THE Committee of the Shakespeare Memorial Festival, in their wisdom, thought it well to incorporate a Concert in the scheme of proceedings, and it must always remain a matter of regret that the programme was not of a more representative kind; surely with Sir J. Benedict and Mr. Cowen as Conductors, some Shakesperian overture or other descriptive music might have found a fitting place and worthy orchestral treatment. The leading vocalists were admirably chosen; Mrs. Osgood, Madame Sterling, Mr. W. H. Cummings, Mr. Shakespeare, and Mr. Santley, being fully equal to all demands which might have been made on their well-known abilities. As it was, the selection of vocal music gave great satisfaction to a very crowded audience; additional variety being provided in the shape of pianoforte soli by Madame Goddard, and harp soli by Miss Mary Chatterton. We must not omit to mention that a selection of part-music was sung by the London Concert Glee Union, under the direction of Mr. F. Walker.

MILITARY SERVICE AT ST. PAUL'S CATHEDRAL.

THE second annual Festival Service in connection with the School for the Daughters of Officers of the Army was held in St. Paul's on April 29, and, judging from the enormous crowd of persons assembled, its popularity has increased rather than otherwise. The bands of the Royal Artillery, (under Mr. Smyth), the Scots Guards (under Mr. C. G. Clarke), the Coldstream Guards (under Mr. Fred. Godfrey), and the Royal Engineers (under Herr Sawerthall), were in attendance, and played Mendelssohn's "Andante Religieuse," from the First Symphony, and Lefèbure-Wely's "O Lord my God," with marvellous effect before the Service. The Preces, &c., and Psalms were sung by the full choir, with organ accompaniment, but the Magnificat and Nunc dimittis were accompanied by the combined bands alone. The music for these Canticles, by Mr. George C. Martin, was the same as was used last year, and the performance of it was an excellent one. The Anthem was the latter part of Sullivan's Festival Te Deum, a work excellently fitted for the occasion; and after the sermon, which was preached by Bishop Claughton, Chaplain-General to the Forces, the "Hallelujah" Chorus was sung with splendid spirit and effect. Much might be said in favour of the use of military bands in our churches; certain it is that their many resources have not until lately been made the most of; and, if we mistake not, the day is not far distant when they will be used with great frequency in large churches on festival occasions.

FESTIVAL SERVICE OF THE SONS OF THE CLERGY CORPORATION.

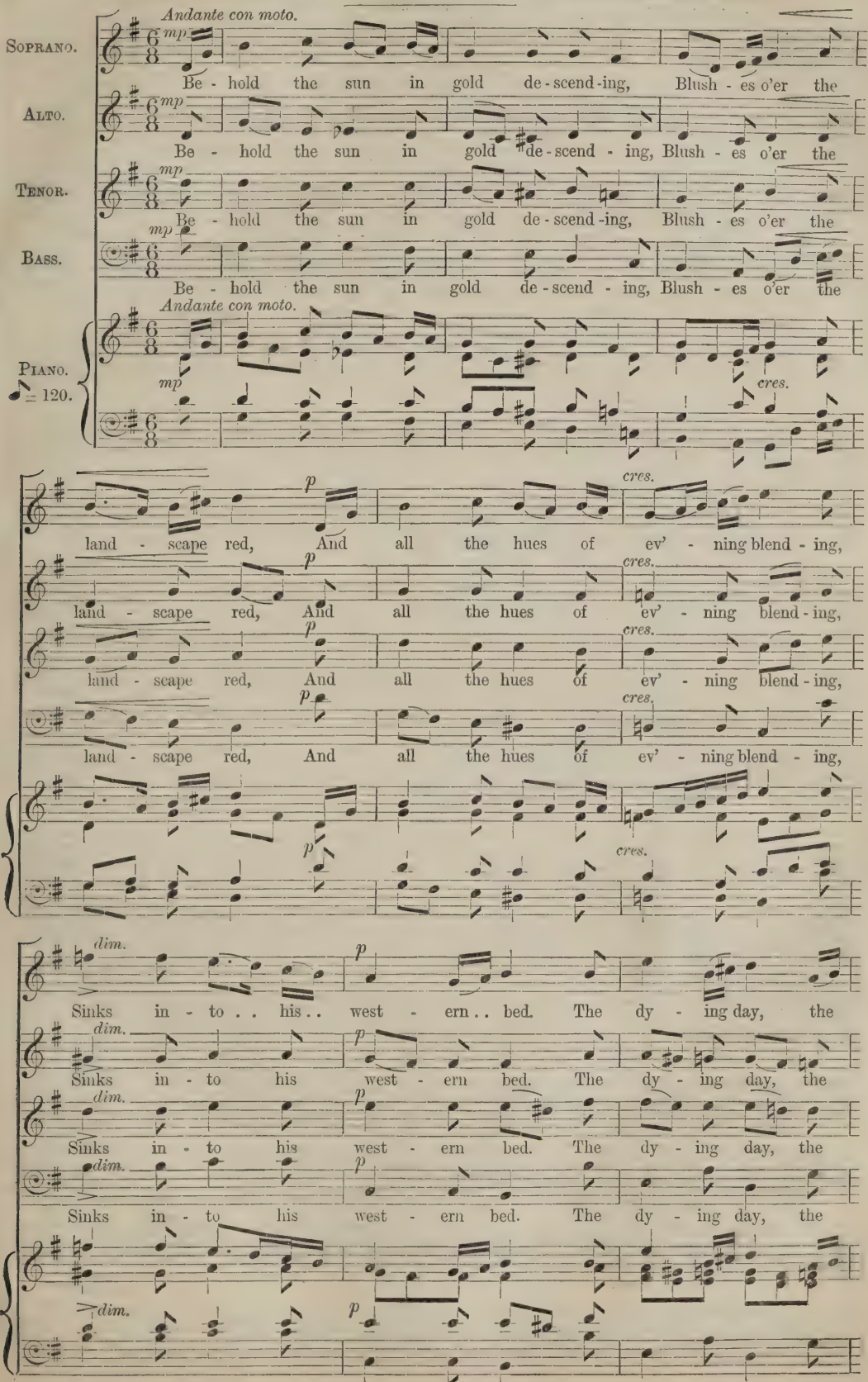
THE 225th Anniversary Festival Service of the Sons of the Clergy was celebrated in St. Paul's Cathedral on Wednesday, the 14th ult., when the musical arrangements were such as we have been accustomed to under Dr. Stainer's *régime*. The Service was preceded by Handel's Overture to "Solomon," which was played by an excellent band of well-known instrumentalists, numbering about sixty, under the leadership of Mr. Amor. The Psalms were sung by the Cathedral Choir as usual, the band joining in the Glorias. Mr. Martin, who presided at the organ during the Service, contributed the music for the Magnificat and Nunc dimittis, and Dr. Stainer's Cantata, "The Daughter of Jairus," was sung as the anthem. If space permitted, we should like to speak at length of this work, but its popularity is perhaps the best proof of its merits. In a work so uniformly excellent, it is difficult to single out any special numbers. The Overture, however,

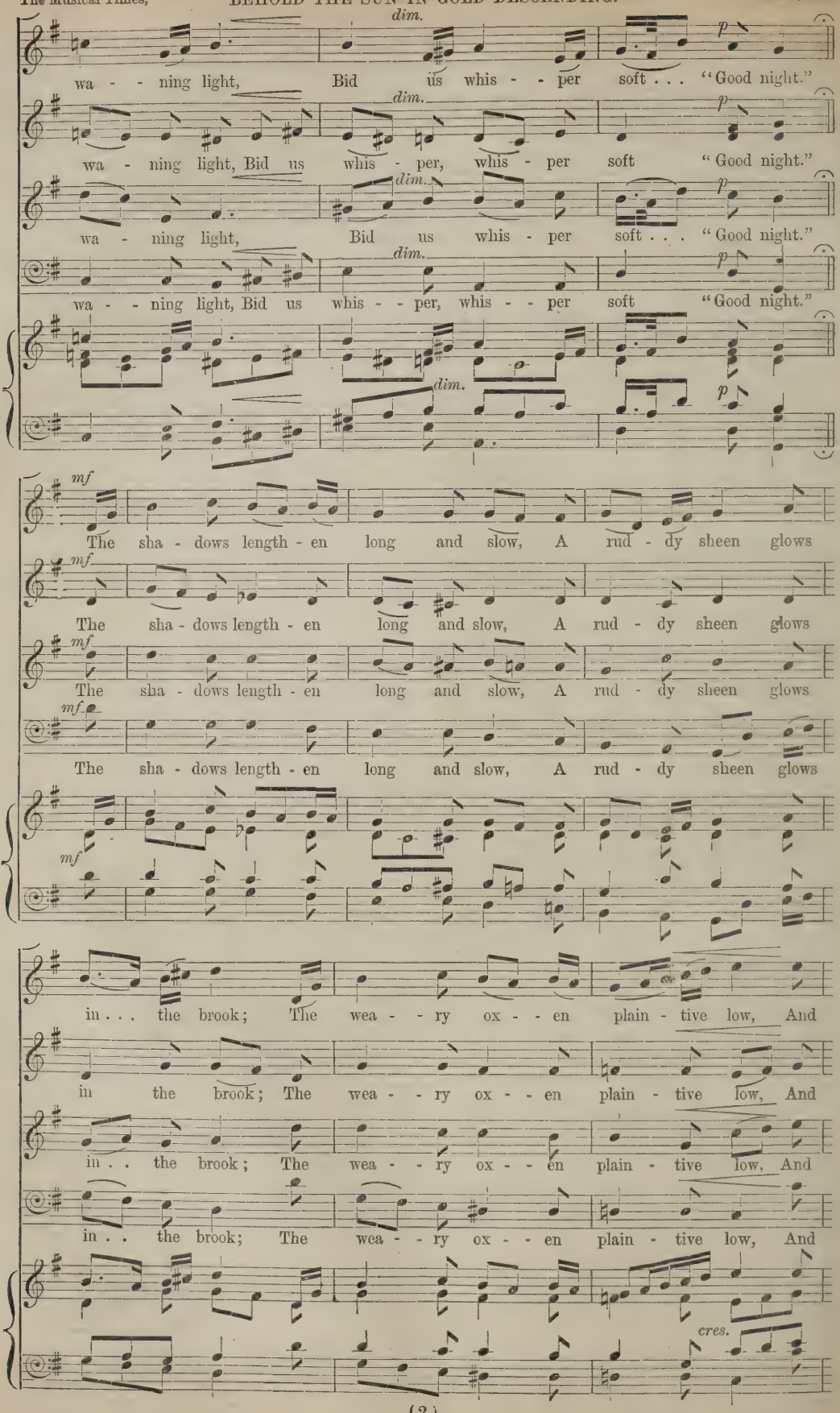
Behold the Sun in gold descending

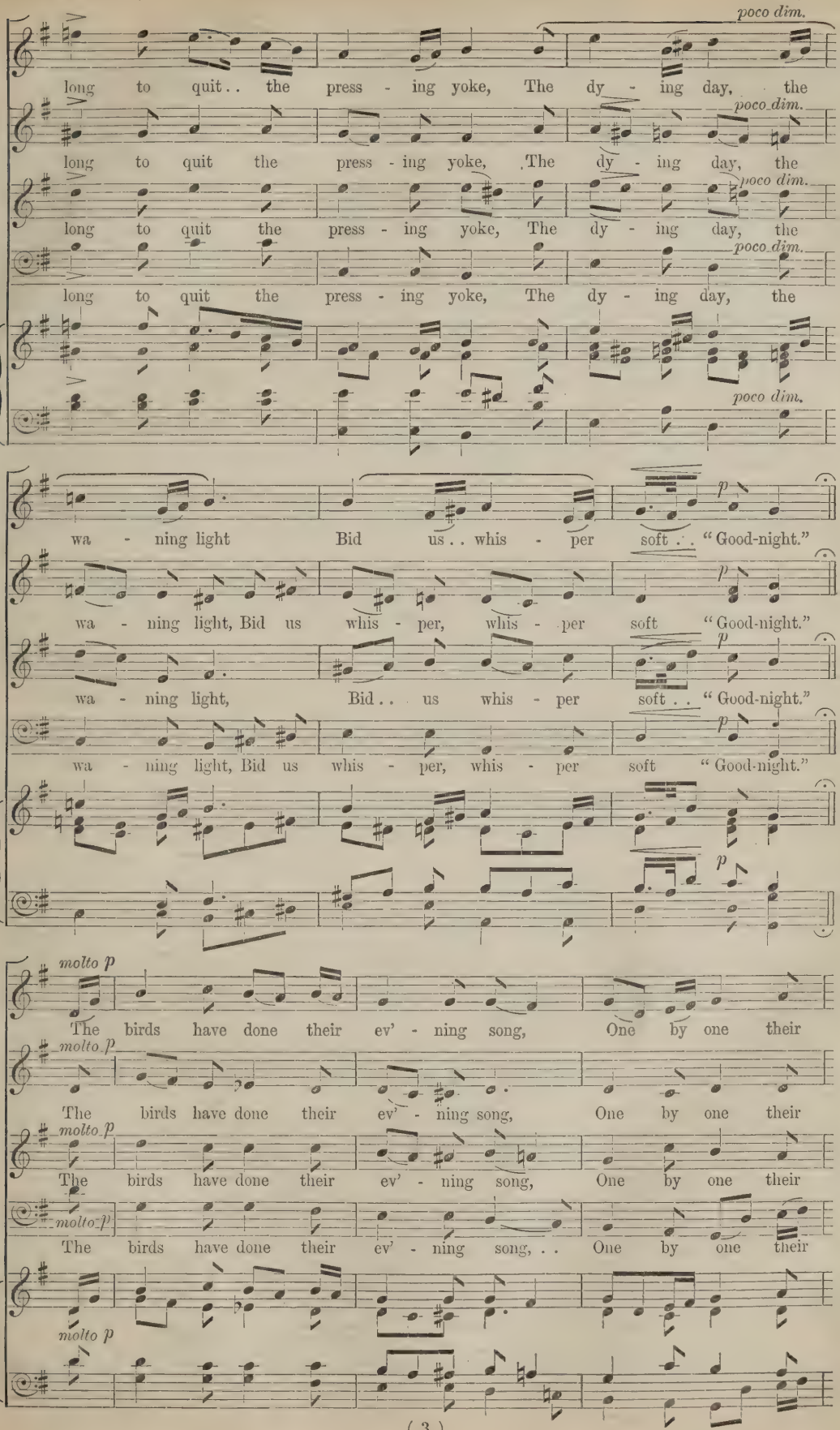
PART-SONG FROM OPERETTA, "THE MASKED SHEPHERD."

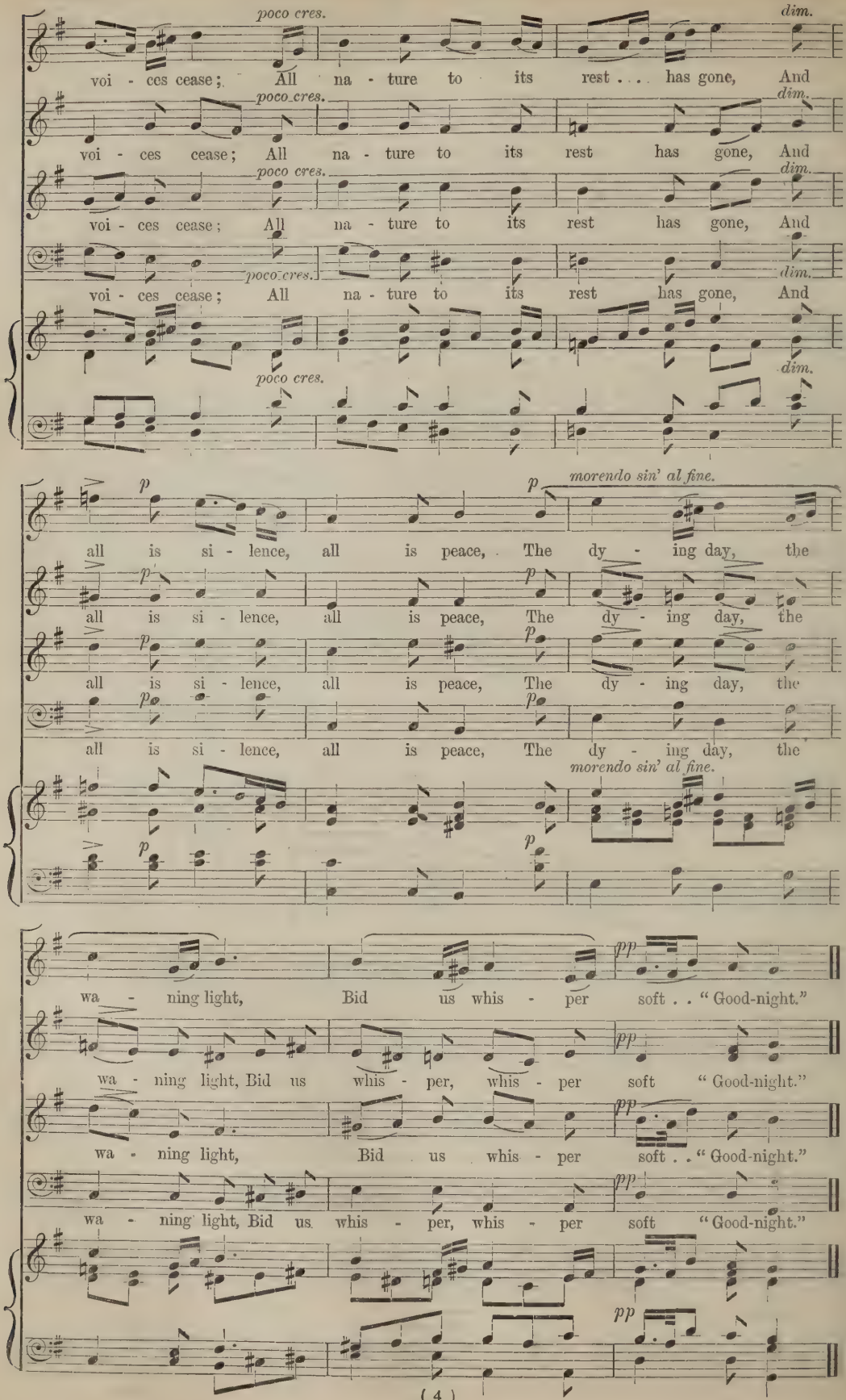
Words by EDWIN SIMPSON-BAIKIE. Music by FLORENCE A. MARSHALL.

London: NOVELLO, EWER, AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)


Andante con moto.
Soprano.
Alto.
Tenor.
Bass.
Piano.
♩ = 120.
mp
Be - hold the sun in gold de - scend - ing, Blush - es o'er the
land - scape red, And all the hues of ev' - ning blend - ing,
cres.
p
dim.
Sinks in - to his west - ern bed. The dy - ing day, the


dim.
p
wa - - ning light, Bid us whis - - per soft . . . "Good night."
wa - ning light, Bid us whis - per, whis - per soft "Good night."
wa - ning light, Bid us whis - per soft . . . "Good night."
wa - - ning light, Bid us whis - - per, whis - - per soft "Good night."
mf
The sha - dows length - en long and slow, A rud - dy sheen glows
in . . . the brook; The wea - - ry ox - - en plain - tive low, And
in the brook; The wea - - ry ox - - en plain - tive low, And
in . . the brook; The wea - - ry ox - - en plain - tive low, And
in . . the brook; The wea - - ry ox - - en plain - tive low, And
cres.


poco dim.
long to quit . . the press - ing yoke, The dy - ing day, the
long to quit the press - ing yoke, The dy - ing day, the
long to quit the press - ing yoke, The dy - ing day, the
long to quit the press - ing yoke, The dy - ing day, the
wa - ning light Bid us . . whis - per soft . . "Good-night."
wa - ning light, Bid us whis - per, whis - per soft "Good-night."
wa - ning light, Bid . . us whis - per soft . . "Good-night."
wa - ning light, Bid us whis - per, whis - per soft "Good-night."
molto p
The birds have done their ev' - ning song, One by one their
The birds have done their ev' - ning song, One by one their
The birds have done their ev' - ning song, One by one their
The birds have done their ev' - ning song, . . One by one their


poco cres.
dim.
voi - ces cease; All na - ture to its rest . . . has gone, And
poco cres.
dim.
voi - ces cease; All na - ture to its rest has gone, And
poco cres.
dim.
voi - ces cease; All na - ture to its rest has gone, And
poco cres.
dim.
voi - ces cease; All na - ture to its rest has gone, And
poco cres.
dim.
p
morendo sin' al fine.
all is si - lence, all is peace, The dy - ing day, the
all is si - lence, all is peace, The dy - ing day, the
all is si - lence, all is peace, The dy - ing day, the
all is si - lence, all is peace, The dy - ing day, the
morendo sin' al fine.
pp
wa - ning light, Bid us whis - per soft . . "Good-night."
wa - ning light, Bid us whis - per, whis - per soft "Good-night."
wa - ning light, Bid us whis - per soft . . "Good-night."
wa - ning light, Bid us whis - per, whis - per soft "Good-night."

will be recognised by all discerning musicians as a work of very high merit, not only from the beauty of its subjects, but also for the clever manipulation of them. Although there is no special solo assigned to the part of *Jairus*, yet attention should be called to the expressive character of the recitatives, and the solemn reflective symphony which occurs in connection with this part, and which also serves as the introduction to the overture. The tenor solo, "My hope is in the Everlasting," need only be heard to be fully appreciated. A special word of praise should be given to the instrumentation occurring at the words, "I sent you out with mourning and weeping." Dr. Stainer has risen above the level of most English latter-day composers, in the great chorus of the Cantata, "Awake, thou that sleepest," which forms a fitting climax to the narrative part of the composition; and he has been so thoroughly successful in this, the loftiest part of his work, that we cannot help thinking his powers are not limited, even to those successes he has already achieved in this stage of his career. The "Wailing" Chorus, with hautboy solo (exceedingly well played by Mr. Horton), and the duet "Love Divine! all love excelling," will perhaps be the most popular numbers. The work concludes with a fugal chorus of a highly jubilant character, and the dramatic interest is greatly intensified by Dr. Stainer's ingenious treatment of the words at the termination of this fine movement. The solos were very effectively sung by Masters Banermann and Whittle, and Messrs. Kenningham and Winn, of the Cathedral choir. The preacher was the Rev. E. Carr Glyn, M.A., Vicar of Kensington, and the prayers were intoned by the Succentor, the Rev. Dr. Simpson, the lessons being read by the Rev. W. Russell, Minor Canon of St. Paul's. The "Hallelujah" Chorus formed a fitting ending to this very successful Service. The attendance was not so great as on former occasions, owing probably to some new arrangements as to the tickets.

THE LONDON GREGORIAN CHORAL ASSOCIATION.

THIS great gathering of Gregorian choirs took place in St. Paul's Cathedral on the 15th ult., and was fully as successful as on former occasions. A word of praise must be accorded to the committee of management for their excellent arrangements. Those who have experienced the difficulty of seating a choir of 1,200 singers will fully appreciate the manner in which the directions were carried out. The processional music, which forms a special characteristic of these Services, was as effective as ever. The Psalms, Magnificat, and Nunc dimittis were sung with remarkable steadiness and precision, the trumpets, trombones and euphoniums helping much to heighten the effect of special verses. If an anthem must be sung, we think the one selected (Farrant's "Lord, for Thy tender mercies' sake") was the best that could have been chosen. It was not performed, however, with any great refinement with regard to gradations of tone, but upon the whole it was an agreeable deviation from the stern severity of the earlier Gregorian school of music. After the offertory hymn, the Te Deum was effectively sung to music composed by Pietro Alfieri, founded on the Gregorian chant. The Rev. Thos. Helmore occupied his usual post of Conductor, while the intonations were sung by two gentlemen specially selected for that purpose. Mr. C. Warwick Jordan, Mus. Bac., presided at the organ, and to his skill as accompanist a great part of the undoubted success of this Service is to be attributed. The preacher was the Rev. R. R. Bristowe, Vicar of S. Stephen's, Lewisham, and the Rev. Minor Canon Russell, whose distinct articulation could not but be noticed, intoned the prayers. The devout behaviour of the vast congregation must have been gratifying to those connected with the management of this great Service.

ON Tuesday evening, the 6th ult., an excellent Concert was given by the "People's Concert Society" in St. Mary's School-room, St. Mary's Street, Whitechapel, by kind permission of the Rev. J. F. Kitto. Most of the performers were amateurs; but valuable professional help was afforded them by Herr Otto Peiniger, as violinist, and Miss Mary Carmichael, as solo pianist. There was a large and highly appreciative audience. Amongst the most successful pieces in the selection may be mentioned the glees and part-songs, well sung by Messrs. Ratliff, D. Jones, J. Marshall, and Pownall; Handel's "O, ruddier than the cherry," capitally rendered by Mr. Julian Marshall; the Andante and Scherzo from Mendelssohn's D minor trio, the pianoforte part effectively played by Miss Julia Garth Marshall, and Rubinstein's "Morceau in B flat" for violoncello, by Mr. Muir Mackenzie. Herr Peiniger was encored in a Tarantella by Schubert, and Miss Wakefield's singing elicited the warmest marks of approbation. The People's Concert Society was started a year ago, under the management of a committee of ladies and gentlemen, many of whom are well known for their interest in music and in educational and philanthropic objects. The entertainments are addressed to, and within the means of, the working classes; and the appreciation of the music, instrumental as well as vocal, evinced by these audiences, is such as to warrant good hope that the Society will succeed in promoting its object, and that it may be able to extend its sphere of labour by increasing the number of its concert-centres, and ultimately by forming, or conducing to form, local singing classes, thus giving to the people, by degrees, a personal and practical interest in the concerts. We are informed that those who wish to further this praiseworthy undertaking, either by contributions to its funds or by offers of help, in vocal or instrumental performance at its concerts, may obtain full particulars on application to the secretary, Clement Templeton, Esq., 7, Mount Vernon, Hampstead, N.W.

A MURAL tablet, in memory of the late Dr. Wesley, was erected on the 7th ult. in Exeter Cathedral, where he officiated for a period of seven years as organist. The ashes of the deceased lie in the Old Cemetery, where just three years ago they were committed to the grave with every mark of respect on the part of the general public and of the members of the profession especially. Mr. Sims Reeves happened to be in Exeter in fulfilment of an engagement on the evening preceding the funeral, and though unable to be at the graveside, caused a beautiful floral wreath to be placed on the coffin as his tribute to the memory of the deceased. Some of the friends who gathered around the grave of Dr. Wesley deemed it due to his memory that an enduring record should be placed in the cathedral where he officiated so long, and a subscription was opened in which many of his admirers in various parts of the country sought the privilege of joining. The result is a memorial as beautiful and appropriate as it is unpretentious. It is a tablet of white marble on a black ground, in the early English style, the work of Mr. Burke, of 17, Newman Street, London, and bears the following inscription: "In memory of Samuel Sebastian Wesley, Doctor of Music, Oxford, for many years Organist and Succentor of this Cathedral, who was born August the 14th, 1810; died April the 19th, 1876, at Gloucester, and is buried in a vault in the Old Cemetery of this city. This monument has been placed here by friends as an expression of high esteem for his personal worth and admiration for his great musical genius."

A MEETING of the Birmingham Festival Committee was recently held, when the Orchestral Committee reported the arrangements for the forthcoming Festival. The new pieces to be performed are a Cantata, "The Lay of the Bell," by Max Bruch, and a secular Cantata by Saint-Saëns, the latter being expressly composed for the Festival, and the former being placed by the composer in the hands of the committee for its first public performance in this country. It was stated by Mr. Peyton that M. Gounod had been applied to, with the hope of getting him to contribute a new composition, but that he had declined to do so unless the sum of £4,000 was guaranteed to him. We can very readily imagine that the Committee felt it necessary to refuse these terms; but considering that there are many fine works of M. Gounod still comparatively unknown in this country—"De Profundis" and "Gallia," for example—it seems incomprehensible that the opportunity should be lost of including one or two, at least, in a Festival at which the fullest justice can be done to their merits. In proof, however, that the Committee at least partially agrees with us that the next best thing to procuring an entirely new

composition for the Festival is to revive an accredited old one, we may state that since the meeting recorded above it has been decided to include Cherubini's Requiem Mass in C minor in the programme, an announcement which we are certain will be received with cordial and universal satisfaction.

WITH the sanction of the Dean and Chapter, a Musical Festival will be held at Chester on July 23 and 24, in aid of the Cathedral Restoration Fund. The following works will be performed at the special Services in the Cathedral: Wednesday, July 23, at 3 p.m., Coronation Anthem, "I was glad" (Attwood); Magnificat and Nunc dimittis in C, composed specially for this occasion (J. C. Bridge); "The Last Judgment" (Spohr); and a short selection from the "Mount of Olives" (Beethoven). Thursday, July 24, an Overture by Handel, Dr. Bridge's Evening Service in G, and the "Lobgesang." The principal vocalists will be Miss José Sherrington, Miss Jessie Jones, Madame Patey, Mr. Joseph Maas, and Signor Foli. There will be a full orchestra, and the chorus will be formed by the choirs of Chester, Westminster Abbey, York, Durham, Ripon, Manchester, Worcester, Hereford, Bangor, St. Asaph, Leeds Parish Church, and St. George's Chapel Royal. Dr. Rogers, of Bangor Cathedral, will preside at the organ; and Mr. Joseph C. Bridge, M.A., Mus. Bac., the cathedral Organist, will conduct. Under the management of the able and energetic Precentor, the Rev. C. H. Hylton Stewart, the arrangements are being well carried out; and as most of the leading county people have promised it their hearty support, the Festival will doubtless be a great success. There will be a Miscellaneous Concert at the Music Hall on the evening of the 23rd.

A CONCERT was given at the Alexandra Palace, on Saturday, the 24th ult., at which Miss José Sherrington, Madame Patey, Mr. E. Lloyd, and Mr. Sims Reeves appeared. The selection of music was a popular one, and the vocalists above named were received by the large audience with the usual enthusiasm. Mr. Sims Reeves's songs, "The last rose of summer," and "The Bay of Biscay," elicited the customary encore, to which, however, he did not respond. The programme included selections for orchestra and chorus. In the evening Balfe's Opera, "The Puritan's Daughter," was performed in the theatre for the first time in London for many years, the principals being Madame Blanche Cole, Miss Nina Cressy, Messrs. Snazelle, Aynsley Cook, Ludwig, &c. During the afternoon two performances were given on the great organ by Mr. A. Dorey. Mr. Sims Reeves is announced for a Concert on the 28th inst., and performances of "Elijah" and the "Creation" will take place during July and August, the performances of Operas in English continuing each Saturday evening, Rossini's "Cinderella" having been promised on the 31st ult. A grand Opera Concert by the artists of the Royal Italian Opera, to take place on the 14th inst., completes the principal musical events announced for the season.

AN excellent Concert was given on Monday the 5th ult. by the members of the South Norwood Orchestral Society. The instrumental works were the Overtures to "Idomeneo" (Mozart) and Kalliwoda in F, the Minuet, Trio, and Finale of Beethoven's Symphony in C, a March from the Military Nocturne of Spohr, and the Serenade and Allegro giojoso of Mendelssohn for piano and orchestra. Considering the short existence of this Society, the performances were remarkable for delicacy and precision. Special praise is due to Mrs. Harry Brett for her rendering of the "Serenade," in which she was admirably supported by the orchestra. Mrs. Brett also contributed solos. Miss Morris, a local amateur, sang with great refinement "Love the pilgrim" (Blumenthal) and, in conjunction with her sister, Miss Jessie Morris, two duets of Rubinstein. Mr. Gardner Leader, R.A.M., was highly effective in Handel's "Honour and arms," and other songs were well sung by Miss Bawtree and Mr. Josiah Bawtree. Mr. C. Warwick Jordan conducted.

THE scheme for the Bristol Festival, which is to take place on October 14, 15, 16, and 17, was provisionally arranged at a meeting of the sub-committee, at which Mr. Charles Hallé attended, on the 21st ult. It was said that the principal parts would be taken by Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Santley. In the evening Mr. Hallé rehearsed the following works, Beethoven's "Choral Symphony" (No. 9), Mendelssohn's "Walpurgis-Night," and Mozart's "Requiem." The members of the choir attended in large force, and gave Mr. Hallé an enthusiastic welcome, and at the close Mr. Hallé addressing them said that he was much pleased with the excellent progress they had made under the careful training of the chorus-master, Mr. D. W. Rootham, and urged them to continue their exertions. The Right Worshipful the Mayor also, on behalf of the Committee, congratulated the choir on their success, and thanked them for the manner in which they were steadily endeavouring to make the next Festival a success.

ON Ascension Day a special Service was held in the afternoon in Westminster Abbey in aid of the Bishop of London's Fund. At three o'clock the clergy and choir took their places within the altar-rails, filling the whole space. Outside the rails was a full orchestra, and also an organ erected for the purpose, and over which Dr. Stainer, Organist of St. Paul's, presided. Dr. J. F. Bridge, the Organist of the Abbey, was the Conductor. The Service commenced, as usual, with a special Psalm (the 24th), sung to a chant by Dr. Bridge, the orchestra joining in certain of the verses with good effect. The Magnificat and Nunc dimittis were sung to a setting by Dr. Bridge with full orchestral accompaniment. The anthem consisted of a series of selections from Mendelssohn's Oratorio "Elijah." The Dean of Westminster preached an eloquent sermon on behalf of the fund, and a collection was made at the close of the Service. The whole of the musical arrangements, made and carried out by Dr. Bridge, were excellent.

THE final Concert of the present season of the Brixton Choral Society was given on Monday evening, the 12th ult., at the Angell Town Institution, when Handel's "Judas Maccabæus" was selected for performance. A small but efficient orchestra was provided, and Mr. John Harrison presided at the organ. The solo singers were Miss Catherine Penna and Miss Janet Soulby (sopranos), Miss Coyte Turner (contralto), Mr. Harper Kearton and Mr. Trevor Roper (tenors), and Mr. Cecil Tovey (bass). The choir was well balanced, and the choruses splendidly given, especially "Lead on" and "Tune your harps," this latter testing to the utmost the capabilities of both voice and training. "We never will bow down" was well sustained, the fugue and imitation passages with which it abounds being firmly taken up and well supported. To the energetic conductorship of Mr. W. Lemare no small share of the success of the Concert is due.

THE Tufnell Park Amateur Choral Society gave its second invitation Concert (fifth season) on the 6th ult., at St. George's Church Room, before a crowded and appreciative audience. The programme comprised the "Song of the Vikings" (E. Faning); Pinsuti's "Spring Song" (unaccompanied); a Fantasia on "Lohengrin," played by Mr. W. Henry Thomas; and Sir M. Costa's "Eli." The choruses in the latter work were rendered with much clearness and precision of attack, the fugal singing being especially good. The soloists were Madame Dietz, Misses F. Angel, Forsey, Evans, A. and F. Philps, Messrs. John Child, J. Howard, A. Smith, Grylls, F. and S. Partridge, J. Bridgewater and Mr. Lewis Thomas. Mr. W. Henry Thomas conducted with his usual ability, and Mr. Frank L. Thomas played the accompaniments most efficiently. The Melo-Piano (Messrs. Kirkman's) was used on the occasion.

THE following was the result of the Glee Competition which recently took place at Huddersfield, the examiner being Dr. Stainer: That the first prize for a cheerful Glee be presented to the composer of "Jack Horner" (motto, "Spera"), Mr. Theodore Distin, London; that no second prize be given for a cheerful Glee, but that an excellent Part-Song, entitled "The Awakening of Spring," should either receive a prize or be honourably mentioned; that the first prize for a serious Glee be presented to the composer of "Winter Days" (motto, "Semper Fidelis"), Alfred J. Caldicott, Mus. Bac., Worcester; that no second prize for a serious Glee be given, but that a simple Glee, entitled "The Traveller's Return" (motto, "Edina"), is worthy of honourable mention.

SIR MICHAEL COSTA, the adjudicator in the String Quartett Competition at Trinity College, London, has delivered his award to the Academical Board. The first prize of £10 is awarded to the Quartett bearing the motto "Fide et fortitudine," and the second prize of £5 has been given to the work inscribed "At spes non fracta." Both of these Quartetts prové to be the compositions of Mr. C. E. Stephens. Another Quartett marked "Che sara sara," by Mr. Joseph C. Bridge, M.A., B. Mus., Organist of Chester Cathedral, is distinguished as *proxime accessit*. Honourable mention has been given to compositions by Mr. John Alsop, of Newton Abbot; Mr. Henry Ouseley, Nottingham; Mr. Arthur Carnall, Mus. B., and Miss Alma Saunders. Thirteen Quartetts were sent in for the competition. A public performance of the prize works will shortly be given at the College.

ON Tuesday, the 6th ult., the North London Philharmonic Society gave its third Concert of the season at the Athenæum, Camden Road, N. The works selected were Gade's "Spring's Message," Macfarren's "May Day," and Dr. Hiles's "The Crusaders," Miss Jessie Royd and Mr. J. F. Probert being engaged for the solos. The choruses were sung with great taste and prècision, showing the result of careful training. Miss Jessie Royd was highly successful in her rendering of "The Queen's greeting" and "Agnes' Song," both having to be repeated. The Concert was given in aid of the funds of the Orphan Working School, Haverstock Hill; and it is much to be regretted that there was not a larger attendance. Mr. A. A. Yeatman and Mr. Boddington Smith presided respectively at the pianoforte and harmonium, and Mr. Henry J. B. Dart conducted.

THE Concert given by Mr. F. H. Cowen, at the residence of the Earl of Dudley on the 12th ult., was in the highest degree interesting, a Quartett in C minor, the composition of Mr. Cowen, being performed for the first time, in addition to several of his well-known songs, excellently rendered by Mrs. Osgood, Madame Trebelli, Madame Antoinette Sterling, and Mr. Santley. The Quartett is an exceedingly favourable specimen of the composer's style—especially the slow movement and Scherzo—and, played as it was with such artistic finish by Mr. Cowen (pianoforte), M. Musin (violin), Mr. Hann (viola), and M. Albert (violoncello), it created a marked effect. Songs were also contributed by Mdlle. Alwina Valleria and Mr. Joseph Maas; and a feature in the selection was the introduction of some recitations by Miss Cowen.

THE Grosvenor Choral Society's eighty-seventh monthly Concert, given at the Grosvenor Hall on Friday, the 16th ult., was chiefly noticeable for the capital part-singing of the choir in Leslie's "Lullaby of life," Pearsall's "Who shall win my lady fair," Mendelssohn's "Shepherd's Song," Callcott's "Returning Spring," and Cellier's "Pensioner's Chorus" (encored). Miss Agnes Ross sang three songs with much success, Coenen's "Lovely Spring" being redemanded. The other vocalists were Mr. T. P. Frame and Mr. W. Lloyd. Mr. C. Spencer West contributed a flute solo, and, with Mr. J. H. Maunder, a duet for flute and pianoforte, both being very tastefully rendered. The concert was efficiently conducted by Mr. Henry Baker, the new Conductor of the Society.

MR. RIDLEY PRENTICE gave a Concert at St. George's Hall on the 7th ult., which was well attended and highly successful. Mr. Prentice proved himself an able pianist by his performance of Beethoven's Sonata in D minor (No. 2, Op. 31), and several small pieces of his own composition. He also played, with Signor Pezze, a Sonata in A major, for pianoforte and violoncello, the composition of Mr. C. Villiers Stanford, which was warmly received, and joined Mr. Henry Holmes and Signor Pezze in Haydn's Trio in G major, for pianoforte, violin, and violoncello. The vocalists were Madame Patey and Mr. Shakespeare, who, amongst other compositions, gave some songs by the *bénéficiaire* with much effect.

ON Tuesday evening, the 13th ult., a most successful Concert was given at the Lecture Hall, St. John's Hill, New Wandsworth, in aid of the funds of the choir of St. Paul's Church. The choir of the church, ably assisted by several ladies and gentlemen, performed the various choral numbers of the programme in capital style, and the accompaniments were excellently rendered by a very efficient orchestra, the whole being under the conductorship of Mr. C. W. Hanson, the talented Organist of St. Paul's. Several vocal and instrumental solos were given with much effect. Mr. J. W. Wilson, jun., ably presided at the harmonium, and Miss Shapley and Mr. Flavell rendered valuable assistance at the pianoforte with the accompaniments.

THE members of the East Dulwich Musical Society gave their last Concert this season in St. John's School-room, Northcross Road, Lordship Lane, on the 15th ult. The sacred part consisted of Bach's Cantata, "God's time is the best," and Schubert's Psalm, "The Lord is my Shepherd," arranged as a quartett: both were duly appreciated. The second part of the programme commenced with a selection from the Liebeslieder, Op. 52, which was efficiently sung; Macfarren's "May Day" was also a decided success. Mr. Lawrence, Mus. Bac., Organist of St. John's, conducted, and Mr. White accompanied with his usual ability.

A TESTIMONIAL was recently presented by a select party of the parishioners of St. Peter's, De Beauvoir Town, to Mr. James Vaughan, the late Organist, as a small token of regard on his retirement from office, after twenty-four years' service. The Vicar occupied the chair, and in a brief speech asked Mr. Vaughan to accept the small gift it had been the pleasure of his friends to subscribe to, they all deeply regretting the severance of a tie which had existed between them so long. Mr. Vaughan returned thanks, and regretted the state of his health compelled him to retire from a labour of love.

ON Thursday the 15th ult., the third annual Choral Festival Service of Nonconformist choirs was held in the City Temple, Holborn Viaduct. Fourteen choirs took part, or a total of nearly 400 voices; the music was directed by Mr. E. Minshall, who presided at the organ. Tours's Evening Service in F, and his Anthem, "Blessing, glory, wisdom," were the principal pieces sung. They were rendered with precision and spirit. There was a large congregation. Dr. Parker preached the sermon on "The Service of Song."

ON Wednesday evening, the 21st ult., the Psalmody Association of Park Church, Highbury, had its annual Social Meeting and Concert in the Lecture Hall, Highbury. The first part consisted of Weber's Mass in G, and the second part was miscellaneous. Mr. E. Davidson Palmer, Mus. Bac., Oxon., Organist of the Church, conducted, and the solos, as well as the choruses, were executed by members of the Association. During the interval an Organ Recital was given in the church by Mr. Palmer and Mr. Drewett, Organist of Harecourt Chapel.

MR. W. H. GLADSTONE, M.P., on the 8th ult. read an interesting paper on "Music in the Church" to the students of Trinity College, London, of which College he is Vice-President. Illustrative music from Palestrina, Dyce, and Dr. Wesley was sung by choristers from St. Paul's and the Chapels Royal. Mr. Mellor, Q.C., moved, and Professor Lott seconded, a cordial vote of thanks to the lecturer; and Mr. Otto Goldschmidt spoke in warm approval of Mr. Gladstone's remarks.

DR. SPARROW SIMPSON, the Precentor of St. Paul's Cathedral, requests us to state (in answer to inquiries) that he has still a few copies remaining of his "Second Report on the Music in St. Paul's Cathedral," and that he will be happy to forward a copy to any Precentor or Organist who may apply for one till his store of copies is exhausted. Gentlemen not receiving copies will be so good as conclude that their applications have not been received in time. Stamps for postage need not be sent.

THE annual performance of the "Messiah" in aid of the funds of the Royal Society of Musicians took place in St. James's Hall on the 19th ult. The vocalists were Miss Mary Davies, Miss Butterworth, Madame Antoinette Sterling, Mr. Joseph Maas, Mr. W. H. Cummings, Mr. Thurley Beale, and Mr. Lewis Thomas. There was a fine orchestra led by Mr. Willy, the trumpet obbligato was played by Mr. T. Harper, Mr. E. J. Hopkins presided at the organ, and Mr. W. G. Cusins conducted.

A CONCERT was given on April 29 in connection with St. Bartholomew's Church, Islington, under the con-

ductorship of Mr. C. M. Anderson (the late organist). A selection from the "Messiah" and some miscellaneous music formed the programme. The soloists were Miss Coyte Turner, Miss MacDougall, and Mr. Alfred Mori, the band being led by Mr. P. Brown.

"LE ROI DE LAHORE" is in active preparation at Covent Garden; and Paladilhe's "Suzanne" has been looked at. Signor Tagliafico (De Retz) writes to *Le Ménestrel* in perplexity that the libretto of the second work makes Cambridgeshire peasants sing of growing hops, and, in 1787, wait for news of a University boat-race, which was not established till years after. M. Massenet will himself superintend the final rehearsals of "Le Roi de Lahore."

THE following is an amended list of the vocalists engaged for the approaching Hereford Musical Festival: Madame Albani, Miss E. Thursby, Miss De Fonblanque, Miss A. Williams, Madame Patey, Miss Enriquez, Messrs. Barton McGuckin, Cummings, Santley, and Thurley Beale.

MISS ANNIE SINCLAIR gave her first Concert at the Langham Hall on the 5th ult., assisted by the following artists: Miss Anna Williams, Madame Belval, Messrs. Montem Smith, J. H. Pearson, Faulkner Leigh, Winn, and Lawler. Pianoforte, Mr. Henry Parker.

IN addition to the other distinctions awarded to Messrs. John Brinsmead and Sons, Wigmore Street, for superiority of pianos exhibited at the Paris Exhibition of last year, the founder of the firm has been created Chevalier of the Legion of Honour.

THE London Church Choir Association will hold a Service at Westminster Abbey on Saturday afternoon, the 7th inst., at four o'clock, in aid of the Alexandra Orphanage. The sermon will be preached by the Very Rev. the Dean of Westminster.

MR. H. H. STATHAM will play a selection of classical Organ Music at the Royal Albert Hall on six Sunday afternoons, commencing on the 1st inst., at four p.m. The programme will include some of Bach's Organ Compositions on Chorals hitherto little known in England.

MADAME ESSIPOFF has given two Pianoforte Recitals at St. James's Hall during the past month which have proved highly attractive. The programmes contained selections from the works of the best composers, all calculated to show the skill and power of the clever pianist.

MR. STERNDALE BENNETT, M.A., of St. John's College, Cambridge, the recently appointed Professor of Acoustics at the Royal Academy of Music, delivered a highly interesting inaugural lecture to the students at the Institution on Saturday afternoon the 3rd ult.

WE have much pleasure in calling attention to the forthcoming Examinations in Music at the Society of Arts. As they are exclusively practical—taking account only of voice, style, ear, and reading—they will doubtless meet a want much felt.

MADAME SAINTON-DOLBY has nearly completed her dramatic Cantata "Thalassa, the Sea Maiden," and those who have been privileged to hear portions of the music speak of it highly.

ROSSINI'S "Stabat Mater" will be sung as the anthem at the evening service at St. Andrew's, Tavistock Place, on Trinity Sunday. There will be a full orchestra and a choir of 100 voices, under the direction of Mr. Stedman.

AMATEURS everywhere will be glad to hear that Madame Viard-Louis has secured an orchestral symphony by Georges Bizet, and that it will be produced at the end of this season or the beginning of the next.

AMONG forthcoming works by native composers is an Operetta on the subject of "Herne the Hunter" by Mr. John Old, of Reading.

WE regret to learn that the negotiations between Mr. Carl Rosa and Messrs. Sullivan and Gilbert for a new Opera have not reached a favourable conclusion.

MR. CARL ROSA, we understand, has determined to produce Goetz's "Taming of the Shrew" during his next season at Her Majesty's Theatre.

IT is probable that a new sacred Cantata by Signor Randegger will be one of the chief features at Mr. Kuhe's next Brighton Festival.

MR. STEDMAN has been appointed Director of the Music at the Church of St. Margaret Pattens, Rood Lane, Fenchurch Street.

DR. STAINER'S Cantata, "The Daughter of Jairus," will be given with full orchestral accompaniment at St. Peter's, Eaton Square, at an evening service on July 2.

REVIEWS.

Dietrich Buxtehude's Sämmtliche Orgel-Compositionen. Herausgegeben von Philipp Spitta. 12 Hefte. (*Dietrich Buxtehude's Complete Organ Compositions.* Edited by Philipp Spitta. 12 Books or 2 vols.) [Leipzig: Breitkopf und Härtel. London: Novello, Ewer and Co.]

IT is perhaps hardly too much to assert that, excepting to musical archæologists, the works of composers for the organ anterior to the time of Bach are virtually unknown. There is a general impression that the great Johann Sebastian was the first musician whose organ music has any intrinsic worth. No one will question for a moment the dictum that Bach is the greatest of all writers for the king of instruments; yet it would be unjust to ignore the influence exercised upon his genius by his many illustrious predecessors. Organists such as Reinken, Bohm, Pachelbel, and Buxtehude, though they are to us now names only, wrote much without which Bach's organ works, such as we know them, would probably never have existed.

It is to Herr Spitta, the careful and laborious biographer of Bach, that the musical world is indebted for an account of the works and labours of these old worthies. The first volume of Herr Spitta's work contains copious analyses of many organ pieces written in the seventeenth century; and the author has now afforded organists an opportunity of making acquaintance for themselves with the complete organ music of one who, as is evident from an examination of his works, was a composer of very remarkable attainments.

Dietrich Buxtehude was a native of Denmark, being born at Elsinore, where his father was organist, in the year 1637. Concerning his early life and education nothing is known; but in 1668 he was appointed organist to the Marienkirche at Lübeck, where he remained until his death, in 1707. In 1705 Sebastian Bach travelled on foot from Arnstadt to Lübeck to make Buxtehude's acquaintance, and to learn what he could from hearing one who was reputed to be the greatest organist of his age. That he gained many ideas will at once be evident to those who study the present collection.

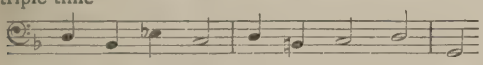
Of the twelve books before us, the first six (forming volume 1) contain twenty-four pieces for the organ, including one Passacaglia, two Chaconnes, thirteen Preludes and Fugues, three Fugues without preludes, three Toccatas and two Canzonettas. The second volume (Parts 7 to 12) gives us the whole of the arrangements of chorals. But few of these pieces have been previously published; Herr Spitta has found them mostly in two collections of manuscripts, one made by J. G. Walther, and the other by Sebastian Bach, whose industry in copying for himself the best works of his predecessors and contemporaries is well known.

On a superficial examination of the organ music of Buxtehude, one will probably be struck with its apparent general resemblance to that of Bach, while a closer acquaintance will reveal important points of difference in the workmanship of the two composers. Take for instance the preludes and fugues, which form the most important part of the first volume. Buxtehude's treatment of the prelude is much like Bach's; he mostly gives a subject with imitations and canonical passages more or less strict, interrupted by rapid *bravura* passages with frequent florid pedal solos. Many of his preludes might readily be mistaken for Bach's. Spitta (to whose analysis of Buxtehude's music we are indebted for many of our remarks) credits the composer with having been probably the first to invent rapid passages for the pedals; how Bach imitated them is well known to all our organ-playing readers. In the fugues we find a peculiarity of treatment which constitutes one of the specialties of Buxtehude's style. It is but seldom that the subject of the fugue is preserved unchanged throughout

the piece. Sometimes after the first development a florid episode is introduced leading to a change of time, in which an entirely altered form of the subject appears—occasionally so far changed as to be with difficulty recognisable as the same. For instance in the Prelude and Fugue in G minor (No. 7), the subject of the fugue at first is heard thus:—

After being finely developed and worked for forty-eight bars, a short interlude introduces it in the dominant, and varied as follows:—

Fifteen bars later we find a third form of the subject—now in triple time—



In these examples the identity of the fugue subject is readily perceptible, but in other cases the alteration made is far greater. For example, it requires close examination to recognise the three following passages (taken from the great Prelude and Fugue in E minor, No. 6) as being variations, or rather perhaps metamorphoses, of one theme:—

At first sight these subjects appear quite different; the point of connection is to be found in the descent from dominant to tonic, by a spring in (2) and through the intermediate degrees of the scale in (1) and (3); while the rise from E to A, between the first and second bars of (3), is to be found in (1) between the first note of the fourth crotchet and the first of the following bar; and the skip of the fourth in (2) from C to G♯ is an irregular imitation of the skip from D to A in (1), the intermediate E (the last semiquaver of the first bar) being regarded merely as an ornamental note, and not an essential of the harmony.

This characteristic peculiarity of Buxtehude's method of composition is to be found in a large proportion of the works before us. We meet with it in a slightly varied form in the Passacaglia and the two Chaconnes with which the collection opens. Organists will be aware that both these forms of composition are constructed upon what is known to musicians as a "ground bass," the technical difference between the two being that in the Passacaglia the theme commences on the third, and in the Chaconne on the first beat of the bar. In Bach's well-known "Passacaglia" for the organ in C minor (published in the first volume of Griepenkerl's edition of the organ works), the theme remains unchanged, both in form and in key, till we reach the finale, in which the subject is treated fugally. In Buxtehude's Passacaglia, on the other hand, the theme, which is only four bars in length, first appears seven times consecutively in the key of D minor, then seven times in F major, next seven times in A minor, and, lastly, seven times in D minor; the varieties of the harmony and figuration being worthy of Bach himself. In the two Chaconnes, the key in which the subject is introduced remains unchanged; but the theme itself is varied on its successive appearances.

The second volume of Buxtehude's organ works, containing in all forty-two arrangements of chorals, is quite as interesting as the first. The volume is divided into two sections, the first of which gives the larger fantasias, &c., and the second the shorter and less elaborate transcriptions. Some of the pieces in the first section are probably among the longest ever written for the organ. We find a setting of "Nun freut euch, lieben Christen g'mein" (No. 5), occupying twelve closely printed folio pages, and another of the "Te Deum laudamus" (No. 7), which fills thirteen. In these chorale arrangements, perhaps, even more than in the works contained in the first volume, we see the influence of the old master upon Bach. This may be noticed in the method of alternating and combining two manuals (the "Rückpositiv" and "Oberwerk"), as in Nos. 1, 5, and 7 of the first section, and in the majority of those of the second section, in which, though with one exception (No. 14), two manuals are not indicated, it is frequently impossible to perform the music otherwise. In the fugal treatment of the various lines of the chorals, we are frequently reminded of Bach, while at the end of "Lobt Gott, ihr Christen allzugleich" (No. 20 of the second section) we see a foreshadowing of Bach's effects of the double pedal part. Probably the most curious piece in the entire collection is the last—the arrangement of "Auf meinen lieben Gott." This is in the form of a suite. We have first the choral, then a "double" or variation upon it, and after this a sarabande, courante and gigue, all founded upon the theme of the choral. The piece can surely hardly have been intended for church use!

We close this notice with a warm recommendation of the collection to all organists who prefer the legitimate style of playing to the modern school, as seen in much of the organ music, especially French organ music, published at the present day. All who admire Bach will be interested to know something of one of the greatest of his predecessors.

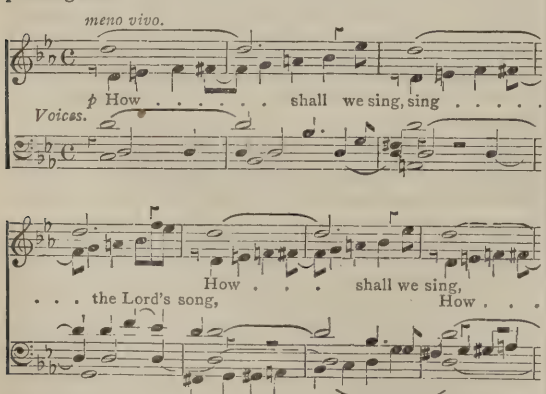
The Story of Mozart's Requiem. By William Pole, F.R.S., Mus. Doc., Oxon. [Novello, Ewer and Co.]

DR. POLE truly says, "The general impressions about the history of the Requiem are not in accordance with the facts, many of which have indeed only been brought to light at a comparatively recent date." As these "impressions," however, not only often pass current in musical circles, but constantly appear in print, and are therefore extremely likely to mislead many who wish for accurate information on the subject, the author of the essay before us (which has already appeared from month to month in THE MUSICAL TIMES), has earned the warm thanks of all musicians for so excellently collating all the materials at command, and weaving them together into a story which so completely engrosses the attention of the reader, that it may be conscientiously recommended even to those who might peruse it without a thought of its value to art-history. That Mozart did not live to finish the Requiem is well known; but after his death the difficulty of proving how much was really composed by him became almost insurmountable, partly because his widow, in her intense desire to make as much money as she could out of the composition, was not over-scrupulous as to the manner in which she obtained what she termed "authentic copies"; and partly because the attached friend and pupil of the composer, Süssmayer, boldly laid claim to the Sanctus, Benedictus, and Agnus Dei as entirely his own composition, asserting also that he had written the latter part of the Dies Iræ, and instrumented a large portion of the work from the figured bass of Mozart. The interest taken by Gottfried Weber in the controversy as to the authenticity of various parts of the Requiem is well known. His deliberately expressed conviction that Süssmayer had not claimed too much—but too little—share in its composition, of course called forth communications from all the leading musicians of the time; but no doubt the most important person who took part in the dispute was the Abbé Maximilian Stadler, who had known Mozart from his infancy, and who not only bore testimony to the fact of Süssmayer's not having touched the original manuscript, but revealed, in a private letter to Weber, that the name of the mysterious individual who had commissioned Mozart to write the work was a certain Count Walsegg. It has always appeared to us—and Dr. Pole seems to agree with our supposition—that in the main Süssmayer's statements were corroborated by after-events; although it is possible that his memory may have failed him in relating some minute particulars respecting his work. "The legal investigation which took place on Count Walsegg's behalf," it is said, "shortly after the publication of Süssmayer's letter, must certainly have led to the exposure of his imposture, had it been such; but so far from this we are

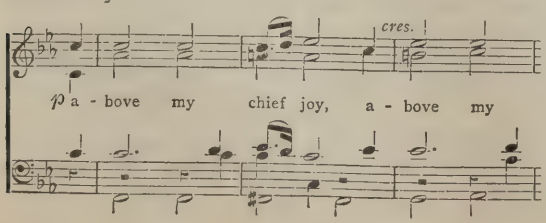
told that in this investigation the respective parts of the two composers, very nearly as described by Süssmayer himself, were distinctly pointed out to the Count's advocate." It is impossible to imagine a more attractive little book to Mozart-lovers than this history of the most important work of the great master. "It is necessary," says the author, "in order to render intelligible the proceedings during the greater part of the time, to keep back some of the earliest incidents, the knowledge of which did not transpire till the end. It is, in this respect, like a novel, the interest of which hangs on a mystery only revealed in the last chapter." This plan constitutes the great charm of the work, for the thread of the narrative is so skilfully preserved throughout that the reader cannot lay down the book when once fairly carried on by the events which seem constantly arising to lure him forward. We hope, and indeed confidently predict, that the author's labours in so good a cause will be rewarded by an extensive sale of his interesting "story."

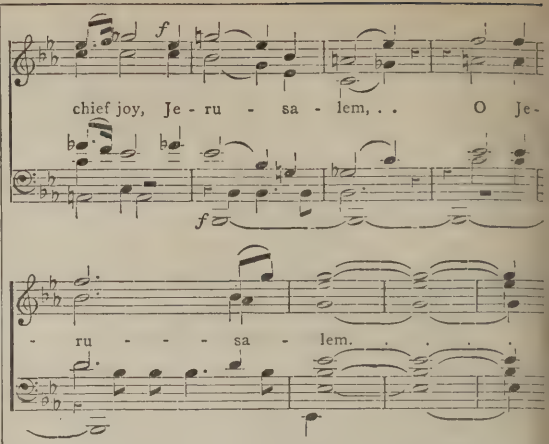
Novello's Octavo Anthems. "*By the Rivers of Babylon.*" "*For the Mountains shall depart.*" Composed by L. Samson. [Novello, Ewer and Co.]

IN the first of these anthems we have another musical illustration of a text which, by reason of its pathos and beauty, will never cease to attract composers. In times to come, as in times past, the pitiful lament of the captive Israelites whose harps hung silent upon the willows, cannot fail to kindle the imagination and arouse the sympathy of musicians. None may hope to have a monopoly of it, and whether he be the Englishman Boyce, the Frenchman Gounod, the German Goetz, or the composer whose work is now before us, each must rest content with the position of one among many capable exponents of a subject that, in Wagnerian phrase, "yearns" after expression and is never satisfied. There are many good points in Mr. Samson's handling of the subject, not so much in the opening passages, perhaps, as farther on, and especially in the treatment of the words, "How shall we sing the Lord's song." This is decidedly and conspicuously happy. The voice part is simple enough—contraltos and basses answering sopranos and tenors with short unisonous phrases—and we must look to the accompaniment for an expression of the agitation and intensity of feeling conveyed by the words. This we find in the subjoined passage and its prolongation:—



Here, as it seems to us, the case is fully met. Again, after a vigorous unison passage on the words, "If I prefer not Jerusalem," occurs a *crescendo* thoughtfully expressive of the swelling emotions called up by the name of the beloved city:—





This is followed by a *reprise* of the leading subject, now treated in a varied and much improved form. Altogether, the anthem is one of considerable musical interest, and distinguished by a novelty of style that cannot fail to arrest attention wherever it is heard.

The second anthem is less striking, because more conventional. It may, however, please a larger public than its companion on that very account, especially as it cannot be accused of poverty of idea or treatment. Every phrase is dealt with in a musicianly fashion, and the sentiment of the text well expressed. Moreover, the anthem presents no difficulty, and could easily be mastered by a village choir having a single boy capable of singing a few solo bars.

Suites de Pièces, for the Pianoforte. No. 1, Contentment; No. 2, Energy; No. 3, Mirth; No. 4, Joy. Composed by C. J. Ridsdale. [Enoch and Sons.]

IN the present day the line which separates either vocal or instrumental amateurs from professors is often by no means to be determined by the amount of talent or the amount of training they exhibit before the public. Choral bodies, solo singers, and even exponents of high-class musical compositions, are now to be found fully capable of taking their place in the world of art; and when we speak of an executant, therefore, as an "amateur," we simply mean that he or she does not live by the profession. Whether amateur composers may eventually take equal rank with the established creative artists of the day still remains to be proved. Certainly there can be no reason why they should not possess as much natural talent, or study as deeply as the professor; but as they usually move amongst, and are judged by, a limited *coterie* of admirers, they have rarely the power of accurately measuring their true capabilities. In playing through the "Suite de Pièces" of Mr. Ridsdale, however, the first thing that strikes us is that it is written not for the drawing-room but for the study; and herein we are assured of the fact that, whether amateur or professor, the composer is an artist; every movement indeed is remarkable for vigour of style and knowledge of contrapuntal effect; and although the writing seems almost to prove that the author is essentially an organist, the passages, when well studied, are perfectly playable on the pianoforte. The first piece, "Contentment," has a well-marked subject (reminding us, however, of that in the first movement of Mozart's Sonata in F, No. 15, in Agnes Zimmermann's edition), the treatment of which is skilful and musicianlike throughout. As we have said, the parts can well be reached, but where they are widely separated it would certainly be advisable to indicate with which hand the notes are to be taken. We may also mention that in bar 24, page 3, there is something omitted between the upper F and E. No. 2, "Energy," is a spirited movement, which will well repay practice. No. 3, "Mirth," in Minuet form, has all the life and vivacity demanded by its title, and No. 4, "Joy," may be cited as, musically speaking, the best number of the set, the various passages of imitation and the general design of the movement evidencing that definite plan which is the surest indication of a composer's power. "Suite de Pièces" is a title

which would perhaps lead us to anticipate a less modern series of movements; but however they may be named, they would challenge comparison with most recent compositions of this class; and if, as we presume, the work of an amateur, deserve additional praise as real contributions to art.

Carmen. Opera in Four Acts. The English version by Henry Hersee. The music composed by Georges Bizet. [Metzler and Co.]

THIS opera is now so firmly established in public favour, and we have already given so full a review of its merits, that it remains only to notice the English words, supplied by Mr. Henry Hersee. In criticising the result of the translator's task, there can be no question that the fairest method is first to test the effect of the text in performance. This we have done; and can affirm that not only in the songs, but throughout the concerted music, the words are most aptly fitted to the notes. Those who read the English version, too, apart from its stage representation, will find that it reflects the spirit of the original very fairly; and we congratulate the publishers upon having provided us with so excellent an addition to our "Operas in English," the words of which are too often unworthy of the music.

Menuetto from Haydn's Quartett in D minor; for two Violins, Viola, and Violoncello. Arranged for the Pianoforte by Agnes Zimmermann. [Novello, Ewer and Co.]

IT is well when so accomplished an artist as Miss Zimmermann undertakes the transcription of classical works; for we know that, although the passages will be well adapted to the pianoforte, they will not be tortured from their original form to please those amateurs who, instead of desiring to raise themselves to the music, prefer that the music shall be lowered to their capacities. The arrangement of the *Menuetto* before us will of course more interest those who are acquainted with the Quartett from which it is taken; but as a pianoforte piece it is extremely effective, and students cannot have this class of music too often placed before them.

Danse Norvégienne pour le Pianoforte. Par Louis Samson. [Novello, Ewer and Co.]

THE intelligent art-loving public will always have a welcome for national music, even in its lightest forms, not only for its own sake as music, but for the materials and suggestions it offers to composers. All the great masters, we need not say, have drawn with good effect upon this exhaustless store, while those of our own day are fully alive to its value. As yet, however, comparatively small use has been made of the national music of Scan inavia, both Norwegian and Swedish musicians aspiring rather to be Germans of the Germans than exponents of their own native art. None the less, however, is Scandinavian national music charming in its distinctiveness, as all must allow who make acquaintance with the example before us. Mr. Samson's so-called "Danse" is by no means that which the term generally implies. It is a piece full of poetry; it is as picturesque as a Norwegian scene of fiord and mountain; and its quaint themes are treated with the skill of a musician. If, therefore, anybody weary of ordinary *morceaux de salon* wants to break fresh ground, regale himself with unhackneyed melodic forms, and, in the truest sense, enlarge his repertory, here is a chance of doing so.

Concerto for Pianoforte. Composed circa 1770 by John Christian Bach (Op. 13); arranged by Haydn; first published in 1790. New Edition, edited and revised by Edmund H. Turpin. [Weekes and Co.]

MR. TURPIN has rendered good service to pianoforte students by bringing under notice this highly characteristic specimen of what may be termed an antiquated style, for in it may clearly be discerned the germ of much that we find more amply developed in modern music. John Christian Bach ("Bach of London," as he was popularly called) was well known as a fashionable writer, but although he composed a quantity of light music (unworthy perhaps of the great name he bore) he was a man of undoubted talent, and the composition before us may be accepted as a very fair example of his earnest writing. Many of the passages shadow forth the brilliant style which grew so rapidly after his time; and the Finale, introducing the Scotch air, "The yellow-haired laddie," might almost pass as a recently published "teaching piece." The present edition is clearly printed; and being carefully revised and in many places fingered by Mr. Turpin, should be warmly welcomed by all musicians who take a real interest in the history of their art.

La Campanella. Morceau pour Piano. Composé par Carl Hause.

Gavotte and Bourrée for the Pianoforte. Composed by Otto Booth.

Pendant la Valse. Caprice pour le Pianoforte. Par Ernest Stoeger. [Neumeyer and Co.]

THE small and unpretentious piece which stands first on our list may be commended to pianists as an elegant trifle for drawing-room performance; but there is nothing sufficiently novel in design to arrest attention. The feeling of the title of the composition, too, is but feebly carried out. Mr. Otto Booth's "Gavotte and Bourrée" have a genuine flavour of the old dances quite refreshing, and are entitled to rank somewhat above the average modern specimens of this class of composition. The Gavotte is extremely tuneful; and the harmonies always appropriate and carefully written. The Bourrée we like even better, not only on account of its melodious character, but because the writing throughout is musicianlike without being pedantic, and the traditional feeling of the dance is never lost sight of. "Pendant la Valse" reminds us very much in its principal subject of Wely's well-known piece, "Les Cloches du Monastère"; but it is an effective little sketch, and will be found a good study for touch. The "Intermezzo," having a *legato* theme, with a flowing accompaniment, contrasts well with the opening melody; and the piece is on the whole well worth the attention of amateur pianists who are searching for novelty.

The Evening Tide. Song. Words and music by M. Davidson. [Novello, Ewer and Co.]

THERE can be no question that in the present day, for one song expressive of joy and life, we have twenty expressive of grief and death. That the latter is infinitely easier to write must be an admitted truth, since mournful words spoken to mournful notes are sure to lay hold of the feelings of those who have not trained themselves to be moved by the eloquence of real music; but art in the meantime suffers; and we shall be glad therefore to welcome a reaction in the choice of words especially intended to be sung in drawing-rooms. "The Evening Tide" will assuredly please those who like dismal songs, for the music, although evidently the work of an amateur, is appropriate, and, with few exceptions, grammatically written. To sing about "your dead love's cold form washed ashore," is perhaps, as we have indicated, scarcely at all desirable before a mixed audience; but if it must be done, the simple setting of this song may be pronounced sufficiently sympathetic with the words.

The Key Table set to Music. By John Adcock. [Weekes and Co.]

WE have never held the opinion that the rudiments of music can be taught by songs, games, or arbitrary words repeated backwards or forwards, according to the system advocated by the disciples of what is termed "artificial memory"; and certainly Mr. Adcock's little musical sheet now before us does not alter our conviction. When a pupil is told, for example, that sharp keys rise by fifths—G, D, A, E, &c., he has only to learn this rule, and the order is easily remembered; but when he has mastered Mr. Adcock's song—which by the way, musically speaking, is by no means bad—he is extremely likely to forget it in a week; or, unless he can accurately recollect how many bars he has sung, to name too many or too few sharps or flats in a key. There is some connection in the words "Good Deeds Are Ever Bearing Fruit," the initials of which show the succession of six out of the seven key-notes with sharps; but certainly "Fruit Bearing Ever Are Deeds Good" is not a very intelligible sentence to impress the order of flat keys upon the memory, not to dwell upon the fact of its also

being incorrect. We must dissent, too, from the wording of the following sentence: "Each sharp added to the signature raises the key-note a fifth"; assuredly it should be, "the key-note being raised a fifth adds one sharp to the signature." It may be said that we are hypercritical in our remarks; but it must be recollected that if the elementary part of music is vaguely taught at first, it is exceedingly difficult to carry a pupil forward with any satisfaction, and still more difficult to go back and make the foundation more secure. No vocalist or pianist can be grounded in the principles of his art without being trained to think; and Mr. Adcock's method by appealing to the memory, rather than the reason, is a tacit protest against this fact.

Reeves's Musical Directory, with Calendar for 1879. [William Reeves.]

MAY is rather a late month to publish a Calendar for the year; but as the first title of the above work is doubtless a more important feature, its tardy appearance is perhaps of little consequence. Indeed, it must be said that the "Calendar," being compressed into the smallest possible space, might now almost as well be omitted; for everybody has an almanac ready at hand which will, assuredly, give him a little information about the "red-letter" days in the year, a matter of some moment to a professional man. Every praise, however, must be given to the Directory, not only for its accuracy, but for the manner in which it is arranged. The alphabetical list of London and country Professors of Music combined will be found extremely useful for reference, those residing in London alone being distinguished by a *. Hitherto it has been difficult to find the name of a country Professor, unless it was previously known in what part of England he lived. Not only is this objection here removed, but there is also a trade list on the same plan, and a repetition of each list under the heading of the towns. The Academies, Colleges and Institutions, Musical Societies, Cathedrals, Collegiate Churches and Chapels, are likewise to be found duly chronicled in this valuable work, carefully compiled lists of all the officials connected with the cathedrals being given. Our only objection to the plan of the book is that the advertisements are occasionally mixed up with the portion devoted to the Directory. In fact, at page 167, we at first imagined that the work was concluded, and were surprised to find the Trade Directory about half-a-dozen pages further on. This might easily be remedied in next year's issue of the book.

FOREIGN NOTES.

THERE has been no operatic novelty produced during the last few weeks at Paris, the performances of opera having been limited to two establishments,—viz., the National Opera and the Opéra-Comique. At the former, the *répertoire* has been chiefly occupied with representations of "Freischütz," "Don Giovanni," and "Le Roi de Lahore;" while at the Opéra-Comique, "Zauberflöte," "Les Mousquetaires de la Reine," "Les Noces de Jeannette," and "Les Diamants de la Couronne," have been the principal attractions. On the other hand, Parisian audiences have had repeated opportunities recently of hearing the music of the entire first act of Wagner's "Lohengrin," which M. Pasdeloup had included in the programme of the last "Concert Populaire," and which, in spite of the traditional opposition offered by a portion of the audience, was well received. Encouraged by this success, the performance has recently been repeated at the Cirque d'Hiver before a very numerous and appreciative audience, and thus the way would seem to be prepared to a more general appreciation of the music of the German reformer in France.

M. Vaucorbeil has been definitively nominated managing director of the Paris Grand-Opéra, in the room of M. Halanzier, and will, it is said, at once assume his functions. One of his first proceedings, no doubt, will be to pay a visit to London in order to enter into fresh engagements with the French vocal artists at present in our midst, some of whom had refused to accept new contracts with the French national establishment under the old *régime*. Among the operatic works in view at the Grand-Opéra for the coming season are mentioned a new Opera by M. Gounod, entitled "Le Tribut de Zamora;" "Sigurd," by M. Reyer; "Herodiade," by M. Massenet; "Le Roi d'Ys," and "Fiesque," by M. Lalo; "Le Feu," by M. Guiraud; and "François de Rimini," by M. Ambroise Thomas; Gluck's "Armide" will also most likely be remounted. M. Regnier has been appointed by the new director to a post expressly made for the veteran comedian, that of *Directeur des Etudes*. To explain this nomination it will be sufficient to remark that in France it is thought advisable for lyric actors and actresses to learn to act as well as to sing.

The Paris correspondent of the *Times*, writing under date May 26, says: "M. Alex. Guilmant, the eminent Organist of Trinity Church and of the Conservatoire Concert Society, intends giving four organ concerts next month at the Trocadéro, with the assistance of celebrated artists. Among other compositions he will play (on the instrument so justly esteemed, built for the last Exhibition by Cavaillé-Coll) several unpublished pieces by Dietrich Buxtehude, one of the predecessors of Bach."

M. Saint-Saëns has set to music Victor Hugo's Ode "La Lyre et la Harpe," which will be produced at the approaching Birmingham Festival.

A Music-Festival is being organised by the Mozart Institution at Salzburg, in which the members of the Viennese Philharmonic Society, under the direction of Herr Hans Richter, will take part. The performances will take place at the end of next month. Under the direction of the same eminent orchestral leader, the production, on four consecutive evenings, of the entire Tetralogy, "Der Ring des Nibelungen," was announced to take place at the end of last month at the Imperial Opera of Vienna, where the separate dramas constituting the work had already been previously given.

Spontini's Opera "Olympia" will be revived on the occasion of the celebration of the "golden wedding" of their Imperial Majesties at Berlin. The work was first produced at the Prussian capital in 1821, being intended on the part of the partisans of Italian Opera (as readers of C. M. von Weber's biography will remember) to counteract the movement in favour of German National Opera set on foot by "Der Freischütz."

Beethoven's "Ninth Symphony" is gradually becoming known to Italian audiences, and, after having been performed recently both at Milan and Rome, will also shortly be produced by the Società Orchestrale at Florence.

At the Court Theatre of Weimar an Opera in one act, entitled "Lindoro," has just been performed with some success, the composer being Madame Héritte-Viardot.

Herr Ignaz Brüll has completed a new Opera entitled "Bianca," which will be brought out by the Imperial Opera of Vienna in December next.

At Munich the first performance of M. Gounod's Opera "Le Roi de Lahore" will shortly take place, on which occasion King Louis, as is his custom, will be the sole audience.

A new comic Opera, in three acts, from the pen of Herr Max Wolf, entitled "Cesarine," has met with a good reception at the Friedrich-Wilhelmstadt Theater at Berlin. Herr Weissheimer's Opera, "Meister Martin der Küfer," recently produced at Carlsruhe, has now also been performed at Baden-Baden, and was again extremely well received.

Liszt's Oratorio "Christus" has recently been performed by the Rühl'sche Gesangverein at Frankfurt, in the presence of the composer, who of course became the object of a general ovation.

The well-known Riedel'sche Gesangverein of Leipzig has just celebrated the twenty-fifth anniversary of its foundation with a performance of sacred music at the church of St. Thomas.

The Music-Festival of the Middle Rhine will take place this year at Mannheim, under the direction of Herr Vincenz Lachner, among the works selected for performance being Mendelssohn's "Walpurgisnacht," Haydn's "Creation," and Brahms's Second Symphony.

Herr Bilse, the eminent Berlin Conductor, is engaged upon a *concert-tournée*, with his orchestra, in Northern Germany, while Herr Mansfeldt, of Dresden, with his staff of fifty orchestral performers, is about to start for Warsaw, where he has been engaged for a series of concerts.

Herr Julius Stockhausen, it is rumoured, has resigned his post of professor at the newly-founded Hoch'sche Con-

servatorium at Frankfurt, in consequence of a misunderstanding having arisen between him and the director of the institution, Herr Joachim Raff.

A commemorative tablet has been placed by the Viennese at the house wherein Lanner, the favourite composer of valses, was born in 1801.

Marcello Rossi, the eminent violinist, recently engaged upon a *concert-tournée* in Germany, in company with Madame Desirée Artot, has met with a brilliant success.

Halévy's "La Juive" has reached its hundredth, and Meyerbeer's "Les Huguenots," its two hundredth performance at the Berlin Opera.

At the Moscow Conservatoire a new Opera by Peter Tschaikoffsky, viz., "Eugen Onegin," was performed by the pupils of the institution in the presence of the composer and Anton Rubinstein. The last season of Italian opera at Moscow has, it is stated, resulted in a deficit of 270,000 roubles.

A new theatre is being constructed at Florence which is to be called Teatro Nazionale, and will exceed in dimensions that of La Scala in Milan.

MM. Mangeot frères, of Nancy, have presented one of their newly invented pianofortes *à claviers renversés*, which attracted so much curiosity during the late Paris Exhibition, to the Royal Conservatoire of Brussels. The Belgian Home Secretary, in acknowledging the gift, expresses the opinion "that the invention will occupy an important place in the history of the improvement of the instrument, and will modify completely the conditions of modern pianoforte-playing."

At the institution just mentioned, a new class is being opened for instruction in practical harmony and accompaniment; MM. Emile Mathieu and Gustave Sandré are mentioned as candidates for the professorship.

The death is announced, at Dessau, of Franz Diener, the gifted tenor singer, who had commenced his career as a member of the orchestra of the Krollsche Theater at Berlin, and who had subsequently achieved a great reputation as interpreter of leading parts in Wagner's operas.

At Paris died, at the age of twenty-nine, Victor Nant, musical professor at the Institution des Jeunes Aveugles, and an Organist of considerable attainments. He was blind from his birth.

C. Schunke, a celebrated virtuoso on the horn, and professor of that instrument at the Berlin "Hochschule," died at the age of seventy at the Prussian capital.

The composer and professor of the St. Petersburgh Conservatoire, Nicolai de Zaremba, died at the Russian capital; most of the younger generation of Russian composers of note had been his pupils.

The death is also announced at Rome of Gottfried Semper, the eminent architect of the two Dresden opera-houses, viz., the one destroyed by fire some years ago, and the present handsome building. He was seventy-six years of age.

We subjoin, as usual, the programmes of concerts, recently given at some of the leading institutions abroad:—

Paris.—Conservatoire Concert of Pupils (April 27): Overture "Ruy Blas" (Mendelssohn); Fragments from "The Seasons" (Haydn); Andante and finale from Pianoforte Quartett (Schumann); Fragments from "Comte Ory" (Rossini); Overture "Freischütz" (Weber); Airs (Mozart). Concert at the Cirque d'Hiver (May 8): Symphony C minor (Beethoven); "Thème Slave Varié" (Leo Délibes); Fragments from "La Damnation de Faust" (Berlioz); First Act of "Lohengrin" (Wagner). Concert at the Cirque d'Hiver (May 15): Overture, "Le Roi d'Ys" (Ed. Lalo); Symphony in G minor (Mozart); Choruses from "Ulysse" (Gounod); First Act of "Lohengrin."

Berlin.—Concert of the Wagner Society (April 16): First Act from "Siegfried" (Wagner). Singakademie Concert (April 29): Music to Goethe's "Faust" (Prince Radziwill).

Leipzig.—Concert of the Walther'sche Capelle (April 30): Overture, "Iphigenia" (Gluck); Symphony, "Eroica" (Beethoven); Introduction to "Die Rose vom Libanon" (Geissler); Symphonic Poem (Ole Olsen); Overture, "Oberon" (Weber). At St. Thomas's Church (May 10): Organ Fantasia (Frescobaldi); Adoramus Te (Papperitz); Prelude in B flat minor, from "Wohltemperirte Clavier" (Bach); Motett (Jadassohn).

Baden-Baden.—Historical Lecture and Concert by Dr. L. Nohl (May 9): Subject, "The Development of Instrumental Music." Performance: Adagio and Allegro from Military Symphony (Haydn); Andante and Minuet from "Jupiter" Symphony (Mozart); Scherzo and Finale from C minor Symphony (Beethoven); Fragment from "Faust" Symphony (Liszt); and Overture, "Tannhäuser" (Wagner).

Baltimore.—Concert of the Peabody Institute (April 19): Fantastic Symphony (Berlioz); Recitative and Air from "Theodora" (Handel); Serenade No. 3 (R. Volckmann); Song (Sullivan); Roman Carnival (Berlioz).

Auburn (New York).—Organ Recitals of J. V. Flagler (April 14, 21, and 28): Prelude and Fugue, A minor and D minor, Fantasie and Fugue, G minor (Bach); Adagio from Sonata Op. 13, Larghetto from Symphony No. 2 (Beethoven); Funeral March from Sonata Op. 35 (Chopin), &c.

CORRESPONDENCE.

"LEGER" OR "LEDGER" LINES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In making some slight researches into the origin and history of this musical term, I believe I have detected a curious etymological error existing in all our dictionaries and cyclopædias, of which I have consulted above fifty, both English and American. In all of these the derivation is referred to the French word *léger*, light, trifling, frivolous. Now this is hardly satisfactory. A ledger line has never been typographically either lighter in shade or thinner in substance than its accompanying stave lines, and the note written upon it can scarcely be considered of less importance than its fellows within the stave. Moreover, we should expect a similar use of the word in the supposed original French, whereas its equivalent is simply "lignes postiches." The English word ledger (Ang.-Sax. *leegan*, Dutch *leggen*) conveys the notion of position, something that is laid, and at present has three significations, one commercial and two architectural. There is also a nearly obsolete form "lieger," chiefly applied to an ambassador who continues to remain in one appointment. In commerce, a ledger is the chief account-book, which usually lies on the counting-house desk. In architecture, a ledger denotes, firstly, a large stone which lies over the whole of a tomb, and, secondly, the horizontal poles of a scaffold which are attached to the standards, and which lie parallel to each other and to the edifice in course of erection, and it is from the latter that I believe our musical term to have been adopted. A builder finding his scaffold of insufficient height, adds another "ledger," and a musician having reached the top G of his stave, and wishing to go still higher, adds a "ledger line," which simply implies one lying beyond the stave.

The word seems to have been first employed in a musical sense about 1700. It occurs neither in Morley nor in Christopher Simpson, neither is it in any of the editions of Playford's "Introduction" up to 1694, all of which state that any additional lines required may be added by the pen, but in the edition of 1703 they are spoken of as being commonly called "ledger lines." Now it was about this time that the violin was generally superseding the old treble viol, and the greater compass of the former instrument requiring increased stave accommodation, the additional lines employed bearing so striking an analogy to the familiar "ledgers" of a scaffold, it is probable that this word was generally adopted. Our current word "layer" (stratum), derived from the High instead of the Low German, bears precisely the same signification, and we might speak of "layer lines" with as much propriety as we now do of "ledger."

CHARLES J. EVANS.

British Museum.

THE ENGLISH MUSICAL PITCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Would you kindly give me the vibrational number of English musical pitch, and say what is the difference, if any, between normal and concert pitch.

French pitch, which I understand to give 261 vibrations for middle C, is supposed to be lower than English. In Novello's Music Primer, "Scientific Basis," mention is made of the 32-feet pipe of the Albert Hall organ making

16 vibrations; this would give 256 for middle C, and of course lower than French pitch.—Yours truly,

J. C. G.

3, Parkside Place, Edinburgh, April 30, 1879.

[The vibration-number of the French diapason normal for A is given at 870 single or 435 double oscillations per second. In consequence of some determinations made by Mr. Alex J. Ellis, with the help of Appunn's reed tonometer, and which led to the belief that it had in reality 439, the question has been once more examined. It appears that the original standard was very nearly, if not quite, correct. Helmholtz, as quoted by M. Rudolph Kœnig, made it 435·01, only differing by one unit in the second place of decimals from the official estimate. The English "concert pitch" on the other hand has no precise meaning. It exists only in the practice of different orchestras, and even there varies with the individual players and with the temperature. Messrs. Broadwood have obtained a good average, which they issue as the highest of three, the lowest being the French normal, and that intermediate approximating to the standard proposed by the Society of Arts. The highest of these gives about 542 vibrations for C, according to Mr. Ellis's table, which however requires to be corrected for the too high number (about four vibrations per second) at which he stated the French normal pitch. The pitch of 256 for middle C, or 512 for its octave, named by our correspondent, is theoretical. It has the advantage of rising by powers of 2, but I am not aware that it is in actual use, except by Tonic Solfaists; certainly not in the Albert Hall organ, which is very slightly above Messrs. Broadwood's concert pitch.—ED. *Musical Times*.]

THE MONOTONE AND SPEAKING VOICE IN CHURCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Relative to the above subject, will you kindly allow me space for a few remarks?

In your last issue, your correspondent, Mr. A. C. A. Drought, mentions three different ways in which the service should be performed: (1) Fully choral; (2) monotoned; (3) simply spoken. While agreeing as to the whole service being consistently rendered, and well able to appreciate and enjoy a well-performed choral service, I differ from Mr. Drought in the belief that the "incongruous mixture" of reading the prayers and singing the responses is either disagreeable or distracting.

In the church where I have been for some time a member of the choir and assistant organist, we have what some may be pleased to call a "piebald" service. The clergyman reads his part, but the congregation and choirs sing all the responses and versicles of Morning and Evening Prayer, Litany, and Communion Service; every Amen is sung; the Creeds are always intoned with organ accompaniment (*ad. lib.*); and yet I have often been struck by the hearty manner in which the congregation take part in the service.

The difficulties in having a "fully choral" service are twofold:—

(1) It very often happens that the clergyman has no musical talent; and I consider the way in which I have often heard the priest's part sung by unmusical incumbents a great infliction on any congregation. This difficulty is often extended by the smallness of the parish or the poorness of the district, and the consequent inability on the part of the clergyman to obtain a curate, who, perchance, might be equally unmusical.

(2) Some members of a congregation, who perhaps like the singing, and themselves join in it, are very much opposed to a "singing parson;" they seem to cling to the notion that it is the clergyman's place to read, and for them to sing. Now, a clergyman may not be in a position, nor is it always desirable, to disregard entirely the feelings—foibles though they may be—of his flock.

Now, on the principle that "half a loaf is better than no bread," I would rather keep what music we have—for it is worth keeping—than sweep it away because we can have no more. And such a service, far from being disagreeable and distracting, may be conducted "decently and in order," and to the "praise and glory of God."

I remain, Sir, faithfully yours,

J. FREDERIC HAMLYN.

St. James's, Ashton-under-Lyne, May 7, 1879.

GAS-ENGINES FOR ORGANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In "THE MUSICAL TIMES" of May 1, 1879, "Correspondent" asks, "Are gas-engines being used for filling wind chests of organs, and if so, where can one be seen so applied in or near London?"

In reply, there is an engine (Hugon's patent) at Denmark Hill, Camberwell; another in the Vassall Road, Brixton; another at the Savoy Chapel, in the Strand; and there is a gas-engine of a much more simple construction, which would work an organ-bellows equally well as the three above-named engines, at the Patent Office Museum, South Kensington.

The organ bellows in York Minster is worked by a gas-engine (Hugon's patent)—these engines are a very good substitute where hydraulic pressure cannot be obtained, and are much cheaper in the working.

Probably any of the London engines above alluded to might be seen on a proper introduction.

Yours respectfully,

May 12, 1879. ——— S. N. BARBER.

A PLEA FOR THE FLUTE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I read with interest the letter of your correspondent, the writer of "A Plea for the Flute," in your number for May, and I in a great measure concur in what he says. But I demur to his advocacy of an instrument tuned on the principle of the equal temperament, and I would ask you to allow me space to urge the desirability of aiming at a higher standard. In point of tone I am with Mr. Poole in what he says in favour of the flute. If in this respect the flute may compare not unfavourably even with the violin, does it not seem a lamentable retrogression that the efforts, in a great measure successful, which were made by Siccama to render the flute capable of as true intonation as the violin, should be ignored?

I am, Sir, faithfully yours,

Alvington, Torquay, May 13, 1879. A. J. CORRIE.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. A. M.—*The Maestro di Capella of St. Peter's, Rome, is Signor Mustafa, the Chief Organist being Signor Meluzzi.*

The irate correspondent who writes to us first under the signature of "AMATEUR SUBSCRIBER," *and afterwards under that of* "SUFFOLK," *seems to forget that in peremptorily commanding us to answer his question, he assumes as a right what is merely granted as a matter of courtesy. To prove, however, that we have no desire to imitate the tone of his last letter, we beg to refer him to the paragraph at the head of our Notices to Correspondents intimating that the name and address of the writer must accompany all communications. As he has never thought proper to comply with this condition, we beg again to decline replying to his query, and gently suggest that some slight apology for his omission would have been more likely to produce the result he desires than the terrible threat that if we again pass over his application he will "transfer his patronage elsewhere."*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERNANT.—A Concert was held at Bethesda Independent Chapel on Monday evening, the 5th ult., by the scholars of the Sunday School and the choir of the chapel, under the conductorship of Mr. H. Thomas. The chair was taken by Mr. William Watkins. The first part of the concert was miscellaneous, and the second part was devoted to a performance of the Cantata *Samuel*, by H. Davies, A. C., Ruabon. The vocalists were Miss Harries, Miss Jenkins, Mrs. Phelps, Mr. William Thomas, and Mr. Henry Thomas. The performance of *Samuel* gave great satisfaction. Miss Phelps and Mr. A. M. James, R.A.M., presided at the harmoniums. Credit is due to Mr. H. Thomas for instructing the choir so well.

ARUNDEL.—A Concert was given on the 12th ult. by the Chichester Vocal Union, the Misses Osmond, Mr. C. E. Pillow, and Mr. Seymour Kelly. A well-selected programme was gone through in excellent style. Mr. E. Osmond acted as accompanist.

BANBURY.—Mr. G. A. Hardacre gave his second Chamber Concert on the 17th ult. at the Town Hall, assisted by Miss E. Lloyd, Mr. R. B. Belcher, and Mr. R. Blythe. The programme included Trios in D (Beethoven), in G (Hummel), and in C (Spohr). Air varié from "Serenade," and Kreutzer Sonata (Beethoven); also songs by Anderton, Braga, and Mozart, charmingly rendered by Miss Lloyd.

BANFF.—On Thursday evening, the 22nd ult., an evening Concert was given in the County Hall, by the Banff Musical Association, which was highly successful. The concert was conducted by Herr J. Hoffmann. The first part was miscellaneous, one of the most successful pieces being a vocal solo, "The sunshine follows the rain," sung by Miss M. Gordon, composed by Herr Hoffmann. The second part was devoted to Sterndale Bennett's Pastoral, *The May Queen*. The Misses Williamson and Simpson presided at the piano, and Miss K. Martin at the harmonium, the soloists being Mrs. Barclay, Miss M. Gordon, Mr. A. Simpson, and Mr. Mitchell.

BECKENHAM.—Two highly successful Concerts were given at Christ Church Lecture Hall, on April 29 and the 15th ult., by a choir of local amateurs, in aid of the Parish Church Organ Fund. The programme consisted of an admirable selection of madrigals, glees, part-songs, and vocal and instrumental solos. Mozart's Trio, in E flat, for piano, violin, and viola, was well given by Messrs. Coles, F. S. Newcombe, and A. Carnall, Mus. Bac. Miss Kirby was heard to advantage in a new song, "My 'prentice lad," by A. Carnall (accompanied by the composer), as was also Mrs. Radcliffe in "The message;" both being encored. At the repetition Concert, on the 15th ult., the solos included Gounod's "Ave Maria" and Sullivan's "Lost chord" with violin and harmonium accompaniment, both of which had to be repeated. Mr. F. S. Newcombe accompanied the part-songs and glees on each occasion, and Mr. S. R. Coles conducted.

BEDFORD.—The second Concert of the thirteenth season of the Amateur Musical Society was held in the New Corn Exchange on Tuesday, the 13th ult. The first part of the programme consisted of Sir W. Sterndale Bennett's Pastoral, *The May Queen*. The band, largely increased by professional aid from London, was the best that has assisted at any of the Society's Concerts. The choruses were very steadily given by the choir, the variations of tone being well marked. The tenor songs were sung by Mr. Harper Kearton with great taste and refinement. In the second part, which was miscellaneous, the vocalists were Miss K. Baxter, Miss Spiller, and Mr. Kearton. A part-song of Mendelssohn's served to show the good training of the choir, the light and shade being well observed, and the "Jubilee" overture (Weber) brought to a close a most enjoyable concert. Mr. Diemer conducted with his usual ability.

BELFAST.—The members of the Belfast Choir gave at their concluding Concert of the season, in the Music Hall, an excellent rendering of Schumann's charming work *The Pilgrimage of the Rose*. The solos were well sung by members of the Society. Gade's *Comala* formed the second part of the programme. The choruses in this work were finely sung, the tone of the first tenors being worthy of all praise. The part of Comala was excellently interpreted by a lady who has done good service on former occasions. Mr. J. S. Firth's accompaniments on the pianoforte were most sympathetic, and Mr. E. Cooney, at the harmonium, brought out the different orchestral effects. The whole was under the conductorship of Mr. F. C. Smythe, Mus. B., who deserves great credit for the success of the entire performance.

BERKHAMPSTEAD.—Two Organ Recitals were given at the Parish Church by Mr. James Turpin on April 29, the programmes of which were of a thoroughly classical character. The object of the performance was to collect donations towards a fund for enlarging the organ by the addition of a third row of keys; and it is gratifying to record that the contributions were most liberal.

BIRMINGHAM.—At Mr. Stockley's third and last Subscription Orchestral Concert in the Town Hall, Beethoven's Symphony, No. 1. in C, the Overtures, *Meeresstille* (Mendelssohn), and *Jessonda* (Spohr), were the principal items in the programme. A Concert Overture, *As you like it*, composed expressly for these Concerts by Mr. Hubert W. Wareing, a local artist who distinguished himself as a student at Leipzig, was performed with success. The work is of considerable merit, and still greater promise. Mr. Abbott gave a good rendering of the first movement of Beethoven's Violin Concerto. The vocalists were Madame Antoinette Sterling and Mr. Redfern Hollins. The members of the Amateur Harmonic Association also took part in the Concert, singing some part-songs with excellent effect. Mr. Rowland Winn accompanied, and Mr. Stockley conducted.——The Annual Concert of the Edgbaston Amateur Musical Union was given in the Town Hall, on Thursday, the 8th ult. The programme included two movements from Beethoven's Symphony in D, Op. 36, Auber's Overture *Le Maçon*, Mendelssohn's *Cornelius* March, Haydn's Bear Symphony, Mozart's Overture, *Idomeneo*—the last two performed for the first time in Birmingham—some slight pieces, and an attractive March by the Conductor. The vocalists were Miss Catherine Penna and Mr. Joseph Maas, who were enthusiastically received, and frequently encored. Mr. W. Astley Langston accompanied with taste and skill, and the amateur orchestra was under the able direction of its honorary conductor, Mr. Duchemin. The Concert was given in aid of the Queen's Hospital, and was most successful in every way.—— A Chamber Concert in connection with the Royal Society of Artists took place at their rooms on Saturday, the 10th ult. The programme comprised Haydn's Quartett, Op. 76, No. 3, Bennett's Sestett. Op. 8, and Mendelssohn's Sestett, Op. 110. The executants were Messrs. Ward and Abbott (violins), Mr. Roden (violoncello), Mr. T. Heath (contrabasso), and Mrs. Hale (pianoforte); the lady also contributing solos. Miss S. Ambler, of the Royal Academy of Music, was the vocalist, and Mr. C. J. Stevens accompanied.——On the 22nd ult., Mr. Frank H. Bradley gave a Concert in the Town Hall, the programme of which was devoted to the works of Rubinstein. The Misses Robertson and Messrs. Piercey and Young sang various songs and duets, and Mr. Bradley, with the assistance of Mr. Abbott (violin), and Mr. Owen (violoncello), played the Sonata, Op. 13, and two movements of the Trio, Op. 15, No. 2; and with Mr. H. W. Wareing, at a second piano, the Concerto in E minor, Op. 25. Mr. Rowland Winn accompanied. ——The fourth, and last, of the Mayor's Free Concerts was given in the Town Hall, on Saturday, the 24th ult., and was highly appreciated. The programmes have been judiciously chosen, and the Concerts well carried out under the experienced guidance of Mr. W. C. Stockley.

BOLTON-LE-MOORS.—On Sunday afternoon, April 27, the new Organ in the Congregational Church, Belmont, was opened by Mr. S. W. Pilling, of Bolton. The sermon on the occasion was preached before a large congregation by the Rev. C. A. Berry. Special voluntaries from the works of Wesley, Lemmens, Handel, and other composers were well selected to display the qualities of the instrument. The builders are Messrs. Alex. Young and Sons, of Manchester.

BRECHIN.—The second Concert of the season was given by the Brechin Amateur Musical Society in the Mechanics' Hall on Tuesday evening, the 6th ult. The first part of the concert consisted of Sir Sterndale Bennett's *May Queen*, a pastoral Cantata which is rapidly rising in popularity. The choruses were admirably rendered. The solo and concerted numbers for the May Queen, the Lover, Robin Hood, and the Queen—were performed by four amateurs with great taste and feeling. The Cantata was accompanied throughout by piano and organ, at which two young ladies presided with great ability. The second part of the concert was miscellaneous. Miss Hempel, of Perth, contributed songs with great success. The duties of Conductor were ably performed by Mr. Smith; and at the close of the concert votes of thanks were awarded to the choir, the Conductor, and to Miss Crabb for her admirable, efficient, and generous assistance as accompanist throughout the season.

BRIGHTON.—The members of Mr. Kuhe's Festival Choir recently presented their Conductor, Mr. Alfred King, Mus. Bac., Oxon., with a silver salver, in token of their appreciation of his kindness and courtesy. The salver bore the following inscription: "Presented to Alfred King, Mus. Bac., Oxon., their Conductor, by the members of Mr. Kuhe's Festival Choir, Brighton, April, 1879."

BRISTOL.—On Tuesday evening, the 13th ult., the closing meeting of Mr. Greenwood's Choir for the present season was held at St. James' Barton School-room, when an interesting presentation was made to the Conductor, Mr. James Greenwood. Mr. S. Gane, Hon. Sec., in opening the proceedings, remarked that the results attending the object for which the Society was formed, viz., to give Concerts in aid of charitable objects, had been highly successful, the net proceeds exceeding a total amount of £450. The gift consisted of a writing-table, which was supplied by Mr. C. Trapnell, of College Green, and is in every respect a first-class specimen of cabinet work. A silver plate is fixed to the table, bearing the following inscription: "Presented by the members of 'Mr. Greenwood's choir' to their Conductor (Mr. James Greenwood), as a memento of their regard. Bristol, May 13, 1879." Mrs. Lawrence (a member of the Choir), in an appropriate address on behalf of the Society, presented the cabinet to Mr. Greenwood as a mark of their great respect for him in the double character of their friend and Conductor, and after a few words of thanks from Mr. Greenwood the meeting separated.——The Concert for the benefit of the widow and children of the late Inspector Riordan, of the Bristol Police force, was given at the Colston Hall, on the 19th ult. Amongst the artists who kindly gave their services were Madame Bretelle, Miss Kate Hayes, Miss Clements, Miss Kate Probert, Madame Pattie Keate, Mr. Williams, and Mr. H. J. Dyer. In addition to a full orchestra, band, and chorus, led by Mr. F. Watts, and conducted by Mr. Augustus Simmons, the Police band, under their able Conductor, Mr. T. Glover, contributed valuable aid. The programme was miscellaneous, and contained some effective orchestral works excellently played by the Police band, and several vocal pieces, all of which were well received, especially Madame Pattie Keate's "O rest in the Lord," Madame Bretelle's "With verdure clad," and Miss Kate Hayes's "There is a green hill." Great credit is due to Mr. A. Simmons and Mr. S. Bryant, the promoters of the concert, which will beyond doubt realise a handsome sum for the object in view.——The last of Mr. George Riseley's excellent series of Monday Popular Concerts for the present season was given in the Colston Hall. The programme included Mendelssohn's "Scotch" Symphony, Beethoven's Concerto in E flat (The Emperor) for piano and orchestra, the solo instrument being presided at by Mr. R. W. W. Bampfylde, R.A.M. The Overture to *Le Nozze di Figaro*, the last two movements of Haydn's "Farewell" Symphony, and Scotson Clark's "Marche aux Flambeaux," all of which were splendidly performed by Mr. Riseley's band. Songs were also contributed by Madame Eva Scorey, Mr. John Child, and Mr. Kempton. Mr. A. W. Waite led the band.

CHELTENHAM.—At the open Concert of the Musical Society on Thursday evening, the 15th ult., in the Winter Garden, the music selected for performance was Barnett's Cantata, *The Ancient Mariner*, and a selection from the opera of *Semiramide*. Mr. Montagu Shepherd, the Rev. W. Duncombe, of Hereford Cathedral, Miss Dunn, and Madame Gonez were the solo vocalists in the Cantata, and Mrs. Daubeny, Mr. Shepherd, the Rev. Hattersley Smith, and the Rev. Churchill Baxter in the selection from *Semiramide*. The choral music was fairly executed, an excellent band supporting the whole. The performances were conducted by Mr. A. E. Dyer, to whose valuable assistance the success of the concert may be fairly ascribed.

CHORLTON-CUM-HARDY, NEAR MANCHESTER.—On Monday, the 5th ult., the Chorlton-cum-Hardy Amateur Vocal Society, under the conductorship of Mr. Thomas Oxley, gave a special Concert in the Hall of the new National Schools, in aid of the building fund of that institution. The vocalists were Miss Little, Mrs. Hughes, Mrs. Nixon, Miss Barningham, Mr. Deakin, Mr. Nixon, and Mr. R. Barningham. A pianoforte duet was brilliantly performed by Miss Alice Barningham and Miss Worthington, and elicited an enthusiastic encore. The programme also comprised a selection of glees.

COLCHESTER.—Special Services were held on Friday, the 23rd ult., in St. Nicholas Church, the occasion being the opening of the organ recently erected by Messrs. Morten and Taylor, of Regent's Park, London. Sermons were preached, in the morning, by Bishop Claughton, and, in the evening, by the Rev. Flavel S. Cook. Mr.

Groom, Organist of the church, accompanied the services, after which Mr. C. S. Jekyll, of Her Majesty's Chapels Royal, played an excellent selection of music, which well displayed the fine quality of the various registers. The services were very successful, and Mr. Jekyll's Recital gave great pleasure to a large and appreciative audience.

CRIEFF, N.B.—The first season of the Crieff Musical Association was brought to a most successful close in the Masons' Hall, on Tuesday, April 29, when an evening Concert was given to a numerous audience. The programme consisted of a selection of vocal and instrumental music, solo and concerted. The principal vocalists were Miss Thorn, Miss Davidson, and Mr. F. D. Ferguson. The anthem, "Awake, put on thy strength" (Dalglish); and the part-songs, "The Lark" (Mendelssohn), and "The Curfew" (Smart), were particularly well rendered by the choir. Messrs. Ferguson and Campbell (violins), Mr. Bain (violoncello), and Miss A. Campbell (piano), won a well-deserved encore by their performance of the "Gipsy Rondo" (Haydn). Miss Helen Porteous played the accompaniments in the first part of the programme, and displayed much power of execution in a pianoforte solo "Hilarité" (Weber), and a duet "Marches Militaires" (Schubert), with Miss Miller, who was accompanist in the second part. The Conductors were Messrs. Simpson and Edington, to whom much credit is due for the pains they have taken in the training of the singers.

DEAL.—A very successful performance of Mendelssohn's Oratorio *Elijah* was given at a complimentary Concert to Dr. Longhurst, on Thursday the 8th ult. The solo parts were ably sustained by Miss McEwen, Madame Poole, Mr. Ashley Foster, Mr. Probert, Mr. Rhodes, and Mr. Moir. The choruses were well sung by the members of the Deal and Walmer Harmonic Union.

DURHAM.—On Friday evening, the 16th ult., the second evening Concert of the Durham Philharmonic Society was held in the Town Hall. This Society was only founded last year, and was placed under the conductorship of Mr. Daniel Whitehead, of Durham Cathedral. The programme comprised an excellent selection of vocal and instrumental music, the band consisting of about twenty performers. Miss E. Cary Walker was the principal vocalist, and acquitted herself in the most admirable manner. The part songs were exceedingly well rendered.

EDINBURGH.—A Concert took place in the Music Hall on the 19th ult., important from the class of music performed. The programme comprised *The Passion* (Haydn), *God's time is the best* (Bach), and Mendelssohn's *Festgesang*. There was a choir of fifty voices, unusually well balanced, and including many of the best solo and chorus singers in the city. Mr. Henry Hartley was at the organ, Mr. Bridgman at the piano, and Mr. A. C. Mackenzie conducted. The soloists were Miss Grey (alto), Mr. Banks (tenor), and Mr. Glencorse (bass).

FARNWORTH, NEAR BOLTON.—An Organ Recital was given on May-day in the Market Street Congregational Church, by Mr. Eccles, of Darwen. In addition to a well-arranged programme the Organist played Mendelssohn's Wedding March in honour of the anniversary of the wedding of the Rev. W. Hewgill, M.A., pastor of the church. The vocal pieces were conducted by A. Barnes, Esq., B.A.

GATESHEAD.—The first Concert of the Fell Amateur Vocal Society was given on Thursday evening, the 1st ult., in the National School, Low Fell. Sir W. Sterndale Bennett's Pastoral, *The May Queen*, occupied the first part of the programme, and the second part was devoted to the performance of a judicious selection of solos and part-songs. The choruses, sung by the members of the Society, were, on the whole, rendered in a highly efficient manner, reflecting much credit upon the training of the Conductor, Mr. Edwin J. Rowley.

GREENOCK.—Mr. Poulter and his choir gave a very agreeable Concert in the Picture Gallery of the Watt Institute on the 19th ult. The programme was divided into two parts, sacred and secular. The singing of the choir was very satisfactory, showing good training. Mr. Poulter conducted and accompanied throughout with care and judgment.

HADLEIGH.—The Annual Concert was given by the Choral Society on the 2nd ult., before a large and appreciative audience. The principal feature of the programme was Mendelssohn's *Hymn of Praise*, which was admirably rendered. The principal soloists were Miss A. Aylward, R.A.M., Miss Broome, Messrs. Hitchcock and H. G. Hardacre. The accompaniments were ably performed by Messrs. C. Cooke (violin), T. Pratt (viola),—Pratt (cello), and Miss Hardacre (piano). Mr. G. A. Hardacre conducted.

HALIFAX.—On Thursday, the 15th ult., a vocal and instrumental Concert was given in the Dean Clough Institute, in aid of the restoration of the Pelham Lane Baptist Chapel, which was recently destroyed by fire. The band of the 8th West York Artillery was present, and gave a choice selection of music with their accustomed ability. The vocalists were Miss S. L. Smith, Miss Emily Empsall, Mr. Buckland, and Mr. Schofield. Master Joe Kershaw gave two violin solos, and Mr. W. F. Illingworth two pianoforte solos. Mr. W. H. Whitaker accompanied on the piano with his wonted ability.

HIGHER TRANMERE, BIRKENHEAD.—On the 1st ult., a lecture, in connection with St. Catherine's Church Institute, on "Handel, his Life and Music," was given in the Drill Hall by the Rev. C. J. Langley, M.A., Curate. The Vicar, the Rev. M. L. J. Mortimer, presided. There was a large and attentive audience, and the lecture was ably illustrated by the following vocalists: Miss Sandell, Miss Dalin, Mr. R. R. Ambler, Mr. R. E. C. Batty, and Mr. Hugh Pierce. The lecturer was pianist. The usual vote of thanks closed the entertainment, which it was gratifying to see so highly appreciated.

ILFRACOMBE.—The members of the Choral Society gave an excellent performance of *Judas Maccabæus* on Thursday evening, the 8th ult., under the conductorship of Mr. B. P. Willis. Miss Francis presided at the piano. The solo vocalists were Mdlle. Sherrington, Miss Emily Dones, Mr. Guy, and Mr. Sinkins.

JARROW.—On Tuesday evening, April 29th, Handel's *Messiah* was performed in the Mechanics' Hall by a selected choir of upwards of 120 voices, accompanied by an efficient band. The solos were taken by Miss Julia Sydney, soprano; Mr. G. J. Leatham, alto; Mr. D. Whitehead, tenor; and Mr. R. Nutton, bass; the gentlemen being from Durham Cathedral. Mr. J. Hickman officiated as conductor, and to him is due the credit of the successful execution of the Oratorio. There was a large and appreciative audience.

JEDBURGH, N.B.—On May-day evening, the second Annual Concert by the pupils of St. John's School was given at the Corn Exchange Hall. The youthful vocalists performed, with great expression and accuracy, the duet "O lovely peace," and air and duet, "Come, ever-smiling liberty" (*Judas Maccabæus*), Sir H. R. Bishop's round, "Hark! 'tis the Indian drum," &c. Several solos were also sung in excellent taste, and some instrumental pieces were executed with a wonderful degree of precision and finish; two duets for harmonium and pianoforte, by Masters Beattie and Hartley, the Kyrie from Mozart's *Twelfth Mass*, and Mendelssohn's Wedding March, being especially worthy of mention. All the performers were the pupils of Mr. Lunn, head-teacher of the school.

KINGSBRIDGE.—On Tuesday evening, the 13th ult., the Kingsbridge Vocal Association brought their winter's session to a close, by giving an evening Concert in the Town Hall. Sterndale Bennett's Cantata *The May Queen* was the *pièce de résistance*, with Miss José Sherrington as the May Queen, Miss Emily Dones as the Queen, Mr. Henry Guy as the Lover, and Mr. Farley Sinkins as Robin Hood. Mrs. Squire presided at the pianoforte, and Mr. T. Craddock at the harmonium, Mr. B. Willis was solo flute, and Mr. Squire conducted. The choruses throughout were given with precision of time and readiness of attack, showing the careful training of the Conductor during the past session. The second part consisted of a miscellaneous selection.

LAUNCESTON.—The members of the Launceston Philharmonic Union, started a few months ago, gave their first Concert on Friday evening, the 16th ult. The performance was an unqualified success, reflecting the greatest credit on the members, the accompanist (Mr. C. Hayman), and its Conductor (Mr. Dalby, Organist of St. Mary Magdalene, Launceston). The programme consisted of a selection from Handel's *Messiah*, part-songs, glees, &c., and pianoforte and harmonium duets.

LEWISHAM.—The Orchestral Society brought its third season to a close on Saturday the 3rd ult. There have been three Concerts given during the season, the evenings being devoted to the performance of high-class music. At the General Meeting of the Society, the report stated that the number of members had increased during the past season, and the accounts showed a satisfactory state of finance. A special vote of thanks was passed to the Conductor of the Society, Mr. C. Warwick Jordan, Mus. Bac., Oxon.

LEYTONSTONE.—An Organ Recital was given by Mr. Albert E. Bishop, Organist of St. Mary Abchurch, City, on Thursday evening, the 22nd ult., at Leytonstone Congregational Church. The programme included selections from the works of Mendelssohn, Smart, Merkel, Guilmant, &c., and was well calculated to display the good qualities of the instrument erected by Messrs. Foster and Andrews.

NEW SWINDON.—On Wednesday evening, the 14th ult., a Sacred Concert was given in the Hall of the Mechanics' Institute by the choir of the Landford Street Church, assisted by the New Swindon Choral Society. The programme consisted of Dr. Stainer's Cantata *The Daughter of Jairus*, and a selection from Handel's *Judas Maccabæus*. The principal parts were sustained by Madame Francis Brooke, Mr. Fred. Jenkins (Choirmaster of St. Mark's Church, New Swindon), and Mr. A. Thomas, of Gloucester Cathedral, all of whom rendered their parts very effectively, the duet, "'Love divine, all love excelling," sung by Mr. Jenkins and Madame Brooke, being especially good. The concert was ably conducted by Mr. Jenkins and Mr. Albert Sykes (Conductor of the Choral Society). Effective assistance was rendered by Mrs. Grant, the Misses Lenox, Walker, Baines, and Laverick. Mr. Whitehead (Organist of Christ Church) presided at the harmonium, and Miss Nellie Sykes at the piano. The band and chorus numbered about 100 performers. Altogether, the concert was very successful.

NORTHAMPTON.—Mr. Brook Sampson gave a most successful Concert at the Town Hall on Thursday the 8th ult. The band, which was very efficient, was led by Mr. Twinn of Nottingham. Miss Billing presided at the piano during the first part, and Mr. Brook Sampson during the second. The soloists were Miss Mary Davies, Miss Orridge, Mr. Barton McGuckin, Mr. Henry Cross, and Mr. Bartle. The first part consisted of selections from Mendelssohn's Oratorio *St. Paul*. The choruses were well sung by the members of the Choral Union. The second part of the concert was miscellaneous.

OXFORD.—The Chapel of Queen's College was crowded on the 15th ult. on the occasion of the first of the terminal Organ Recitals given by Mr. Dodds, B. Mus., Organist to that College. The programme was most varied and interesting, and comprised several items not previously heard in Oxford.——Mendelssohn's music to *The Midsummer Night's Dream* was performed in the Sheldonian Theatre on the 16th ult. The play was recited by Mr. Brandram, and the solos sung by the Misses Robertson. The band, led by Mr. Gibson, was good; the chorus was not.——The Professor of Music gave a most interesting lecture on "Ancient European Dance Music" in the same place on the 20th ult. He began by pointing out that rhythm was introduced into musical composition by music for dancing and marching, and that therefore dance music played a very important part in the history of music. He contended that the hypothesis that the earliest dance music was merely song music was not justified by facts. Many of the earliest songs were of a languishing character, and, on the other hand, much of the earliest dance music eminently unvocal. A number of illustrations from all national schools were performed to illustrate this position. Resuming, the Professor remarked, that for the preservation of these old dance tunes we were mainly indebted to the habit, otherwise to be deplored, of church composers employing them as subjects in their compositions, in which the airs, and sometimes even the words, of such secular melodies were assigned to one of the parts. The lecturer concluded by tracing the growth of the minuet form in overtures, sonatas, and symphonies. The illustrations comprised specimens of dance music from the year 1300 to the present day, and were admirably rendered by Mr Parratt, B. Mus., and a string band.

RETFORD.—The members of the Retford Choral Society gave their second Concert of the season on Tuesday night, the 6th ult., in the Town Hall, before a large audience. The first part consisted mainly of *The Walpurgis-Night* (Mendelssohn). The Overture was given with fine effect by Miss Hammond, Mr. Hamilton White, and Mr. F. Wells.

The Druid solo (tenor), "Now May again breaks winter's chain," was well sung by Mr. Spence. The remaining solos of the work were entrusted to Miss Cross, Mr. Denman, Mr. Brameld, and Mr. Pidd, and the several parts were rendered in a manner which elicited the hearty applause of the audience. The choruses were taken up promptly and with highly dramatic effect throughout. The second part was miscellaneous. Miss Jenkinson, Miss Cross, Miss Postlethwaite, Miss Marshall, Mr. Bradshaw, and Mr. Musgrave contributed songs, and Mr. Hamilton White conducted.

ROCHESTER.—An exceedingly good performance of Mendelssohn's *St. Paul* was given by the Rochester, Strood, and Chatham Choral Society in the New Corn Exchange, on April 28, too late for notice in our last issue. Rochester has some reason to be gratified at the continued successes achieved by its Choral Society, which is really a very well-balanced and intelligent body of amateurs, numbering over 200 members. Much care had evidently been bestowed on the rehearsals by the painstaking and enthusiastic conductor, Rev. W. H. Nutter, and the result was on the whole a highly creditable performance of a work which is by many considered to be Mendelssohn's masterpiece. Especially worthy of note was the rendering of the stirring chorus, "Stone him to death," which was sung with energy and precision, and the chorus, "Happy and blest are they," given with much expression. The choral "Sleepers, wake," although possibly the most familiar of all the choral portion, was a little less effectively rendered. Mrs. Osgood, whose artistic singing especially fits her for Oratorio music, sang throughout with taste and expression, especially in the beautiful air "Jerusalem." Miss Orridge's fine voice was heard to advantage in the air, "But the Lord is mindful," which the audience would gladly have heard repeated, but that encores appear to be wisely forbidden at these performances. Mr. Barton McGuckin sang the arduous tenor music with much skill, his happiest effort being "Be thou faithful unto death" (violoncello obbligato, Mr. Norman), which was warmly applauded. Mr. Thurley Beale, who was suffering from a severe cold, sang nevertheless with much power, his rendering of the air, "Consume them all," being specially commendable. It was to be regretted that the duet for the false witnesses, properly assigned to two bass voices, should have been sung as a semi-chorus. This arrangement was no doubt a matter of expediency, but the result was not satisfactory. Such alterations of an author's intentions are always dangerous, and although, from a dramatic point of view, it may be perfectly justifiable to sing the celebrated duet in *Israel in Egypt* as if given by *all* the Hebrew warriors, in the instance now referred to there is no legitimate motive for making a somewhat similar alteration. The choir was supplemented by an orchestra of about seventy performers, selected principally from the military bands in the vicinity, and efficiently led by Mr. C. Fletcher. An occasional want of unanimity was however apparent, arising probably from insufficient rehearsal. The performance was conducted by the Rev. W. H. Nutter with much care. The New Corn Exchange, a very handsome building, and admirably adapted for the purpose, was filled by a large and fashionable, although singularly undemonstrative, audience. A full rehearsal of the work was given, according to custom, on the previous Saturday evening, when the solo parts were sung by Miss Arthur, Miss Daiman, Mr. C. Beckett, and Mr. W. Webster, jun.

ROSS.—A very successful Concert was given at the Corn Exchange on Tuesday, the 6th ult., by the Vocal Union, assisted by Mr. and Mrs. Charlesworth, and a full band. Mr. L. S. C. Moss conducted. The programme consisted of Mendelssohn's *Hymn of Praise*, and a miscellaneous selection. The solos in the *Hymn of Praise* were taken by Miss Nash and Miss Seymour, one of the best items in the performance being the duet and chorus "I waited for the Lord." The choruses were given capitally, the voices being evenly balanced and the result most effective. The accompaniments to the songs were played by Miss Moss.

SELKIRK.—The seventh season of the Selkirk Choral Union was brought to a close on Thursday, April 24, by a successful Concert given in the Volunteer Hall. The chorus consisted of from forty to fifty members of the Union, which also furnished most of the soloists, Miss Simpson (Edinburgh) taking the soprano parts. Mr. Thornton, Organist of St. Peter's, Galashiels, conducted, and Mr. Horrox, Organist, Ladhope, accompanied on the harmonium, a lady member of the Union presiding at the piano. The first part of the concert consisted of Haydn's *Spring*, the second of a selection of part-songs, choruses, and solos, vocal and instrumental. The soloists were highly satisfactory, and the singing of the choir indicated a real advance in accuracy of rendering and careful attention to expression.

SHEPTON MALLET.—On Tuesday, the 13th ult., an evening Concert was given at the Music Hall by Madame Lily Lowe, assisted by Mr. J. N. Hemsley (alto), Messrs. Taylor and Gawthrop (tenors), and Mr. R. Mills (bass), all of whom gave the utmost satisfaction. Madame Lily Lowe was highly successful in her songs, particularly in "Robert, toi que j'aime." Several part songs, and Mendelssohn's *Hear my prayer* were beautifully given during the evening.

SIDCUP.—The members of the Sidcup Choral Society, under the direction of their Conductor, Mr. W. H. Gill, gave the last Concert of the season on the 23rd ult. The first part consisted of a selection from *The Messiah*, in which the choir greatly distinguished itself, more particularly in the choruses, "Lift up your heads" and "Hallelujah." The solos were taken by Miss Muriel Wood, Miss Kate Leipold, Mr. H. E. Ward, and Mr. Doyle. The accompaniments were played on the pianoforte and the harmonium by Miss A. Kerr, Mrs. Shallis, Miss A. Gill, and Mr. Horace Buttery. The second part consisted of a miscellaneous selection of songs and glees, and a pianoforte trio by the Misses Bennett and Miss Tolhurst, which was redemanded.

STOKE-ON-TRENT.—The members of the Philharmonic Society gave their only Concert this season on Tuesday evening, April 29, in the Town Hall, when Mendelssohn's *St. Paul* was performed. Dr. Heap was the Conductor. The solos were undertaken by Miss Carina Clelland, Mrs. T. Taylor, Mr. Welch, of Durham Cathedral, and Mr. Lander. The orchestra consisted of performers from Birmingham, with the addition of Mr. F. Mountford and Mr. R. Hordley, members of the Society.

SURBITON.—A Concert was given by Mr. Hart, on Monday the 12th ult., in the Christ Church Schools. The programme was well selected, and Haydn's Symphony in D was rendered by the Surbiton Orchestral Society in excellent style. The solo vocalists were Miss Greiffenhagen, Madame Poole, Mr. Stedman, and Mr. Egbert Roberts. Mr. Sebastian Hart was the accompanist throughout the evening, and gave some special piano performances, which merit the highest commendation.

TORONTO.—At the second Concert given by the members of the Philharmonic Society, in Shaftesbury Hall, Mendelssohn's *Elijah* was performed in a highly creditable manner. The solo parts were sung by Mrs. Bradley, Miss Reed, Miss McCallum, Miss Corlett, Mrs. Morrison, Miss Scott, Messrs. Mockridge, Boeckh, Macdougall, and Warrington. Among the numbers particularly worthy of notice were —"Hear ye Israel," Mrs. Bradley; "It is enough," Mr. Warrington; the Baal choruses, and the choruses "Be not afraid," and "Thanks be to God;" the trio, "Lift thine eyes," was also deserving of high commendation. Mr. Torrington conducted.

TRING.—The Harmonic Society gave its third and last Concert of the second season on Thursday the 24th ult. when Handel's *Messiah* was performed. The soloists, mostly amateurs and members of the Society, were Miss Rose (of Chesham) and Miss Edmonds (sopranos), Miss Glover and Miss Martyr (contraltos), Messrs. Bowles, Carr, and Hobson (tenors), and Signor Brocolini (bass). Mr. Theodore Drew, Organist of Holy Trinity, Brompton, ably presided at the pianoforte and harmonium. Mr. Hobson, Organist of Trinity Church, officiated as Conductor, and much credit is due to him for his exertions in bringing this young Society to such perfection.

TROWBRIDGE.—A Concert, attended with the most satisfactory results, was given on Tuesday, April 29, by the members of the Bristol Orpheus Glee Society (twenty-six in number) in aid of the funds of the Trowbridge Cottage Hospital. Mr. G. Riseley, Organist of Bristol Cathedral, conducted. The whole of the local arrangements were undertaken by Mr. H. Millington.

TUNBRIDGE WELLS.—A morning Concert was given in the Great Hall on April 30 by Mr. Nelson Irons, which proved a great success. The vocalists were Miss Glenn, who possesses a fine contralto voice, and was highly appreciated in the Canzonetta from *Dinorah*, "Fanciulle chè il core," and "The Better Land" (Cowen); Miss Adela Vernon, Mr. Barton McGuckin, and Signor G. Olmi. Miss Cecile Brousil played De Beriot's Concerto, No. 9, for violin, and Mr. Irons, who presided at the pianoforte, gave Chopin's Polonaise in C, and, by request, his own graceful Impromptu Mazurka.

WANTAGE.—Dr. Stainer's *Daughter of Jairus*, followed by a miscellaneous selection, was given at a Concert in the Corn Exchange on April 29 by the Parish Church Choir, under the conductorship of the Precentor, the Rev. H. H. Woodward, Mus. Bac., who may be congratulated on possessing such a fine choir, all the leads in the choruses being taken up with wonderful precision and firmness. Miss Beata Francis sang the soprano recitatives, &c., in a finished style, and displayed a voice of great purity and clearness. The solos for tenor and bass were carefully rendered by the Rev. W. Neville and the Rev. T. H. Houblon. Dr. Stainer's Cantata is so rapidly finding its way to the hearts of the musical world that its many points of beauty and excellence need not here be dwelt upon. The second part consisted of three numbers from *St. Paul*, two from *Elijah*, and three from *The Creation;* in addition to these, Spohr's "As pants the hart," and a Quartett and Chorus, "The souls of the righteous," written by the Conductor, were given. The latter composition was vociferously encored, the singing of the Quartett by Miss Francis, Mrs. Monnington, and the two gentlemen already named, being a model for balance of quality and perfection of intonation. The band, led by Mr. Liddle, of Windsor, was generally good. A fine rendering, both by chorus and band, of "The heavens are telling," brought the concert to a close. The Exchange was filled with a crowded and attentive audience.

WILLESDEN.—The new Organ, erected by Messrs. Morten and Taylor, for the Presbyterian Church, was opened on Wednesday, the 21st ult., by Mr. Llewellyn Winter, Mus. Bac., assisted vocally by Madame Francis Brooke and Mr. F. Wood. The Organ has been fitted up in a luxurious manner, and has an imposing frontage of over 16 feet wide. The tone of the instrument was much admired.

WINDSOR.—The second Concert of the season, in connection with the Windsor and Eton Choral Society, took place on Tuesday the 6th ult., in the Town Hall. The work performed was Sir Michael Costa's *Eli*, which was given here for the first time. Miss Amy Aylward (soprano), Mr. T. Hunt (tenor), and Mr. W. T. Briggs (bass), were the principal soloists. The air, "I will extol Thee," by Miss Aylward, was especially effective, and the quartett, "We bless you," was very finely rendered, and elicited loud applause. All the choruses were sustained with vigour and executed with more than average merit. The orchestra was small but exceedingly efficient. Mr. J. S. Liddle led the band, and Mr. S. Smith conducted. There was a very good attendance. ——A Concert was given by the members of the Windsor and Eton Madrigal Society, in St. Mark's School-room, on Tuesday the 20th ult. There was a large audience, including H.R.H. the Princess Christian of Schleswig-Holstein. The first part of the Concert consisted of Gounod's *Messe Solennelle*, the solos being taken by the Hon. Mrs. Wellesley, Mr. T. Hunt (tenor), and the Rev. R. Tahourdin (bass). The second part consisted of choruses and part-music, all sacred, amongst which was Mendelssohn's "O come let us worship." The performance throughout was excellent.

WORTHING.—The members of the Sacred Harmonic Society gave an excellent performance of Haydn's *Creation*, in Montague Hall, on the 7th ult. The solo vocalists were Miss Scorey, Mr. Sidney Tower, and Mr. Bridson. There was a good orchestra, led by Herr Pollitzer, and Mr. L. S. Palmer conducted as usual.

YEOVIL.—Two performances of *The Messiah* were given by the Yeovil Choral Society, at special services held at St. John's Church on the 7th and 8th ult. The chorus numbered about seventy voices. Mr. Joseph Whitby presided at the organ. The soloists were Miss Julia Jones, of Cheltenham, Mrs. Steadman, of Weymouth, Mr. R. Mills, Vicar Choral of Wells Cathedral, and Mr. A. Price, of Yeovil. The choruses were given with much judgment and precision, reflecting great credit on the Conductor, Mr. Harry A. Bullock, Organist of St. John's.

YORK.—At the opening of the Yorkshire Fine Art and Industrial Exhibition by the Archbishop of York, on the 7th ult., the York Choral Society, conducted by Mr. R. S. Burton, of Leeds, sang "Let all men praise the Lord" and "Ye nations offer to the Lord" from Mendelssohn's *Lobgesang*, and "Hallelujah to the Father," from Beethoven's *Mount of Olives*. Mr. George Hirst, of Leeds, presided at the organ. On the 16th ult., Herr Padel gave a Pianoforte Recital on two of Messrs. Pohlmann and Son's instruments. The programme included selections from Mendelssohn's "Songs without Words;" F. Liszt's "Cujus animam," "Rêve de Bonheur" (Wollenhaupt), Beethoven's "Moonlight" Sonata; Saltarello (Heller); "Gondola Song" (F. Benal); Chopin's Polonaise, A flat, Op. 53; Minuette and Moto continué," from Weber's First Sonata. The finished manner in which the various pieces were performed, elicited frequent applause. In the evening, Mr. Strickland, of the Blind School, gave an Organ Recital, the programme being selected from the works of Handel and Mozart.

ORGAN APPOINTMENTS.—Mr. J. Conway Brown, to the Parish Church of St. Andrew's, Farnham.—Mr. Edward S. Thirsk, Organist and Choirmaster to the Parish Church of Inveresk, near Edinburgh.—Mr. Benjamin Wilson, Organist and Teacher of Music to St. George's School, Brampton, Hunts.—Mr. H. J. Dean, Organist and Choirmaster to St. Mark's, Tollington Park.—Mr. Warren Tear, Organist and Choirmaster to St. Philip's, Kennington Road, S.E.—Mr. E. R. Conder, Organist and Choirmaster to the Congregational Church, Upper Norwood.—Mr. W. M. Wait to St. Margaret Pattens, Rood Lane, Fenchurch Street.—Mr. Fred. W. Lacey, Organist and Choirmaster to the Liverpool Road Wesleyan Chapel, N.

CHOIR APPOINTMENT.—Mr. E. E. Dear (Tenor) to Christ Church, Mayfair.

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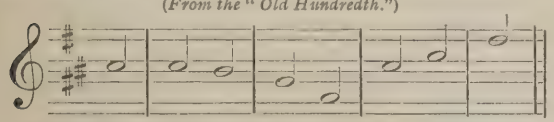

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No. 437

THE MUSICAL TIMES

Price 3d.

JULY 1, 1879

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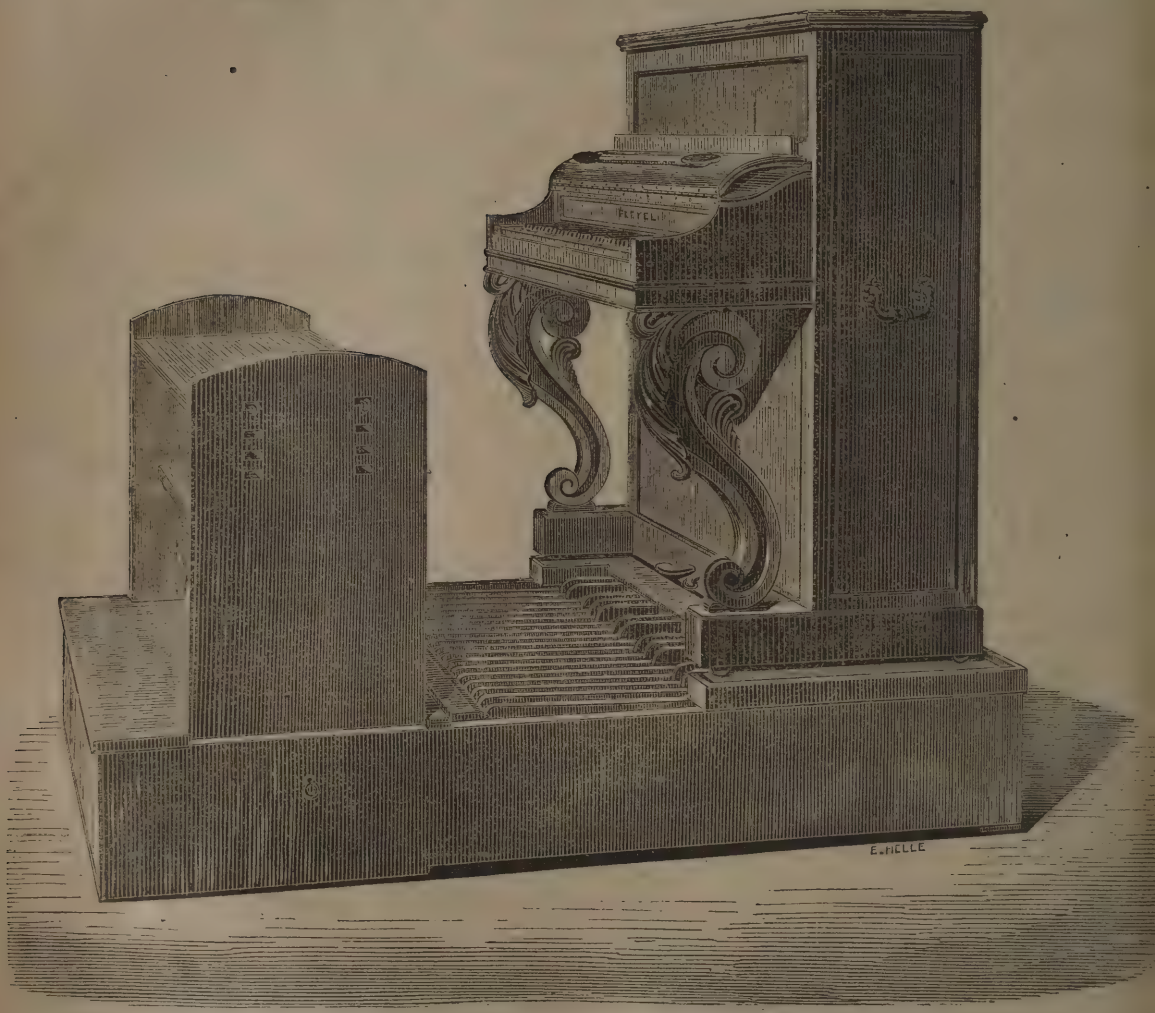

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JULY 1, 1879.

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MUSICAL INSTRUCTION IN GERMAN SCHOOLS.

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"A schoolmaster must be able to sing, or I will not look at him." Such are the words of Martin Luther which, together with many another pithy saying of the reformer respecting the necessity of a musical education for the young, has not been spoken unheeded by his own country. It is true that the present age, with its one-sided bias in favour of the development of the purely mental faculties, has little in common with the enthusiasm with which musical art was cultivated in German schools during the sixteenth century, when a Johann Walther (then capellmeister of Frederic the Wise, and musical coadjutor of Luther in his reform of congregational singing) was enjoined, according to the provisions of the *Sächsische Schulordnung*, "to devote three hours to musical instruction weekly, as well as two hours to the practice of singing." "Besides which," continues the document referred to, "he shall give instruction three times a week, at his own house, to the singers employed in the choir, and finally, during the weeks preceding Christmas, Easter, and Whitsuntide, he shall practise singing with the boys in the school daily at the hour of noon." Compared with this, the musical instruction included in our modern school-system, amounting as it does to no more than two or, at the most, three lessons during the week, occupies a somewhat subordinate position, and more especially in the higher-class public schools, where purely mental training is gaining from year to year greater predominance. But even there the results obtained by the existing musical instruction bear sufficient evidence of an intelligent appreciation of the art, both on the part of the pupils and their teachers. As an example of this may be quoted the well-known *Gymnasium* "zum grauen Kloster" at Berlin, an institution which in its scientific activity need not shun comparison with any other German grammar-school, and which at the same time assigns a prominent place to the conscientious cultivation of music. Here, more effectively than in any other of the fourteen similar educational establishments of the capital, the ultimate object of vocal instruction is kept in view, viz., to kindle among all the pupils a sense of appreciation of good, serious music, and to develop as far as possible their susceptibilities of the idiomatic, rhythmical, and harmonic relations of vocal compositions. This desired end is sought to be obtained by theoretical instruction and the practising of standard vocal pieces by both old and new masters; and the high aims in this direction of the institution in question, and the noble results which it has already achieved under the zealous guidance of its musical instructor, Professor Heinrich Bellermann, will be sufficiently apparent from the following extract taken from the Annual Report of the Gymnasium.

In the lowest form (Sexta) the rudiments of harmonic and rhythmical proportions are taught in conjunction with musical notation, while scales, solfeggios, chorals, and easy songs (Volkslieder) are practised in unison and their structure explained, the entire class either singing together at a convenient pitch, or the altos and sopranos alternately. In the next form (Unter-Quinta) the pupils are specially divided into sopranos and altos, with whom chorals, songs, motetts, psalms, &c., by different masters (such as Palestrina, Graun, Marcello) are practised *unisono* in each division separately. In the two second singing classes proper, easy two-part songs, chorals and motetts are introduced, whereas in the first or *choral* class compositions for four, five, six, and eight voices by masters of the sixteenth and following centuries are being practised *a capella*, besides other works written with orchestral accompaniments, especially the choruses from Handel's oratorios, which never fail to exercise a stimulating influence upon the pupils. But the principal portion of our time remains devoted to *a capella* singing, so that every singing lesson in which the full chorus is assembled is at least commenced by a four or five-part choral or a motett written in the severer style. The only instruction book in use is Bellermann's "Anfangsgründe der Musik für den ersten Singunterricht auf Gymnasien und Realschulen" (seventh edition), which is intended for the younger pupils only as a brief guide in their study of the elementary part of the art, and which contains moreover a number of simple *solfeggios* and hymn-tunes. The music in use at the Gymnasium is either printed or copied out in separate vocal parts, it not being considered advisable to adopt the compressed score, or rather pianoforte arrangements given in nearly all the collections of songs and chorals published expressly for school purposes, and by which the clear perception of the melody to be sung by him is unnecessarily rendered more difficult to the pupil.

But neither the excellent method alone, nor the ability of the teachers (Professor Bellermann being assisted in the vocal instruction by another of the staff of masters, Dr. Müller), nor the seventeen hours of teaching during the week, can sufficiently explain the extraordinary success attending the vocal study at the Gymnasium "zum grauen Kloster;" its ultimate reason must be looked for rather in the older artistic traditions associated with this institution, which exercise a direct influence upon all connected with it, including even those who have no immediate sympathy with the cause. For it cannot, unfortunately, be denied that the majority of leading pedagogues in this country, trained as they are in the dominant utilitarian principles of the age, occupy an indifferent and even hostile position with regard to art-instruction in schools, to the development of which many obstacles are, as a matter of fact, though not avowedly, presented on their part. It is owing to this opposition that, with the exception of the institution referred to, scarcely one of the Berlin State grammar-schools may be said to produce such satisfactory results, vocally, as the ability and zeal of the respective teachers—without exception professional musicians of eminence—would entitle us to expect. On the other hand, a better chance of success is offered wherever the singing-master also takes part in other branches of instruction which are considered more important by the ruling caste of philologians, a combination which is, however, met with in smaller towns only where there is a want of able resident professors. Thus at Torgau, a town of some 10,000 inhabitants, Dr. Otto Taubert, professor of ancient languages, and at the same time vocal instructor of the local Gymnasium, has succeeded in forming a choir among his pupils scarcely inferior to that of the "graue Kloster" of Berlin, and the occasional special performances of which invariably attract a numerous audience, including visitors from the larger neighbouring towns. It is owing to the exertions of this in many ways gifted teacher that the ancient musical glory of Torgau has gained fresh lustre in our day; for it was here where the spirit of Protestantism found its earliest musical expression in the founding of the first municipal "Cantorei-Gesellschaft" (1530), and

where, a hundred years later (1627), the then novel art-form but lately discovered in Italy—viz., modern Opera—was first introduced upon German ground by the production at the Court of the Elector, Johann Georg I., of the Opera "Daphne," fashioned after the Italian model, with the text written by Opitz and the music by Schütz.

The present flourishing condition of singing at the Torgau Gymnasium proves at least this, that the two-fold capacity of a teacher placed as it were between art and science, anomalous though such a position be in this age of specialism, is nevertheless not without its distinct advantages, inasmuch as it invests the singing-master at a school with an authority which, but for his double voice in the council of professors, he would not otherwise possess, and which enables him to resist the elements adverse to his cause existing among the general teaching body. And this leads us to the middle and lower class schools, the "Real" and "Volksschulen," of which the former in some cases, particularly in the larger towns, possess a specially appointed singing-master, while the latter have to shift without. If nevertheless the condition of school-singing is comparatively and on the whole more satisfactory in these than in the higher-class establishments, the reason must be sought for in the fact that the State, which regards art-instruction at the *Gymnasia* with perfect unconcern, exercises a direct influence upon vocal development in the Volksschule by exacting a certain degree of musical capacity on the part of its teachers as a condition of their appointment. All teachers of elementary schools (Volksschulen) emanate, it should be added, from Government training colleges or seminaries in which music is taught as an obligatory branch of instruction, embracing not singing only, but also pianoforte, organ, and violin playing, as well as theoretical instruction, comprising harmony, simple counterpoint, and the elements of composition. Not that the future teacher of the Volksschule is expected to impart all his musical knowledge to his pupils; these are merely taught to sing; and as regards the theory of the art it is considered sufficient to make them acquainted with the notes, the intervals, and the rhythmical division. But the musical proficiency obtained in the seminary will not fail to prove of considerable service to the elementary teacher in another direction. A certain familiarity with pianoforte and organ enables him to combine, in the smallest places or in villages, the office of organist with that of schoolmaster. His violin, on the other hand, is of the utmost importance to him in his singing lessons where the aid of some instrument is indispensable, while in most instances it is difficult to procure a pianoforte—to say nothing of the additional advantage over the latter instrument possessed by the violin in its capacity to produce absolutely true musical intervals, which the mechanism of the keyed instrument is incapable of, and the playing of which, moreover, necessitates the teacher's remaining in one place during the lesson, while with violin in hand he is able to move about the school-room and thus more easily to maintain discipline among the pupils. Taking into consideration, together with the above facts, the circumstance that the obligatory attendance at singing lessons, prescribed by the State on principle for all schools alike, is far more rigorously enforced in the Volksschule than in the Gymnasium; and we need not be surprised if, as already stated, the results of the teaching are on the whole more satisfactory at the former branches of our system than at the latter. It should not be overlooked, however, that it is also far more practicable to insist upon the vocal instruction of all pupils in the Volksschule, seeing that compulsory education is only extended to the completion of the age of fourteen, *i.e.*, before the period of the mutation of the voice has commenced, which in the case of the scholars at the Gymnasium causes frequent interruptions of vocal study. Thus in the humblest village-school songs for two voices may constantly be heard, while not unfrequently also three and four-part *Lieder* will be correctly rendered by the children. In this respect Berlin again takes the lead, where in 105 schools more than 80,000 children are being instructed at the expense of Government. Respecting the musical influence of these schools a striking exhibition was presented last year to the public of the capital on the occasion of the inauguration of the hundredth local elementary school. Among the festive proceedings in connection with the event was included a musical performance instituted and conducted by Rector Th. Krause, one of the few pedagogues who have to the fullest extent acted upon the maxim laid down by Martin Luther which we have placed at the commencement of this article. The performance referred to consisted of the rendering, on the part of 1,200 pupils and 300 of their teachers, of a psalm composed by the conductor and executed with the utmost purity and precision. The occurrence has attracted public attention to the great merit of Rector Krause, whose exceptional capacity as a musical pedagogue is moreover well-known, and the desire is very generally expressed that he should be raised from his position as director of the leading Volksschule of Berlin to an office which would afford adequate scope for the exercise of his eminent talents.

Such an office, however, would have to be specially created, since it does not yet, unfortunately, exist in Germany, namely, that of a "General Inspector of School-Singing." A certain control is indeed exercised by the Government over musical instruction in public schools, in the first place by the School Council (Schulrath), among the members of which one at least invariably possesses a sound musical knowledge, and, in the next instance, by the musical instructors of the training colleges who have passed the State examination, and upon whom also devolves the duty of periodically visiting their respective provinces for the purpose of inquiry into the condition of school-singing and reporting thereon to the Government. The latter, moreover, possesses an additional guarantee for the proper carrying out of the existing regulations in favour of vocal instruction at schools in the so-called "Institut für Kirchenmusik." This institution, founded in the year 1822, and connected with the Royal Academy of Arts, has for its object to convey such additional musical instruction to organists, cantors, and other professional musicians, as would enable them to take positions at the higher educational establishments of the country, special preference being given to pupils at the seminaries who have shown manifest talent for the art, and to whom an opportunity is thereby afforded for its more extensive cultivation. Thus the tendency of the institution in question is one of almost ideal excellence; but the sphere of its activity is unfortunately limited to insignificant proportions as long as the subsidy derived by it from the State amounts, as it actually does, to no more than about 9,600 marks (not quite £500), the professors giving their services gratis. In spite, however, of its pecuniary restrictions, upwards of ninety cantors and organists have during the past ten years reaped the benefits offered by the institution; and the great merits of its zealous director, Professor Haupt, have met with at least an indirect recognition on the part of the Conservatoires of Vienna and Prague, who, in the reorganisation of

their respective organ-schools, have adopted the institution conducted by him as a model. Considering, then, that the above-mentioned insignificant sum, together with the moderate salaries paid to the musical teachers at the Government seminaries (2,400 to 3,000 marks, besides free residence, their number being 121), make up the sum total of the direct State grants for the purpose of vocal instruction at schools, it seems not unreasonable to anticipate a further extension of Government subsidies for the appointment of well-paid inspectors of this branch of national education, whose first duty it would be to remove the manifold defects in the prevailing system, with which the existing supervision has proved itself unable to cope, and to prepare the way for the adoption of a universal method of vocal teaching in German schools (so constantly insisted upon at the periodical meetings of the General Association of German Musicians), which would serve as guidance alike to the teachers of the Volksschule and to the directors of the military choirs established throughout the entire German army. This question, though not as yet taken up by the State, has at least advanced a step nearer to its solution by the recent publication of a work entitled "Tafeln für den Schulgesang-Unterricht" (Tables for Vocal Instruction at Schools), by the Berlin organist, Hermann Hauer, the excellence of which for practical purposes may be inferred from the fact that it has already been introduced into 400 schools. Nor have the members of the General Association of German Musicians, nothing daunted by the all but indifferent attitude of the Government, been remiss of late in their zealous advocacy of the cause of reform of school-singing; and it is only a few weeks ago that a pamphlet was issued, at the expense of the Association, from the pen of Albert Tottmann (the leader of the reformatory movement in this direction in Saxony), pointing out in an able and eloquent manner the importance of this branch of popular instruction in its hygienic, psychological, and ethical aspects. The suggestions contained in this pamphlet demand the greater attention, since they are the result, not of abstract theoretical speculation, but of an extensive practical experience, the author having been for years the highly successful vocal professor at one of the leading girls' schools of Leipzig, the periodical musical performances of which bear witness to his great ability as a teacher of singing. His example, in fact, as well as the no less successful activity of Musik-director Alexis Holländer, of the Victoria Girls' School at Berlin, furnish moreover sufficient evidence of the capacity of female youth, provided it be ably instructed, to vie with the male in the production of valuable artistic results.

The Southern States of the Empire, though more productive in musical talent than the North, have as yet remained considerably behind the latter in matters of organisation and general practical results as regards vocal instruction in schools. Much activity has, however, been displayed of late years, especially in Bavaria, with a view to a general reform of school-singing. In this respect valuable service has been rendered by F. Grell, of Munich, whose admirable collection of *Volkslieder* was introduced some nine years ago into all Bavarian Government schools. At Munich, obligatory vocal instruction at the elementary schools has only been adopted since 1869. Before that period, however, there existed at every school a so-called "central singing-class," which all the pupils were enabled to join upon a small extra payment. Although obligatory singing lessons have now rendered the majority of these institutions superfluous, there still exists at Munich a "Central-Singschule," founded more than fifty years ago, where children from all parts of the town may receive vocal training. At the annual public examinations of this establishment choral compositions for four and more voices by the best masters are sung (with the assistance of the choristers from the Opera for the tenor and bass parts), and the general excellence of the performances furnish unmistakable evidence of the earnestness and zeal with which the vocal study is conducted. Similar results are to be expected of the Bavarian elementary schools, where Grell's method of teaching, already adopted in principle by the Government, is gradually becoming more generally introduced. This method has much in common with that of the vocal instructor of the Berlin *Gymnasium*, "zum grauen Kloster," H. Bellermann, of whom mention has already been made. Grell's system insists upon combining instruction in *speaking* with the singing lesson during the first years of study. The healthy development of the vocal organs being moreover essential for the successful cultivation of the oratorical faculties, singing is to be taught as an art, *i.e.*, according to scientific principles, particularly as regards the formation of the voice, the pronunciation of the vowels and consonants, &c.; and this cannot fail to prove, in its turn, a most valuable aid to the pupil in his reading lessons, while facilitating also his study of orthography. Not till after the third or fourth school-year is the pupil allowed to sing from notes, the subsequent course of musical instruction being dependent upon the number of lessons placed at the disposal of the teacher during the week; but, according to Grell's opinion, vocal instruction at the elementary schools should be confined to two-part or at the most three-part singing. A vocal instruction-book from the pen of this excellent musical professor, and wherein his method is more fully expounded, will be published during the present year.

The foregoing observations may suffice to complete our sketch of the condition of musical or more especially vocal instruction in German schools. That the existing organisation is, on the whole, a satisfactory one will scarcely be denied. But this well-developed organism lacks as yet a central motive power, and will continue to do so as long as the State fails to recognise the perfect equality of music with purely mental culture as a means of education—above all at the *Gymnasia* or State grammar-schools, from whence a newly awakened art-appreciation would naturally spread to the elementary schools also. If, therefore, the authorities can be brought to perceive the necessity of elevating the musical faculty at State establishments to the position indicated, or of the preliminary introduction at least of a universal system of vocal teaching under the supervision of able, professionally trained inspectors, Germany will doubtless continue to maintain the great reputation in matters musical which she enjoys outside her boundaries. If not, our neighbours will anticipate us in the adoption of these essential national measures, and will ere long have superseded us in the matter of school-singing. For every nation represents in itself the general type of humanity, upon which—apart, of course, from individual distinctions—the Creator has bestowed his gifts with an impartial hand. And if by chance one of the civilising nations has remained behind in the development of this or that element of human culture, the reason must be sought for, not indeed in the want of natural ability, but rather in unfavourable outward circumstances. All that is needed, then, is the determination to remove these obstacles and to choose the proper remedies, and it will follow as a matter of course that what has hitherto been neg-

lected will speedily grow into healthy existence; and the results thus obtained will not compare unfavourably with the best achievements of any other nation.

SOME ACCOUNT OF THE CLAVICHORD WITH HISTORICAL NOTICES.

By Carl Engel.

The clavichord has been for centuries so very popular in Germany and other European countries, and our classical composers have written for this instrument music so very beautiful that I venture to presume a description of the clavichords which are in my possession will interest musical antiquarians. I need scarcely remind them that Johann Sebastian Bach wrote for the clavichord his immortal forty-eight Preludes and Fugues, called by him "Das wohltemperirte Klavier," besides numerous Allemandes, Gavottes, Gigues, and such like quaint and sprightly conceptions. This fact alone would suffice to render an acquaintance with the instrument desirable to every intelligent musician. He is sure to find it interesting and instructive to ascertain the characteristics and capabilities of an instrument for which the compositions which have become familiar to him by means of the pianoforte were originally intended.

In fact, the clavichord was until the present century a favourite instrument with musical composers. Haydn and Mozart wrote some of their earlier works, now known as pianoforte compositions, originally for the clavichord; and even Beethoven is recorded to have preferred this instrument in his youth to the pianoforte, on account of its delicate touch and expression.

Its high antiquity, embracing about eight centuries, and the circumstance of its being the oldest stringed instrument provided with a keyboard, would alone suffice to render the clavichord particularly interesting to the lover of music. The harpsichord cannot claim so high an age; and this is not surprising, if we compare its complicated mechanism with that of the clavichord. Now both, once so much admired, have become obsolete. The late Mr. Kirkman told me that he, with his father, constructed the last harpsichord in the year 1809. Clavichords were still occasionally made in Germany about the year 1820, and even later.

With these remarks I have indicated the reason which induced me to rescue four old clavichords from impending destruction, and to have them restored to a playable condition. I obtained them from Germany, a country where a specimen of the old stamp is still occasionally to be met with among the outworn lumber of a country house. However, it is generally in so dilapidated a condition as to defy any attempt at proper restoration. Especially the more primitive kind, called in German *Das gebundene Klavier*, of which presently some account will be given, has become extremely scarce. The specimen which is in my possession is the only one which has come to my knowledge, although I have lost no opportunity to search for old clavichords of this peculiar construction.

Some centuries ago the clavichord was also known in England. In the Inventory of King Henry VIII.'s musical instruments, which is preserved in the British Museum, we are informed that he had "two paier of clavicordes;" and still earlier, about the year 1500, we find mention made of "clavycordes" belonging to Henry VII. However, the instrument does not appear to have been anything like so popular in England as it was on the Continent. Perhaps this may be accounted for by the softness of its sound. The English people are said to have always preferred rather loud music. It would be interesting to ascertain how far this assertion is well founded; and, if the predilection really exists, how far it results from the climate. There are certainly many persons hard of hearing in England, and it is no uncommon occurrence to meet with Englishmen who, scarcely above fifty years old, complain of being afflicted with partial deafness. The circumstance that many Englishmen speak in an undertone does not confute the opinion that they give a preference to loudness in music, since it may be observed that half-deaf persons generally speak in an undertone, but must be spoken to with a penetrating voice.

Be this as it may, the clavichord has evidently fallen so entirely into oblivion in England that even the musical savants of this country give an incorrect explanation of its construction. Some curious instances could be cited in proof of this assertion; one, however, will suffice, since it is neither pleasant nor instructive to notice more. In "The History of Modern Music" (London, 1862) we are told (p. 143): "The domestic instruments of the third period [from 1600 to 1750], as of the second [from 1400 to 1600], were the clavicytherium, the clavichord, the virginal, and the spinet—instruments differing in shape and size, in compass and power, but essentially the same in principle, the tone being produced by some kind of plectrum pulling the string out of its place, and setting it in vibration. This class attained perfection in the harpsichord."

Although many of the learned musicians residing in London have recently examined the clavichord which I lent to Messrs. Broadwood for the purpose of affording them an opportunity of becoming acquainted with the real construction of the instrument, there is reason to surmise that to most professors of the art a short explanation of the difference between a clavichord and a harpsichord will be acceptable, provided they take some interest in antiquities of this kind.

The mechanism of the clavichord, which is very simple, is constructed with little pins of brass or iron called *tangents*, which are perpendicularly affixed to the keys, about six inches distant from their ends in the lowest octave, and only about half an inch distant in the highest octave. The tangents measure about an inch in length, and an eighth of an inch in breadth. The prolongation of the key to which the tangent is affixed was called by the German clavichord makers *Palmule* (Latin, *palmula*, from *palma*, "the hand"). When the key is struck the tangent touches the string from beneath, and causes it to sound. As the tangent is placed so as to touch the string near its end, and as the tangent remains pressed against the string as long as the key is held down, it constitutes a sort of bridge which causes a division of the string whereby two different tones are produced, one being of a pitch considerably higher than the other. In order to silence the high tone, and to obtain a definite and pure sound, the vibrations of the short portion of the string are checked by means of strips of cloth with which the strings are interlaced.

The strings are of thin brass wire. Steel wire has occasionally been substituted for it, especially during the eighteenth century, as it was thought by some manufacturers preferable to brass, because it produces a louder sound.

The clavichords made in the eighteenth century have generally for each tone two strings tuned in unison, to increase the sonorousness and power of sound. The lowest bass strings were sometimes covered with very thin wire.

The shape of the clavichord is oblong square. The lower keys (*i.e.*, those of the C major scale) are usually

of ebony, or merely of beechwood stained black; the upper keys are of bone, or of ivory.

From this short description the reader will see that the mechanism of the clavichord is quite different from that of the harpsichord. The latter instrument, like that of its near relation, the spinet, has strings of thin steel and brass wire, which are twanged by means of crowquills affixed to perpendicular slips of wood called jacks. The manufacturers of this contrivance preferred crowquills to any other plectra on account of their extraordinary elasticity and durability. However, in the course of time various attempts were made to substitute for them plectra of metal, whalebone, and other elastic substances. Those made of prepared buffalo leather proved especially suitable. The quality of sound produced by means of leather is fuller and more flute-like than that produced by crowquills; but the latter is more delicate, and represents more exactly the characteristic quality of sound peculiar to the old harpsichord and spinet in use at the time of Handel and Bach.

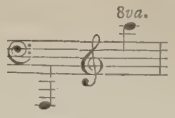
It is not my intention to give a minute description of these instruments, my object being merely to show that their mechanism has nothing in common with that of the clavichord. The spinet (Italian, *spinetto*) and the harpsichord (Italian, *clavicembalo*) differ from each other, inasmuch as the former is a smaller and less perfect instrument, generally made in a somewhat triangular shape, not unlike that of the dulcimer, of which ancient instrument the spinet is probably an offspring. The harpsichord may be regarded as an improved spinet. Its shape rather resembles that of a grand piano. It was often provided with two keyboards, and with several registers, or stops, which enabled the player to modify the degree of loudness and the quality of sound. A harpsichord having two keyboards was called in England a double harpsichord. Moreover, the harpsichord differed also from the spinet inasmuch as it had for each tone two strings tuned in unison, while the spinet had only a single string for each tone.

The virginal, which is not unfrequently mentioned in the English literature of the time of Shakespeare, was a spinet generally made of an oblong square shape, and therefore in outward appearance not unlike the clavichord, but in its internal construction entirely different from it, as it had jacks and crowquills. Also a small spinet of a trapezium shape, usually having no stand to rest on, and being placed on a table when required for playing, was sometimes called a virginal, probably because it was intended for young ladies. The statement of some writers that the virginal received its name in compliment to Queen Elizabeth, who was never married, is refuted by the fact that the virginal is mentioned in records dating from a period antecedent to the year of the birth of Queen Elizabeth; for instance, there is a doggerel rhyme about it inscribed on the walls of the Manor House at Leckingfield, Yorkshire, in the time of Henry VII., which may be seen quoted by Rimbault in his book on the history of the pianoforte.

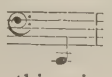
These inquiries are so interesting to musicians of an antiquarian turn of mind that I should like to pursue them further here; however, the superficial sketch which I have given of the harpsichord family will suffice for the aim in view. The characteristics of the clavichord will now become more exactly known to the reader by the following description of the specimens which are in my possession.

CLAVICHORD No. 1.

Obtained from Einbeck, a small town in the vicinity of Hanover. The instrument dates from about the year 1780. Its case is of deal stained brown. Length, 5 feet 8 inches; breadth, 22 inches; compass, 5½ octaves, thus:—



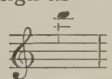
The lower keys are black, and the upper ones white; the former being of ebony, and the latter of bone. Each tone has two strings tuned in unison, and those of the bass tones below—



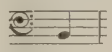
are covered with very thin wire.

It would be interesting to know at what time covered strings were first used on the clavichord. Most likely they date from the first half of the eighteenth century, when some of the manufacturers began to extend the compass in the bass from C to F, as shown in the above notation. Jakob Adlung states, in his "Anleitung zur musikalischen Gelahrtheit" ("A Guide to Musical Erudition"), that he commenced in the year 1732 constructing clavichords which extended in the bass down to—

and in the treble as high as—

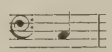


The lowest twenty keys had covered strings. Furthermore, in his instructive "Musica Mechanica Organoedi," written about the year 1750, he says: "Sometimes the lowest strings of the clavichord are covered with thin silver wire. If the ordinarily used string is thus covered, it requires to be tuned an octave lower; therefore C becomes C. But, if a thinner string is covered, it may be C tuned in the same pitch with an uncovered one of the usual thickness. Generally, two different strings are tuned in unison—viz., an uncovered string and a covered one. But if the bass has three strings for each tone, it is the custom to make use of two covered strings for the unison, and of an uncovered string of thin wire to sound the octave above. The covered strings are generally confined to the lowest tones, upwards to—



and they give to the bass a particular dignity. However, any change of the atmosphere is apt to render their unison with the uncovered string out of tune."

As regards the harpsichord, some of the German manufacturers, about the middle of the eighteenth century, made use of covered strings in the bass, as high as



thereby achieving, in their opinion, a grand tone; however, the innovation found but little favour, because experiments showed that the quills soon rubbed off the thin wire.

The covering of the strings was remarkably wide, and the same appears to have been the case with the primitive pianoforte. I have in my possession some strings extremely widely covered, which are said to have been formerly used in England on the pianoforte. As regards this instrument, Messrs. Broadwood have informed me that their old square piano, by Zumpe, dated 1766, has the lowest fourteen strings widely covered, or "open-spun," to use the technical

term of the manufacturers. As this instrument has two strings in unison for each tone, it follows that the lowest seven tones have covered strings. Again, Messrs. Broadwood possess a square piano, made by them in 1780, in which the lowest ten tones have open-spun strings. But it is impossible to ascertain whether these strings are the original ones, or whether in the course of time others have been substituted.

Jean Rousseau, in his "Traité de la Viole" (Paris, 1687), mentions that Sainte-Colombe was the first French viol-player who made use of covered strings on the viol, and that he introduced them into France about the middle of the seventeenth century. Probably they were invented in Italy; but this appears to be uncertain.

Before dismissing the Clavichord No. 1, I must say a word of praise about its delicate and expressive tone. True, it is rather feeble, even for a clavichord; but it has the peculiar quality which the Germans call *silbern* (silvery), and one is sure to appreciate the instrument more and more on becoming nearer acquainted with its proper treatment. Be it remembered for once and all, a clavichord must not be treated as if it were a grand piano. Its keys should never be struck very forcibly; modern brilliant pianoforte pieces are not suited for the instrument. Still, there is a wonderful modification of loudness obtainable on the clavichord, merely by the touch of the finger, if the player understands his work. He almost feels the vibration of the strings with the tips of his fingers, as does the violinist on the fingerboard of the violin.

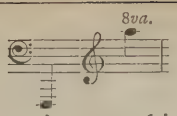
Clavichord No. 2.

This specimen resembles the preceding one in outward appearance, but its tone is less insinuating. Inscription on the panel over the keyboard: "*G. N. Deckert, Gross-Breitenbach bei Arnstadt.*" The instrument dates probably from about the year 1800. Gross-Breitenbach, where it was made, is a small town in Thuringia not far from Coburg, the birthplace of Prince Albert.

Each tone has two strings; the instrument is therefore what the Germans call *zweichörig*. As regards the employment of two strings in unison for each tone, there can be no doubt that it was adopted at an early period, probably about four centuries ago, for the purpose of increasing the power of sound. Also the lute was generally strung with unisons to render its sound fuller and louder. Jakob Adlung, who was born towards the end of the seventeenth century, and who in his "Musica Mechanica Organoedi" has given a very exact account of the clavichord of his time, states that he has never met with one which had only a single string for each tone; but that occasionally, and rather unsuccessfully, attempts had been made to construct clavichords with three strings for each tone. Jakob Adlung died in the year 1762, and his book alluded to was published after his death, edited by J. L. Albrecht (Berlin, 1768).

Clavichord No. 3.

Inscribed on the soundboard, near the bridge: "*Barthold Fritz fecit, Braunschweig anno* 1751, *Mens. Febr.*" The case is painted green, and the inside of its cover contains a picture painted in blue, which represents a hunting scene of men and ladies on horseback, and hounds pursuing a stag which is traversing a river. The lower keys are of ebony, and the upper ones are of ivory. The latter are embellished with a neatly-executed design engraven on them and blackened. The compass of the instrument embraces five octaves and two whole tones, thus:—



Each tone has two strings tuned in unison; and the lower tones, from

downwards, have, in addition to the two strings, a third one of very thin wire, tuned an octave higher. The sound is powerful, compared with that of the clavichords previously described; but it is less "silvery," probably because the fragile condition of the soundboard does not permit of the strings being screwed up so as to produce the original pitch. It must be remembered that the pitch in which our musical instruments are tuned has risen considerably since the year 1751; at all events, it would be a risk to tune this clavichord higher than a minor third below the present pitch, as the attempt might cause the destruction of the soundboard.

Barthold Fritz, the maker of this instrument, was a distinguished man in his profession, living in Brunswick, where he died in the year 1766 at the age of seventy. Besides organs, harpsichords, and some pianofortes, he manufactured above five hundred clavichords, not only for Germany, but also for exportation into Russia as far as Archangel. Moreover, he was a skilful mechanician, constructing musical boxes, singing birds, looms for weaving, and a horizontal windmill. The last-named contrivance, which was an invention of his own, especially contributed to his reputation. He is also known as the author of a little book on equal temperament entitled "Anweisung wie man Claviere, Clavecins und Orgeln nach einer mechanischen Art in allen zwölf Tönen gleich rein stimmen könne, dass aus solchen allen sowohl dur als moll wohlklingend zu spielen sei" ("A Guide for Tuning Clavichords, Harpsichords, and Organs, equally pure in all the twelve tones, by a mechanical procedure, so that they can be played with pleasant euphony in all the Major and Minor Keys"). This book, which was published by Breitkopf in Leipzig, in the year 1756, went through three editions, and appeared also at Amsterdam in a Dutch translation.

In examining the clavichord by Barthold Fritz, the musical antiquarian will discover some facts which refute the statements usually met with in publications treating on the history of stringed instruments with a keyboard. The compass of this clavichord is greater than that which was generally adopted on such instruments during the middle of the eighteenth century; and the addition of an octave string to the lower tones, in order to render them more powerful and more distinct, was a rather exceptional contrivance, perhaps originally suggested by the octave-stop of the harpsichord. Howbeit, this clavichord was evidently intended to exhibit an extraordinary piece of workmanship. Hence also the painting in the inside of the cover, which was rarely resorted to in clavichords. Poor German scholars, clergymen, and village schoolmasters could not afford to spend money for the embellishment of their clavichords, but they were almost sure to require one for playing fugues and chorals. A case of common deal stained brown or black was generally considered by them sufficient for their purpose, if only the tone was "silvery" and expressive. Such a plain clavichord was remarkably cheap, on account of the simplicity of its mechanism, as well as on account of the cheapness of the material and labour.

The painting in the present instrument has been found interesting by an eminent artist in London,

probably more in regard to its antiquity and oddity than for any particular merit. I am unable to detect its beauties; but I cannot claim any knowledge in this matter. The reader is undoubtedly aware that the English virginal also used not unfrequently to be thus embellished. The South Kensington Museum possesses a virginal of the seventeenth century, made by John Loosemore, which is in shape not unlike a coffin, and which when opened places before the eyes of the player Adam and Eve in Paradise, a sea-fight, and hunters. The old Dutch spinet-makers displayed a more refined taste; they engaged their famous painters to embellish the instruments. The result has been rather unfortunate for musical antiquarians, inasmuch as it has caused the destruction of many old spinets for the purpose of securing the coveted paintings.

It must not be supposed that Barthold Fritz stood alone as an improver of the clavichord during the eighteenth century. Various experiments by other makers are on record, which mostly aimed at rendering the tone of the clavichord more powerful, since its feebleness was regarded by many as its chief defect. Without entering upon an enumeration of the curious means resorted to for this purpose, I must mention the cembal d'amour by Gottfried Silbermann, the famous manufacturer of organs and clavichords, who during the latter years of his life distinguished himself as an improver of the pianoforte, which was then still in its infancy. His cembal d'amour dates from the year 1723—not from 1740, as most writers state. J. Walther mentions it in his Lexicon, which was published in the year 1732; this ought to have been known to them, though they might not have ascertained the fact that a description of the cembal d'amour is to be found in the "Breslauer Sammlungen" of the year 1724.

The instrument may be regarded as a double clavichord. Its strings were twice as long as those of an ordinary clavichord, and the tangent touched the string exactly in the middle, so that two tones of equal pitch were produced, since both divisions of the string vibrated precisely alike. Now, even on the ordinary clavichord the pitch of a tone is raised when the player strikes a key too forcibly, and thereby presses the tangent so strongly under the string as to raise it from its level. On the cembal d'amour this deviation was even greater than on the clavichord, as might indeed be conjectured, since a long string which is touched in the middle is more liable to be thus raised than a shorter one which is touched near its end. In other respects G. Silbermann's cembal d'amour was greatly admired. But he cannot be said to have shown ingenuity in the choice of a name for his invention. The word *cembal*, or *cimbal*, was formerly used to designate the dulcimer, and is still the name of this instrument in several European languages. In the course of time it was applied, with a prefix, to the harpsichord, which was called clavicembalo (*i.e.*, "a dulcimer with keys"); but it never meant the clavichord.

There are bewildering misapplications in the nomenclature of our musical instruments, and they have caused so much misapprehension that I should be glad if this were the opportunity of pointing out some of the incorrect explanations respecting antiquated specimens which occur in modern musical literature. However, the corrections would require more space than can be afforded for them in a description of the clavichord. As regards this instrument, the circumstance that the Germans, when the pianoforte became popular, transferred the name *Klavier* (or *Clavier*), which designated the clavichord, to the square pianoforte, and the name *Flügel*, which designated the harpsichord, to the grand piano—because the new instruments resembled the old ones in outward appearance—has evidently contributed to the confusion.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VI.—MENDELSSOHN (*continued from page* 305).

Last month we parted from Felix Mendelssohn as he was about to leave Italy for Switzerland, and now, being able to make him wait for us as long as convenient, we rejoin him to start in company. But, before setting out, a very remarkable letter claims attention. It was written to Edward Devrient, who seems to have presumed upon close friendship, and taken our master smartly to task because, among other things, he was twenty-two years of age and "yet not famous." We have reason to thank Devrient for this, since it drew from Mendelssohn a reply that gives us remarkable insight into his nature. At first the young musician was disposed to be angry, and to believe that he and his friend were not akin. But on further reflection, he wrote words of more than mature wisdom. Hear this lad of twenty-two: "I still owe you a reply to your last letter, which put me quite out of humour for awhile, and I was on the point of thinking that in essential things we did not understand each other; when at the right moment it happily struck me not to rely on any letter, but only on the fact that after all we *do* understand each other. And the last thought was right, for the mood of the hour, on which the tone of the letter much depends, changes, but the essentials, such as our relations toward each other, do not." Here, in few words, we have a golden rule for the regulation of all friendly intercourse. The mood changes; the relations are untouched. What quarrels would be avoided did all men, like our young philosopher, act upon this! To the charge of being twenty-two and not yet famous, Mendelssohn first answered, jocularly we must believe, with the plea of "Kismet," saying, "If it had been the will of God that at twenty-two I should be famous, then famous I most likely should be." But this was not his real reply, which we find only as we read on: "I cannot help it, for I compose as little with a view to being famous as of becoming a Kapellmeister. It would be delightful to be both, but as long as I am not positively starving, I look upon it as my duty to compose just how and what my heart indites, and to leave the effect it will make to Him who takes heed of greater and better things. As time goes on I think more deeply and sincerely of that—to write only as I feel, to have less regard than ever to outward results, and when I have produced a piece that has flowed from my heart, whether it is afterwards to bring me fame, honours, orders, or snuff-boxes, does not concern me. We were quite agreed upon this, and it was the principal subject of a conversation we had in my little room opening on the court, in consequence of which conversation we called each other 'Du,' struck up an acquaintance, and passed some tolerably pleasant evenings together. But if you think that in my development, or in my productions, or in myself, there is anything neglected or overlooked, then tell me clearly what that is, and in what it consists." The argument enshrined in these lofty words crops up further on, when Mendelssohn adverts to Devrient's remark that he showed undue preference for religious music: "That I have lately written only sacred things was a necessity to me, just as one feels sometimes an irresistible impulse to read one certain book—it may be the Bible—and finds happiness only

in reading it. If my music be like Sebastian Bach, it is again no fault of mine, for I wrote it as I felt at the time; and if the words have suggested to me the same musical thoughts that they did to old Bach, I shall value them all the more. For I know you do not mean that I copy his form without his purport; if it could be so, its emptiness would disgust me too much to write it down. I have been writing a large composition that perhaps will one day make some effect—the 'First Walpurgis-Night' of Goethe. I began it simply because it pleased and excited me; I did not think of any performance. . . . As I have always found that those pieces which I have written with the least regard for people have pleased them best, so I suppose it will be with this one. I only say this that you may see how I still hold to the *practical*, though generally when it is too late; but who the d—— can write music, which is the most unpractical thing in the world (that is why I love it so much), and think of what is practical. It would be much as if some one were to set his declaration of love into rhyme and metre, and write it to his lady-love." It is curious to observe here the same plea of necessity as that advanced by Wagner with regard to himself. He tells us that necessity, not choice, has made him what he is, an irresistible force impelling him from point to point. So with Mendelssohn. If he be not famous he cannot help it. If he write sacred music exclusively he cannot help it. If he reflect the style of Bach he cannot help it. In all cases he follows the impulse of his nature, and is what he is by the act of destiny. Like the Apostles of old, he knows not beforehand the words he may utter or the deeds he may perform, being subject to divine prompting and under divine direction. Who will venture to declare that this is baseless fancy in the case of greatly gifted natures? Not the present writer, assuredly.

Devrient, it appears, urged Mendelssohn to write an opera, and in the master's reply we again meet with important observations: "I respond, give me a really good text, and in a few months it shall be composed; every day I long anew to write an opera. I know I could produce something bright and fresh, but I have no words. And a libretto that does not quite kindle my enthusiasm I am determined not to set. If you know any man capable of writing an opera tell me his name, for heaven's sake; I am only looking for him. . . . I am now going to Munich, where they offered me a libretto, to see if anything in the shape of a poet is to be found there. A man who has a little luck and wit I want, he need not be a giant. . . . It always seems to me that the right fellow has not appeared yet, and what shall I do to find him out?" We know that this insistance as to a good libretto afterwards ripened into extreme fastidiousness, and was the cause why Mendelssohn allowed his life to pass without enriching the lyric drama by a single completed work. He was, as he said, perfectly ready to compose an opera, but never disposed to yield one iota of the principle laid down in the remarks just quoted. Thus, we find him again writing to Devrient, from Switzerland, in the same spirit: "I want to devote myself again as soon as possible to composition. During my whole Italian journey (which has undoubtedly advanced me much) I have, in the opinion of people, made no progress, and consequently must have gone back. I therefore want soon to show myself in something tangible. . . . The thing in which all my wishes would meet would be an opera; for I confess to you for the last six months I have had an incredible longing to set about one. I cannot think of instrumental music now, because I have nothing but voices and choruses buzzing around me, and I shall have no peace till I have worked it out. Alas! I feel that the opera I should write now would not be nearly as good as a second one that I might write hereafter, and that I must enter upon the new path that is in my thoughts, and make some way upon it before I can be sure whither it will lead me—and how soon. I already begin to feel sure in instrumental music, what I ought to strive after, and because I have accomplished more in it, work with more certainty and clearness. In short, the spirit moves me." Here we have, in another form, the same consciousness, not of will but of necessity, as that before pointed out. It was not with Mendelssohn "What *shall* I do?" but "What *must* I do?" and at this early period he was, so to speak, turning his eyes inwards and watching himself; studying the bent and promptings of his own genius as though there he saw the finger of the Lord. He chafed, however, against the restraints he imposed upon himself, and, looking at the industry of others, wished that he were permitted to work like them by the necessity which governed him. Thus, in the same most interesting letter, he said: "In the Engelberg valley I found 'Wilhelm Tell,' of Schiller, and as I read it again, I felt the old rapture and happiness at such a divine masterpiece, and at the fire and enthusiasm that breathe in it. All at once there occurred to me a word of Goethe, who, in the course of a conversation about Schiller, once said to me, 'Schiller was able to supply two five-act tragedies every year, besides other poems.' This trade expression 'supply' struck me forcibly, and as I read the fresh, glowing poem, a sense of the prodigious industry out of which it had sprung came over me, and it seemed to me as if in my life I had as yet accomplished nothing of any mark. All I have done appears to me somewhat miscellaneous; I feel as if I too would like to 'supply' something. Think me not arrogant pray, but be sure I only say this because I know what ought to be, and is not. But where I shall find such an opportunity, how I am to set about finding it, I have till this day not been able to fathom. If there is such a task for me, I shall find the opportunity—that I firmly believe; and if I do not find it I shall know it was reserved for another. But then wherefore would have been this great longing!" What an interesting state of mind do we see here! A young and ardent genius, with vague notions of fate usurping the powers of free will, stands before the dark future trying to peer into it, and wondering what he will be *permitted* to make of it, when the future becomes the present! The more we look at this young Mendelssohn the more we marvel at his condition. Youth, as a rule, does not stand waiting on the threshold of life for Fate to take its hand and lead it. Youth is rather disposed to try and bend circumstances to its will, exclaiming with Ancient Pistol, "The world is mine oyster which I with my sword do open." But Mendelssohn waited and listened for the divine voice. Is it always so with the divinely gifted? Are they but media, and reveal to us the wonders they are charged to communicate:

> As effortless as woodland nooks
> Send violets up and paint them blue?

So, indeed, it would seem, from the attitude of Mendelssohn and from that remarkable observation one more profound, perhaps, than he himself imagined: "If the opportunity comes to me, then I shall do this thing; if it does not so come, then I know that it is reserved for another."

Still perusing the pregnant letter from Switzerland we come upon another nugget of wisdom with regard to Opera, and the vexed question of libretti. Thus speaks our young philosopher: "The only thing that seemed to me wanting in the one libretto of yours I know, was a certain spontaneity in the incidents and

characters; it appeared to me as though you still thought too much of the theatre. If you can attain to placing upon the stage men and natural actions instead of actors and scenic effects, then I am certain you will produce the best opera texts that we are likely to have; for to be versed in dramatic affairs as you are is to be unable to produce anything undramatic. And, besides, I cannot think what you would have altered in your verses. If they have sprung from within, and have been felt with reference to truth and to music, then they will be beautiful and musical, although they may not read flowingly in the libretto. For the matter of that, write prose—we will find a way to set it to music; where there is an inward need (necessity again!) the outward expression is soon found; but to transfer mere form into form, when verse is musically manufactured and not musically thought, when pretty words are spun out to hide the true life within, this, I agree with you, is a fix out of which there is no escape." If a man does not feel inwardly compelled to speak, then let him hold his tongue; but, in speaking, let him be true to his inspiration, and not bend it to arbitrarily created exigencies. This is Mendelssohn's theory: "The mouth will overflow with that which fills the heart; and so surely as that neither pure metre, good thoughts, beautiful language, will ever constitute a good poem, without a certain flash of poetry that streams through the whole, so surely an opera can only be perfectly musical (and consequently perfectly dramatic) when there is a true sense of natural life in all its characters."

Another Swiss letter on the same theme deserves attention and may best receive notice here, though much has to be passed in order to reach it. The letter is addressed to William Taubert, with whom Mendelssohn made an artistic acquaintance through some songs he met with in Italy. It is worth while to give the master's first impressions of Taubert as formed from the works in question: "The other day I met the engraver Schmidt, whom I once saw at a party at your house. His wife had brought some songs of Taubert with her, and as you had spoken about these songs, I asked her to lend them to me. They have given me a great and genuine pleasure, for there is character and soul in every one, and some phrase, some trait, which clearly tells that it is the thought of a true musician. I was also pleased on my own account, for I had begun to fear that I was becoming quite churlish and had no longer any joy in what is new; but not at all, for when the right thing appears I am truly overjoyed, and may God grant that Taubert is or is likely to be such a man as peeps out of his songs. But he must write other things besides songs, and of these not such sweet ones, but fiery ones, rough, uncouth, wild ones; he must burn and rave a little, I think, until he comes to himself. Give the man thanks and greeting from me, and tell him I had thoughts of writing to him about his songs, to shout a *bravo* to him across the Alps, and make a few marginal notes. Afterwards it occurred to me, however, that there were such very polite people in Berlin, who cannot bear anything of the kind and would take umbrage—in short I left it alone. Most likely you will scold me for this, but in any case write me something about him, where he stands and whether he will and must advance. The end of the 'Brook'—'Say, brooklet, does she love me?' where the brook keeps on nodding and saying 'O yes' is delicious." The foregoing passage is worth citation, not only as showing how Mendelssohn met with Taubert, but for the reason that it illustrates his generous appreciation of talent in others, and, also, something of the old patronising spirit, which with kindred qualities, experience of life was then beginning to "knock out of him." Coming now to the letter addressed to Taubert by Mendelssohn, none of us can fail to admire the graceful way in which the writer evaded the difficulties entailed by thus speaking to a man whom he had never seen. "It is quite as fitting that we should be presented to each other through the medium of music paper, as by a third person in society; indeed, I think that in the former case you feel even more intimate and confidential. Persons who introduce any one often pronounce the name so indistinctly that you seldom know who is standing before you, and they never say one word as to whether the man is gay and good-humoured or melancholy and gloomy. So we are infinitely better off. Your songs have pronounced your name clearly and plainly; they also disclose what you think and what you are; that you love music and wish to make progress; so thus, perhaps, I know you better than if we had frequently met." Could anything be more charming than this, or better adapted to place the two men, personally strangers, on good terms with one another. But the gifted young writer does not end here. He points out how cheering it is for one musician to meet with another having kindred aspirations; begs Taubert to agree that each shall fully and frankly criticise his friend's works, and asks him to communicate all about himself without reserve. Then he goes on to touch the weighty question of an opera—still the uppermost in Mendelssohn's thoughts. —"I, for my part, feel at this moment, the most invincible desire to write an opera, and have no leisure to begin any minor work. I do believe that if the libretto were given to me to-day, the opera would be written by to-morrow, so strong is my impulse towards it. Formerly, the bare idea of an opera was so exciting that I could think of nothing else when one was in my head; the sound of instruments has such a solemn and glorious effect; and yet for some time past I have laid aside a symphony that I had commenced in order to compose a cantata from Goethe, merely because it included, besides the orchestra, voices and a chorus. I intend now, indeed, to complete the symphony, but there is nothing I so strongly covet as a regular opera." At this point naturally started up the inevitable question of a libretto, which Mendelssohn proceeded to discuss almost angrily, having been irritated by some German literary Nihilists proclaiming their favourite belief that there is "nothing good and nothing true and it doesn't matter." "Where the libretto is to come from I know less than ever since last night, when for the first time for more than a year, I saw a German æsthetic paper. Things look as strange on the German Parnassus as in European politics. God help us! I was obliged to digest the supercilious Menzel, who presumed modestly to depreciate Goethe; and the supercilious Grabbe, who modestly depreciates Shakespeare, and the philosophers who proclaim Schiller to be rather trivial. Is this new, arrogant, overbearing spirit, this perverse cynicism, as odious to you as it is to me? and are you of the same opinion with myself that the first essential to an artist is to feel respect for great men, and to bow down in spirit before them, to recognise their merits, and not to endeavour to extinguish their great flame in order that his own feeble rushlight may burn a little brighter. If a person be incapable of feeling true greatness, I should like to know how he intends to make *me* feel it? And if all these people, with their airs of contempt, only at last succeed in producing imitations of this or that particular form, without any notion of a free, fresh creative power, which disregards individual opinion, or æsthetics or criticism, or the whole world besides, shall we not censure them? I will, for one." But

from all these external sources of discouragement, Mendelssohn could turn to his own earnest mind and steady purpose for comfort. "These are truly strange, wild, and troubled times; and let those who feel that art is no more allow it, for Heaven's sake, to rest in peace; but, however roughly the storm may rage without, it cannot so quickly succeed in sweeping away the dwelling; and he who works on quietly within, fixing his thoughts on his own capabilities and purposes and not on those of others, will see the hurricane blow over, and afterwards find it difficult to realise that it was ever so violent as it appeared at the time. I have resolved to act thus as long as I can, and to pursue my path steadily, for at all events no one will deny that music still exists, and that is the chief thing."

All this time we have not gone a yard with Mendelssohn on his Swiss tour, and now we will not start till next month, for we cannot mix up the grave and important matters he has discussed with the lighter experiences of travel. When we do reach Switzerland we shall enjoy ourselves right well in the company of one who, though he could be a philosopher, could also be as gay, light-hearted, and amusing as a child.

(*To be continued.*)

THE TEACHERS REGISTRATION BILL.

A BILL for the Organisation and Registration of Teachers engaged in Intermediate Education in England and Wales is printed, and will be brought up for second reading in the House of Commons on the 9th inst. The Bill is prepared by Dr. Lyon Playfair, Mr. Arthur Mills, Sir John Lubbock, and Lord Francis Hervey. These names are a sufficient guarantee that whatever is intended in the several provisions of the Bill is for the best. The object of the proposed Act is of course to reach a class intermediate between the Public Schools mentioned in the Act of 1868 and the Elementary Schools of the School Board Act of 1870. It is, in short, a middle-class Education Bill, and on that account it covers the ground occupied by the major part of the musical profession.

From letters we have received from teachers of music of very high repute we find that there are clauses in the Bill which have created a certain amount of alarm. That is precisely what must be expected in the present transitional state of the question of educational reform in any Bill of the kind, however carefully worded; because the reform is intended to be radical, although the machinery has to be constructed piecemeal, and somewhere or other it will impinge on existing interests.

We do not say that there is no ground whatever for the alarm which has been expressed; but on carefully reading the different clauses of the Bill, in view of its main or general purport, we must say that in our opinion they affect infinitesimally the interests of teachers of music. The Bill seems to us to err only in the one respect particular measures of thorough reform are apt to do—that is, in being too comprehensive. In one small article in Clause 12 of the Bill under notice we observe that mention, and we may say casual mention, is made of "*drawing, music, or the like.*" These two or more subjects have evidently been cast into the general provisions of the Bill either as an afterthought, or without due regard to the peculiarities of what the framers of the Bill themselves refer to as "special subjects."

As the time is short before the second reading of the Bill, and lest its clauses might be so strained as to affect teachers of music more than we ourselves think they do, we lay before our readers a brief abstract of its provisions.

The Bill provides for the establishment of an *Educational Council* for the registration and examination of teachers. The Council is to consist of sixteen members, ten of whom are to be elected by the five following bodies: the Education Department (that is, the Lords of the Committee of the Privy Council on Education), the Hebdomadal Council of the University of Oxford, the Council of the University of Cambridge, the Senate of the University of London, and the Council of the College of Preceptors. The remaining six are to be persons who have had experience in teaching, and are to be nominated by the Queen with the advice of her Privy Council, and subsequently elected by the general body of registered teachers. Of these six persons, two may be women. The Council is to form and keep a register of persons engaged as teachers in schools under the Act in question; and after a date to be hereafter determined no person can recover money for services as a teacher in schools unless he or she is registered.

The qualifications necessary in applicants for registration are that they shall be graduates of some university (British, Foreign, or Colonial), or hold a certificate either from a university, the Education Department, the College of Preceptors, or the new Council of Education.

In the case of teachers of special subjects, such as "drawing, music, or the like," it is sufficient by Article 6, Clause 12, that a person shall satisfy the Council that he or she is qualified, or by Article 7 that at the passing of the Act he or she is *bonâ fide* engaged as a teacher in a school under the Act. After a certain date Article 7 is to be rescinded, and the person, whether engaged in teaching or no, will have to satisfy the Council according to the terms of Article 6.

The fees for registration are £2 up to January 1, 1881, and £5 after that date. The penalty for attempting to procure registration by false declarations is imprisonment for a term not exceeding twelve months. The Council will have the right of removing from the register the name of any person convicted of any offence or found after due inquiry to be guilty of misconduct.

The proceedings of the Council are regulated according to the rules usual in committees of all kinds. A quorum is to consist of not less than three members; and in measures of importance, such as for example the removal of a name from the register, seven days' notice of the meeting must be given to each member of the Council. The Council will have the usual power of delegating its authority to sub-committees, and apparently, by Clause 24, to *examiners* who are not members of the Council. At least, it is not clearly stated in that clause whether the persons to be appointed as examiners are or are not members of the Council.

By a supplemental Clause in the Bill additional powers are to be granted to the College of Preceptors to provide for the training and examination of all teachers in schools under the Act who are not graduates or holders of certificates. The institution in Queen Square some of us have heard of as the "College of Preceptors" already examines candidates for certain professions, such as, for instance, pharmacy; but the examination is purely preliminary, and is confined to Latin and arithmetic and so forth, and has nothing to do with the "special subject." What is to be the extent of the "additional powers" we have yet to learn.

Many teachers of music, no doubt, have read the "Teachers Organisation and Registration Bill," under the notion that all its stipulations might be

extended to them; and they have naturally asked the question, "What is to become of those amongst us who are not graduates, or who are not holders of certificates, or who are not teachers in schools under the Act, or in any school at all? Are we to submit to the indignity of an examination when, with a lifetime's experience we are not only able to teach pupils, but in our special vocation are well qualified to teach the Lords of the Committee of the Privy Council and the Educational Council itself? In the other alternative, we lose the advantage which will always influence the vulgar, of being branded with a university trade mark or the government broad arrow. We feel too conscious that, before long, to be out of livery will be to be out of place."

To all that, there are only two answers. Firstly, in the very incidental manner in which "special subjects" are alluded to at all in the Bill, there is a provision for existing teachers in schools under the Act, as well as for people otherwise known to be qualified, but who may have to submit to a mere formality. Secondly, there are many of us who are obliged to remember that large measures of social reform cannot easily be adapted to existing conditions, and are made for another generation or even another *régime*. In a question between preserving the new wine or the old bottles, popular prejudice will decide in favour of the wine. But when everything is said, there are certain possible objections to the new Bill from the music teacher's point of view. These objections will, in all cases, refer to the choice of examiners nominated by bodies who are themselves unqualified in special subjects.

Writing in the name of a periodical devoted to one of the special subjects named in the Bill, we venture to suggest to Dr. Lyon Playfair and his coadjutors that the only way out of the difficulty, the only way to keep their heads clear of a hornets' nest and to secure to themselves leisure to attend to the main objects of their Bill, is simply to expunge Articles 6 and 7 from Clause 12. If they do not do so, they run the chance of repeating legislative errors which have already been made in regard to musical education in the elementary schools. The whole subject of musical education is certain in a year or two to come before Parliament. Until then it had better be left without further peddling or being muddled up as an incidental point in the question of general educational reform. The only certificate for pupil or teacher a musician will recognise is the certificate of the music-school—the Conservatorium. It is doubtful if even now an English university musical degree is more than a vanity. Not long ago, a man left his stool in a country organ-loft and studied a few ancient rules in canon and counterpoint, and got his Mus. Doc. degree without more than a smattering of merely academical knowledge, or knowing the right end from the wrong of an orchestral instrument, and with the faintest notions of the scope, tendency, and appliances of modern art. Such things could never happen in our promised Conservatorium. In the meantime we recommend Dr. Lyon Playfair and his friends to render unto hebdomadal councils the things which belong to hebdomadal councils in their respective universities, and to leave music alone.

Amongst the interesting relics shown at the recent Moore Centenary celebration in Dublin were the poet's writing-table, the bible in which his children's names are written, the original manuscripts of some of his melodies, and his small harp, given by Mrs. Moore five-and-twenty years ago to the Royal Irish Academy. Associations cling around such strictly personal articles as these, which tend to keep alive the memory of departed great men; and we can quite understand the desire to possess portions of Shakespeare's mulberry tree, or to wear on your finger the diamond ring without which Haydn declared that he could not compose. But the most enthusiastic collector of these curiosities will allow that their value diminishes in proportion to the doubt thrown on their authenticity. Had we, then, seen an advertisement that the pianoforte to which Beethoven wrote his "Adieu," or the identical billiard-ball which, rolling down the staircase, suggested to Mozart the subject of the Overture to "Zauberflöte" were to be disposed of, we could not have been more astonished than when we met, amongst the items in a catalogue at a recent sale in London, "the original anvil and hammer of the 'Harmonious Blacksmith,' from which Handel composed his celebrated melody." In the pages of this journal we have lately called attention to the fact of the whole story of the "Harmonious Blacksmith" being a pure fabrication, and also to the testimony—amounting almost to positive proof—that Handel did not compose the air at all. The burden of proof undoubtedly, therefore, rests with the possessor of these relics; for the mere production of an article in court, for example, would not be admitted by a jury as evidence that a man stole it. Let us be lenient, however, and say that *if* Handel wrote the air, and *if* the blows of a hammer suggested the melody, then it is possible that this *may* be the anvil and hammer to which we are indebted for striking out, by aid of the "blacksmith's" hands, so beautiful a subject.

We are positively inundated with books expressly designed, by an easy process, to teach students the rudiments of music. On all these an intimation is conveyed, either from the publisher or the author, that they are "for review;" and in most cases they are also accompanied by a number of notices, extracted from journals real or imaginary, that each book is the only one by which a knowledge of the principles of the art can be rapidly gained. Now we candidly confess that our great difficulty in saying anything upon these works in our reviewing columns is that they are really all alike. It is true that this objection may apply also to the majority of the compositions expressly designed for that receptacle of mediocrity, the "drawing-room;" but then when one, for example, is called "Dashing Spray" and another "Bubbling Water," it is obvious that those accustomed to "Aquatic Fireworks" will at once recognise a difference. Treatises, however, in which the elements of music are explained, and always explained in the same manner, baffle us completely. Would not our readers, for instance, be surprised were we to write thus: "We perfectly agree with our author when he says that the names of the notes on the lines of the treble staff are E, G, B, D, F; and we applaud his acuteness in discovering that the letters of the notes in the spaces spell the word 'face'?" Or, "The excellent wording of the sentence, 'A dot after a note makes it half as long again,' renders the subject as clear as possible, even to the youngest student." There can be no doubt that many professors find these books useful, both in a lucrative point of view and as proving that they really understand what they teach; but we can have nothing whatever to do with this. As contributions to art they are worthless, because they contain no opinions, good or bad; and we should be glad if it were generally understood that we cannot turn aside from our more important work to help them forward.

St. Andrew's, Tavistock Place, is certainly taking the lead in introducing the sacred compositions of

the great masters at its ordinary Sunday services, for we find that on Trinity Sunday Rossini's "Stabat Mater" was given by a choir of 125 voices, with a complete and efficient orchestra. This is the sixth important sacred work that Archdeacon Dunbar (the incumbent) has had at this church within nine months; and, as we hear that the excellent choir taking part in these performances has been trained by Mr. Stedman, there can be little doubt that the presentation of such standard works is intended to be continued at stated intervals. In addition to thus proving his love for sacred music, it is evident that Archdeacon Dunbar is determined to introduce a reform in the method of procuring singers for the church, since in one of his recent sermons he observed that the days of amateur church musicians had, he hoped, passed away; and that he looked forward to the time when a candidate for the post of minor canon of a cathedral will be expected to have a degree in music, just as a candidate for a town curacy is expected to have a degree in arts. We are also informed that at the Church of St. John the Evangelist, Grove Street, Commercial Road East, a portion of Haydn's Oratorio "The Creation" was sung at evening service on the 13th ult., the choir being augmented by contingents from the Sacred Harmonic Society, the Royal Albert Hall Choral Society, Mr. William Carter's Choir, &c. At both these churches applicants for tickets are "invited" to contribute—the first towards the choir expenses, and the second towards the Organ Repair Fund; but as we think these subscriptions should be entirely voluntary, we are sorry to see that at St. John the Evangelist the sum of "one shilling per seat" is so decisively named as to make it almost appear that the tickets are actually sold.

Our readers will, we are certain, forgive us if for once we draw attention to a subject only indirectly connected with music. We desire to know whether at our operatic establishments it is at all possible to organise some system by which vehicles shall be procurable at the conclusion of the performance. On a very crowded night during the past month, when it rained in torrents, accompanied by thunder and lightning, we happen to know that not a carriage of any kind was to be had by those who had not secured one in the early part of the evening. Ladies and gentlemen, in full dress, tired of waiting at the doors, paraded the streets, drenched with wet, the cabmen mildly meeting their entreaties, even to drive them a short distance, by ominously shaking their heads. This, of course, might mean that they were engaged; but in proof that such, at least, was not always the reason, we may mention that one man who had refused a fare graciously relented on being offered a sovereign; feeling, we presume, that as he had thus made a "bargain," his victim was powerless to retaliate. Now, when passengers arrive at a railway terminus the regularly appointed vehicles belonging to the company are there to receive them. Why, then, should there not be the same convenience at our Opera-houses? Surely, at the end of the performance, cabs properly licensed for the occasion could be sent in a continuous stream to the doors until every one had departed, and persons might pass into them in regular order, as they pass in at the pit door of a theatre. So salutary a reform would, we are certain, be thoroughly appreciated; for even the most enthusiastic visitor to the Opera can scarcely sufficiently enjoy the music if he is conscious that when it is over he must either get soaked to the skin, or bribe a man with a sovereign to drive him a distance, perhaps, of two miles.

HER MAJESTY'S THEATRE.

Madame Gerster has been warmly received at this establishment during the past month; and Mdlle. Vanzandt has increased the favourable impression produced on her *début* by her singing and acting in the part of *Cherubino*, in "Le Nozze di Figaro." Signor Fancelli has reappeared with his accustomed success in several of the leading tenor parts; and a marked impression has been produced by M. Roudil as the Jester in Verdi's "Rigoletto." He has a fine baritone voice, exceptionally good in the high part of the register, and his singing and acting prove that he has cultivated his natural gifts with care and judgment. The production of Verdi's "Aïda" satisfies the eye, if it somewhat disappoints the ear. The artistic scenery and gorgeous dresses and decorations will well repay a visit to those who admire such accessories, and we sincerely hope that the lessee may be amply repaid for his lavish expenditure. Mdlle. Kellogg, as *Aïda*, sings well throughout an extremely arduous part, and Madame Trebelli, Signori Campanini and Galassi exerted themselves to the utmost; but the musical value of "Aïda" is but of secondary importance, and if the Opera attract it will be for the spectacle. No novelty has been produced, and we do not even see one looming in the distance.

ROYAL ITALIAN OPERA.

The first appearance of Madame Adelina Patti as *Selika*, in Meyerbeer's "L'Africaine," has been one of the few events of the past month. Of course every character this accomplished singer undertakes must have both vocal and histrionic points of the utmost interest; but, on the whole, we are not inclined to consider the Indian Queen as one of Madame Patti's best parts. Certainly she had just recovered from an illness; but with every allowance for this, amidst much that calls for unqualified praise, there were occasional passages where the music scarcely seemed to suit her; and this, we think, was felt by the audience. Mdlle. Valleria materially added to her already high reputation by her singing in the small part of *Inez*, and as the slave, *Nelusko*, M. Lassalle achieved a success such as we rarely witness. With an excellent baritone voice, carefully cultivated in every part of the register, he unites a capacity for acting such as cannot fail to place him in the highest rank of his profession; and his reception was enthusiastic, to a degree quite remarkable, considering the usually impassive audience at this establishment. Mdlle. Bloch's *début* as *Leonora* in "La Favorita" produced no effect. The voice is worn, and her appearance is unsuited for such a character; but she sang well as *Fides* in "Le Prophète," and received a fair share of applause. Mdlle. Louise Pyk, who made her first appearance as the heroine in "Il Trovatore," has a thin soprano voice, and but few natural gifts for the position to which she aspires. The Marquis d'Ivry's "Les Amants de Vérone" was withdrawn, as we anticipated, after the second night; and M. Massenet's opera, "Il Re di Lahore," is announced too late for notice in our present number.

PHILHARMONIC SOCIETY.

At the seventh Concert, on the 14th ult., Rubinstein's "Ocean" Symphony was the principal orchestral piece; and as criticism upon the performances instead of upon the works is now all that this Society calls upon us for, we may record that the Symphony was throughout well played. Herr Jaell's rendering of Schumann's pianoforte Concerto was a marked success, as was also Senor Sarasate's performance of Raff's *Suite* for violin and orchestra (Op. 180); the last-named artist indeed being positively overwhelmed with applause, and thrice recalled. The vocalist was Miss Emma Thursby. At the eighth and last Concert, on the 2nd inst., a Symphony in E minor, by Professor Macfarren, will be performed for the first time.

MR. HENRY LESLIE'S CHOIR.

This Choir, the continued existence of which rumour is now unhappily and, we hope, untruly threatening, gave its last Subscription Concert of the present season in St. James's Hall on the 19th ult. There was a very large attendance, as is always the case when the programme contains those

masterpieces of English vocal music for an admirable interpretation of which the Choir has so long been noted. Most of the concerted pieces were old favourites, and call for no more than mention. At their head, not only in order but in dignity and value, stood the elder Wesley's magnificent motett, "In exitu Israel," and after it came Pearsall's "Sir Patrick Spens," Gaul's setting of "The better land," which, as usual, obtained liberal applause; Benet's exquisite "Flow, O my tears"—an abiding example of how a master can combine science and sentiment; Callcott's "There is a garden in her face," conducted by the clever composer, and Wilbye's ever-welcome "Sweet honey-sucking bees." The second part of the programme contained things to match, as, for example, Leslie's prize madrigal, "Thine eyes so bright," Walter Macfarren's "You stole my love," which met with its usual encore; Pinsuti's "In this hour of softened splendour," and Stevens's "Cloud-capt towers." The mere names of these well-known and highly esteemed compositions amply serve to indicate the enjoyment of the audience, especially as it may be taken for granted that one and all were sung in a style not far short of perfection. But when estimating the pleasurable results of this concert, we must give prominence to the efforts of the soloists, Miss Mary Davies, Madame Patey, Mr. Maas, Mr. Barton M'Guckin, and Mr. Santley. Each of these ladies and gentlemen contributed one or more songs, besides which they joined their voices in the quintett, "She will tend him, nurse him, mend him," from Sullivan's "Sorcerer," the composer accompanying on the pianoforte. We trust that this comic performance may be regarded as a mere *jeu d'esprit*, wholly exceptional in character. If not, then its introduction was a mistake, although the audience applauded and laughed their loudest. We look for *bouffe* business elsewhere than to the concerts of Mr. Leslie's Choir. The various songs need not be referred to in detail, but mention should be made of the great success achieved by Mr. Maas in "Annabelle Lee," which, charmingly sung, was encored with enthusiasm. An extra concert will be given, "by special desire of the Prince and Princess of Wales," on the 7th inst.

MADAME VIARD-LOUIS'S CONCERTS.

THE closing days of June were this year more noticeable than ever for the wind-up of musical enterprises, and among the "seasons" then brought to an end was that of the Viard-Louis Orchestral Concerts, the final performance taking place in St. James's Hall on the 18th. One at least of our contemporaries has hinted that the word "final" might be applied to this concert in a more extended sense. We know not on what authority the writer based his assertion, nor perhaps is it worth while to inquire, since Madame Viard-Louis herself declares that full particulars of the third season, to begin early in October, will appear in due course. It is clear that Madame Viard-Louis must, better than anybody else, know her own intentions; and we therefore hope still to enjoy the advantages of a most liberal enterprise and most admirable performances. The last concert of the season was distinguished by the production of novelties, in further continuation of an already long list. *A propos* to these, cavilling may seem ungracious, but it is necessary to point out that a new thing is not good because new, nor is the fact that a work has not yet been heard a sufficient reason for performance. Sound judgment and discretion should guide the choice of novelty, and the best of the competitors for approval should have preference. That this rule is not always observed in connection with Madame Viard-Louis's Concerts we need not stop to show, any more than we need be careful to prove that a change of policy is desirable. At the head of the works introduced to notice on the 18th stood a Pianoforte Concerto in G minor, by Herr Oscar Raif, a professor at the Royal Academy of Berlin. Respecting the number and character of this gentleman's compositions we confess ignorance, and, perhaps, ought to do so with shame. But there is reason for believing that the number cannot be great, else Herr Raif would hardly have chosen his Opus 1 on an occasion which placed him before the English public both as composer and solo pianist. The concerto is obviously the production of a man whose full strength has not been developed by exercise, and it can make no claim whatever to be considered great. But while marked by the qualities for which we naturally look in a premier essay, the work has several positive merits tending to show that Herr Raif may, in time to come, attain distinction. It is full of melody, not always original truly, but an original melody is very far to seek now-a-days; it is further marked by individuality, while adhering to established form; and many passages evince considerable power of imagination and grace of style. The opening movement, because exacting most, is the least satisfactory; but the Romance, a *quasi* Adagio, conceived in the spirit and expressed in the manner of Schubert, is quite successful; while the Finale comes only a little short of the same result. To sum up, the Concerto is a promising work, and we are curious to know what those which have followed or may follow it are or will be like. Herr Raif played his own music with a decided purpose and in a style so satisfactory to the audience that he was twice recalled amid great applause. The second novelty was a Minuet for orchestra by Mr. Joseph Williams, respecting which we will only say that it proved the composer's right to be heard, and also to the privilege of bringing forward another work more pretentious in character. Last of all came an overture, "Patrie," by Georges Bizet, written for the Pasdeloup Concerts shortly before the opera "Carmen." The overture is not in ordinary form, but consists of a series of divisions like the cantos of a poem, evidently intended to express a sequence of ideas in the mind of the composer. What those ideas were we can never know, and the work unavoidably suffers by the want of a key to its meaning. Nevertheless, its melody, power, and picturesque orchestration cannot fail to charm, while making clear that no ordinary gifts are in evidence. Besides these new things, Mr. Weist Hill introduced Spohr's "Power of Sound," giving the audience a performance of that work such as they are not likely soon to forget. Madame Viard-Louis's solo was Beethoven's Sonata Appassionata; and the vocalists were Madame Mary Cummings and Signor Candidus.

DR. HANS VON BÜLOW'S RECITALS.

THE appearance of this pianoforte virtuoso *par excellence*, looked upon as it invariably is as a special event during our concert season, never fails to attract proportionately numerous audiences, and the present two Recitals, given at St. James's Hall on the 16th and 23rd ult. respectively, have been no exception to the rule. We have so frequently expressed our admiration for the many great and in some respects unique artistic qualities by which Dr. von Bülow's performances are distinguished, while taking exception to what may be termed an exuberance of individuality from which, to our thinking, his interpretation of classical masterpieces frequently suffers, that we need not revert to these characteristics in the present instance, the performances we speak of presenting, moreover, no novel features in the exhibition of the great pianist's executive powers. Again, in the rendering of the numerous compositions constituting the respective programmes, the unparalleled retentive powers of the concert-giver and his great physical endurance were conspicuous concomitants of his artistic interpretations; while on the second of the two occasions the variety of works presented gave him the opportunity of displaying to the best advantage the great versatility of his talents. The programme of the first Recital consisted exclusively of compositions by Beethoven, opening with the Sonata Op. 57 (surnamed *Appassionata*), including also the thirty-two variations in C minor, the fifteen variations, with the fugue, in E flat, and the two Sonatas (or *Sonatines* as Dr. von Bülow styles them) in F minor (Op. 54) and F sharp minor (Op. 78). The second and last Recital was, as already stated, of a varied character as regards the programme, commencing with a masterly rendering of the Fantaisie Chromatique et Fugue by J. S. Bach, and concluding with two pieces by Chopin, thus covering the two extreme points of a long interval of the development of the art, which was likewise represented by the names of Gluck (air from "Iphigénie en Aulide"), Mozart (air from "Belmont and Constanze"), Beethoven (Sonata, Op. 109, in E major), and Schumann ("Wiener Faschingschwank). The concert included moreover an interesting novelty in the performance

of a "Turkish Rhapsody" by Balakireff, a Russian composer, as well as a curious exhibition of the marvellous *technique* of the pianist in his performance of Three Sketches for the left hand alone, by Rheinberger, which elicited boundless applause.

Herr Anton Schott, of the Royal Opera of Hanover, who on both occasions was the vocalist, proved himself an excellent interpreter of both lyrical and dramatic songs, although we preferred hearing him in the latter, for which his fine declamatory style and robust though sympathetic tenor voice seem to be eminently suited. The singer, who made his *début* in England during these recitals, has nothing to complain of as regards the reception accorded to him by his audience, and will, we trust, soon make his appearance again in this country.

HERR XAVER SCHARWENKA'S CONCERTS.

THERE was a somewhat thin attendance at these Concerts, which took place at St. James's Hall on the afternoons of the 11th and 19th ult., particularly on the former occasion, owing partly no doubt to the inclemency of the weather, and partly also to the fact that in the existing superabundance of more or less able pianists claiming the attention of the musical public, even exceptional merit finds it difficult to obtain, at a bound, the general recognition it deserves. That Herr Scharwenka possesses such exceptional artistic qualities, none who value poetic warmth of interpretation combined with great executive skill, and an individuality of style which, although most marked, is entirely free from obtrusiveness, will be prepared to deny. These rare qualities indeed were conspicuous throughout the programme of the first Recital, which was supported entirely by the pianist referred to, there being not even the always welcome and, we think, judicious interspersion of vocal soli. Among the works which obtained a hearing were Beethoven's Sonata Appassionata and pieces by Pergolesi, Schumann, Liszt, and Chopin. In the interpretation of the last-mentioned composer, Herr Scharwenka appears to us to excel, the very eccentricities of the Polish tone-poet seeming to become invested with a new meaning under his hands. It may be questioned whether the Abbé Liszt's arrangement for the pianoforte of Rossini's "Tell" overture, with which the Recital concluded, was altogether in keeping with the general character of the programme, but it was nevertheless capitally executed.

The second was a Chamber Concert, which introduced two of Herr Scharwenka's more ambitious compositions, viz., a Quartett (Op. 37) for pianoforte and stringed instruments, and a Trio (Op. 45) for pianoforte, violin, and violoncello, in both of which the eminent pianist fully justified the reputation which he has already gained on the Continent as a composer. Of the two works, both of which bear distinct evidence of considerable talent, the Trio appears to us the more important, being also more uniformly conceived; while the Quartett is somewhat diffuse in character and, chiefly for that reason, too lengthy, a fault which the interest attaching to the various themes scarcely atones for. Herr Scharwenka was ably assisted in the rendering of the chamber-music by Herren Franke, Heimendahl, and Van Biene.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

WE have high authority for believing that it is the duty of every man, when he has lighted a candle, to put it where the light can be seen, and, not only so, but to choose a place where it can be best seen. On this principle Mr. Ebenezer Prout and the managers of the above musical Association have acted. Till the 4th of last month the radiance of their skill and energy illumined only the distant region of Shoreditch, having the Town Hall of that historical parish as its centre. But the "Borough of Hackney Choral Association" could not remain merely a local body, and on the day named chiefs and subordinates came down to take possession of St. James's Hall, and show Central London what can be done in the far north-east. In this step there was nothing of vainglory. The Hackney amateurs did not say to each other "Let us go and assert our powers," but rather "Let us go and demonstrate the powers of our conductor." Mr. Ebenezer Prout had, in truth, written a Cantata, and his faithful followers were zealous that the fact and all it involved should be made as public as possible, by a performance of the work at the head-quarters of metropolitan music. Honour to them on this account, and right glad must be every one who sympathises with generous feeling that the result was a success. For ourselves, we trust it will not be long ere the Borough of Hackney Choral Association again descends upon St. James's Hall under conditions exactly similar.

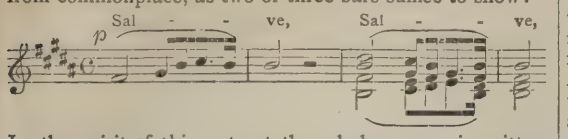
The Cantata we have now to consider is, we believe, Mr. Prout's first production of the kind. As our readers know, he has written several important works for orchestra alone, and voices and instruments combined; but till now has shrunk from testing his powers in the serious and exacting department to which his new composition belongs. Having determined upon the effort, it must be said for him that the initial steps were wisely taken. Mr. Prout was lucky, first of all, in choosing his subject. The story of Hereward, so admirably told by Charles Kingsley, is not, it is true, as well-known as that of Robin Hood or William Wallace. To the popular mind the Saxon hero who, from his fastness in the Fens, kept Norman power at bay, as well as being mythical, is an obscure personage, about whose qualities and deeds the mist of doubt hangs. But this apart, the story of Hereward cannot be "said or sung" without a quickening of the pulse, and an excitation of all the sympathy and admiration which brave deeds call forth, even in those who are physically and morally incapable of emulating them. Hereward was a true hero, as heroes went in his time, and, happily, patriotism is such an enduring virtue, that we possess both a key to his character and a bond of union with him in his purpose. Lucky in having such a theme, Mr. Prout was scarcely less fortunate in obtaining the literary co-operation of Mr. William Grist. It is true that objection may be made to some features in the poem regarded as verses for music; but even after giving due weight to this, the fact remains that Mr. Grist's work is far above the average. The story is told with spirit and feeling, the structure of the poem is good, and we can detect in it the occasional fragrance—so precious, that even a little in a libretto is priceless—of true poetry. One feature in Mr. Grist's book deserves particular notice—we refer to the use now and then of alliterative verse on the model, save for a final rhyme, of the Scandinavian sagas. Mr. Grist was wise not to employ this form exclusively, as did Wagner in his "Ring des Nibelungen," since it quickly becomes monotonous, and as much a "bore" as a mannerism can be. He was wise, again, to employ it only where a demand arose for strong and vigorous—we had almost said rough and rude—expression. Thus *Hereward's* boisterous rowdies sing in fitting strains :—

Landless and lawless
Free fighters fare we,
To princes nor prelates
Brow never bare we.
Wild as the wehr-wolf,
Risk never ruing,
Gay as the sun-gleam,
Daring and doing.

No other form of verse, we may safely say, would so well answer the desired purpose in this and similar instances as the one of which the above affords an example. Mr. Grist should further be complimented upon having laid out the story with a due regard to a proper procession of incidents. It is sometimes hard to logically set forth an "argument" and also secure necessary variety and contrast; but in the present instance the difficulty is so well got over that no cause of complaint arises. How far these remarks are justified by facts will appear as we go through the details of the work.

The Cantata opens with a brief orchestral introduction (*Andante maestoso*) in which the *leit-motives*, or representative themes subsequently employed are grouped together. Other significance than this the movement does not assume. At its close the story opens before *Leofric's* castle at Bourne, and *Hereward's* followers sing the chorus, some words from which are cited above. The music of this number is very vigorous and bold, the orchestra moving largely in unison with a reckless dash both appropriate and suggestive; the voices meanwhile entering with short phrases or detached chords in close and massive harmony. To this the next number is a striking contrast. Shifting to the interior of the castle, we hear *Godiva* and her ladies

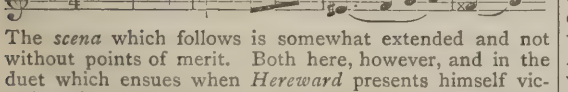
sing a "Salve Regina" in four parts (*Adagio*). Again the music has a decided character, a long way removed from commonplace, as two or three bars suffice to show:—



In the spirit of this extract the whole prayer is written. Action now begins. *Herluin*, the monk, enters (preceded by trombones), complaining to *Godiva* of having been robbed and insulted by *Hereward* and his roysterers. Mr. Prout here shows himself not deficient in dry humour. Through the gravity of the priest's manner and matter runs a vein of comedy the more amusing because it only, so to speak, just peeps out. *Godiva* answers, bewailing the conduct of her son, who now joins the discussion with bitter words against *Herluin*, and prognostications of his own future greatness. At this point a *Hereward motive* comes to the front:—

Godiva nevertheless decrees her son's banishment, which is followed by a short trio cleverly combining the leading themes of the solos previously sung by the *dramatis personæ*. In all this there is no lack of force and characterisation. Indeed, the action of these qualities gives good reason for surprise. *Hereward* next sings a solo, "Farewell, my boyhood's home," in which tender sentiment and manly resolution present a happy contrast; and then the scene closes with a contrast far more bold. *Hereward's* followers, accompanied by the impetuous orchestral unisons, resume their boisterous chorus, upon which breaks in the "Salve Regina" of the ladies, much as in "Les Huguenots" the hymn of the Catholic women is combined with the Rataplan of the soldiers. The device is worked by Mr. Prout with rare cleverness, and the result is one of which he may fairly be proud.

Part II. shifts the scene to St. Omer, and shows us the home of *Torfrida*, whose ladies beguile the time by singing a light-hearted chorus, "Bright is the day," of a somewhat conventional, though pleasing character. *Torfrida*, in love with *Hereward*, muses upon his worth and her own happiness, while a *motive*, henceforth her representative, is heard:—



The *scena* which follows is somewhat extended and not without points of merit. Both here, however, and in the duet which ensues when *Hereward* presents himself victorious from the tournament, Mr. Prout is not up to the mark attained elsewhere. His love-music is too measured. It wants passion, "go," *verve*—whatever the word may be that best describes the quality which in emotional situations "carries one away." Mr. Prout, for a cure of this defect, should take a bath of the best Italian art, and absorb some of the spirit that there may be found in perfection. Following the duet comes a Bridal March and chorus best described by the word pretty—though the *ensemble* at the close is grand—and therfore certain to be popular. With this Part II. ends.

When Part III. begins we are back again at Bourne, and find England in evil case. The foot of the Conqueror is on her neck, and the people mournfully sing of their woes. We hold this chorus, "Mourn, Anglia, mourn," to be one of the best, if not absolutely the best number in the work. It combines with a free use of modern forms of expression the majesty and power of Handel, who, one cannot but think, had some share in the inspiration of its *ensemble* passages. But, however this may be, no question arises as to the value of the music. Its *technique* is masterful and its expression complete. In the next number we return to St. Omer. *Leofwin*, a Saxon page, brings news to *Hereward* of Hastings and Harold, and *William's* triumph, relating these dismal tidings in a solo of a highly varied character, albeit Mr. Prout here illustrates his tendency to treat in lyrical style that which should be made purely dramatic. The opening section of the solo, for example, no way suggests the purport of its text. *Hereward* receives the news with fitting emotion, and, to the accompaniment of his heroic *motive*, determines upon avenging his king and country. An aria follows, recalling past joys and anticipating coming troubles, but resolving upon gallant deeds. Leaving St. Omer, we next find ourselves upon the sea, in company with *Hereward* and his men, who sing a chorus, "Wafted by east wind," remarkable above all for an appropriate and masterly accompaniment. The swell of the waves, and the brightness and animation of the scene, could hardly be better depicted in the forms and colours of tone. From the waste of the German Ocean this changeful drama now takes us to the Court of the Conqueror, at Winchester, where we gather from a dialogue between *William* and *Roland*, his Herald, that *Hereward* has reached England and bidden defiance to Norman might. *William* accepts the challenge, and in a somewhat commonplace air, "My liegemen who never to honour have failed," bids his soldiers do their duty. Upon this errand they set forth to the strains of a dignified March, not inappropriate as suggesting the strength and solidity of those motley but formidable warriors. Leaving *William's* troops on the road, we precede them to the Fens, and enter the famous Camp of Refuge at Ely, where, amid the sound of martial music, we hear the *Torfrida motive*, and know that *Hereward's* bride has come to share his fortunes. As befits her knightly race she is now in warlike mood, and cheers her husband's followers with a vigorous song, "Hail, Saxons, hail, your light restored." *Hereward* himself takes up the strain, and presently the soldiers also join. Then we hear *William's* voice, accompanied by the theme of the March, inspiring the men on his side, and next the conflict begins, Saxons and Normans singing against each other as vigorously as they fight. Mr. Prout's power of combination is even more conspicuous in this *ensemble* than in the previous case. But it is combination without restraint. The music runs freely on, representing the excitement, impetuosity, and hurly-burly of battle in a manner we find hard to overpraise. The fight ends, as it should, with the defeat of *William*, and the scene closes upon contrasted triumph and humiliation.

Part IV. and last opens at the Norman Court. *Alftruda* has done that which *William* failed to accomplish. With her woman's wiles she has seduced *Hereward* from *Torfrida*, and now brings him submissive to the Conqueror's feet. All the emotions of her victory are expressed in a jubilant air, "Hail, the might of woman, hail." This song is capitally conceived and written, having a character of its own, and well suggesting the vainglorious delight with which *Alftruda* contemplates the power of her charms. A trio for *Alftruda*, *William*, and *Hereward* follows, from which, as calling for no special remark, we pass to a chorus of Normans, "Gleemen, lift a tuneful strain," a number certain to win favour by reason of its simple structure and melodic interest. Here we take a final leave of the Norman Court, and go back for the last time to Bourne, where a catastrophe is impending. *Hereward*, restless and unhappy, reproaches himself for having lost *Torfrida's* love and sacrificed his country's cause. To the strain of the *Torfrida motive* he calls upon his wife with a mystic feeling that his last hour is come. And that feeling is right. A band of Norman assassins rush in, but *Hereward* does not tamely yield. All the warrior arises in him and, calling his brother to his side, out flashes the terrible sword. All that follows is so dramatically set forth by words and music that we seem to look on as one Norman after another bites the dust, as the hero's brother falls, as *Hereward* tenderly laments the slain, as he again addresses himself to the unequal combat, as borne down by numbers he is wounded to death, and as, calling upon *Torfrida*, he yields up his mighty soul. The whole situation is most excitingly illustrated, and makes us wish that there were an English stage affording scope for powers such as are here shown. Attracted by the noise of conflict, *Torfrida* enters, and over *Hereward's* dead

body renews the love which wiles and weakness had impaired. Then the voice of lamentation is heard, the Saxons singing a chorus, "Weep for the Viking slain," most remarkable for genuine pathos and power. This is truly a masterpiece worthy of association with its predecessor, "Mourn, Anglia, mourn"—than which, in the way of comparing Mr. Prout with himself, we know no higher praise. But the chorus is worthy of any living composer, we care not who he may be. The Finale is now reached. In a state of ecstasy, *Torfrida* speaks of the greatness of the England to come, and, as the forerunner and type of the English of the future, *Hereward* is bidden "Sleep on, great heart, in glory sleep," the accompanying music being worthy of such a triumphant strain. Our summing-up need not be long. "Hereward" is an honour to native art. We point to it with pride as a good thing achieved, and with hope as the first of many that shall even excel it in worth.

Small space is left for a notice of the performance, which could hardly have been better. Mr. Prout himself conducted; the orchestra did its work well, and the chorus was remarkable for the perfection of its training to this special task; while the soloists—Mrs. Osgood, Miss Mary Davies, Miss Marian Williams, Mr. Barton McGuckin, and Mr. King—exerted themselves one and all with an effect most creditable to their skill and conscientiousness. In point of fact, "Hereward" derived uncommon advantage from the nature of its presentation, and the result was that the audience received the work with unbounded applause.

The most important Concert during the last Commemoration Week at Oxford was that of the Philharmonic Society, given in the Sheldonian Theatre on the 16th ult. The programme comprised two items by Dr. Sullivan—his Cantata, "On Shore and Sea," and the "Ouvertura di Ballo"—Beethoven's Choral Fantasia, two Pianoforte Solos by Raff and Rubinstein, the "Ruy Blas" Overture, and the "Loreley" finale by Mendelssohn. General regret was expressed that a stronger work was not chosen to represent Dr. Sullivan, a few days before an honorary degree was conferred upon him; and this feeling somewhat damped the applause. The performance was fair. The solo parts were entrusted to Miss Annie Marriott and Mr. Frederick King, who did them full justice. The band was admirable and played the Mendelssohn Overture very finely, but the choir was deficient in tone and not always accurate. On the whole the best performance was the chorus of Christian Sailors in "On Shore and Sea." Mdlle. Mehlig achieved the success of the concert, and received a hearty encore for her pianoforte solos.——Four Colleges, as usual, gave concerts during the Commemoration—Pembroke on the 12th, Queen's on the 13th, New College on the 17th, and Magdalen on the 18th. The Pembroke programme was most creditable for a small College. It possesses two good soloists in Mr. Wilkinson and Mr. Tuckwell; and Mr. Cumberlege played some solos by Schumann with great delicacy. Not many years ago such a concert would have taxed the strength of every College in Oxford combined.——On the following evening the Queen's College Musical Society gave a highly effective performance of Handel's "Acis and Galatea" as the first part of the programme. The band played well, and the choir sang with much precision and taste. The finished style of Mr. St. Pattrick and the powerful voice of Mr. Anstice told to much advantage in the tenor music, and Mr. A. J. Tuckwell sang "O ruddier than the cherry" in an excellent manner. There was one especial feature of interest in the performance, viz., that the chorus "Smiling Venus" was sung, probably for the first time since Handel's own day. It may be safely said that all who heard it would be glad to hear it again. Amongst the items of the second part were Haydn's "Toy Symphony" (which was given with good effect) and Pepusch's Cantata "Alexis." The last-mentioned piece and "Acis" were prefaced by notes of great interest, too long unfortunately to be reproduced here. After saying so much in praise of a really good and interesting concert, we feel bound to make two complaints. Part-songs by an eminent composer like Dr. Macfarren should be well rehearsed before performance, and all musicians would prefer Haydn's original "Wachtel" in his "Toy Symphony" to Messrs. Barnett Samuel's "Original" Ocarina, which was arbitrarily substituted for it.——The next Concert we shall mention was that of New College, on the 17th ult. The part-singing throughout the programme was very fine indeed, the best performances being Sullivan's "The long day closes," Hiller's "Spring-time" and Von Wartensee's "The wanderer's night song." The solo singing was, however, very inferior, and some reform in this department is really imperative.——Lastly, on the very night of the Encænia, the 18th ult., came Magdalen Concert. The part-singing again was excellent: indeed, in these days the lover of madrigals does not often get such an opportunity as at this concert of hearing his favourite compositions worthily rendered. No soloist's names were given, but a high level of excellence was secured in this department. The best thing in the concert, however, was Rubinstein's two-part song "The songs of the birds," sung to perfection by the boys of the choir. The two great defects observable in the concerts were a want of novelty in the programmes, and a want of decision in resisting encores, but we are bound to say that Queen's formed an honourable exception in both points. Its programme contained two most interesting novelties, and several firm attempts at an encore were as firmly resisted. But at New College every encore was eagerly responded to. The theatre was crowded when Dr. Macfarren, Sir H. Oakeley, and Dr. Sullivan received their honorary degrees; and in leaving Oxford, after the experience of the last few days, we cannot but feel strengthened in the belief that the University is now duly recognising the real claims both of music and musicians in this country.

On Monday, the 9th ult., the testimonial recently subscribed for by the friends and admirers of Mr. W. Done, Organist of Worcester Cathedral, in acknowledgment of his private worth and general services to the cause of music in the city and county, was presented to that gentleman at the County Club, Foregate Street, by Earl Beauchamp. The presentation was attended with no ceremonial and was of an unostentatious character. The testimonial consisted of a purse and a richly engraved solid silver inkstand, with two ink-bottles and upright taper-stand between. Upon the front in a shield is the following inscription:—

This inkstand, together with a purse of 344 sovereigns, was presented by the Earl Beauchamp on behalf of himself and 222 other friends to William Done, Esq., Organist of Worcester Cathedral, in testimony of their sincere regard and esteem and of their appreciation of his eminent services rendered to the cause of music during a long course of years. Whitsuntide, 1879.

In making the presentation Earl Beauchamp, addressing Mr. Done, said: "It was felt last year that the revival of our Musical Festival to its usual splendour was a fitting opportunity of showing the regard of your fellow-citizens and friends for you as having been so long connected with the Festivals, and it gives me very great pleasure to be the spokesman and representative of those who have subscribed to this testimonial; and knowing as I do the great interest you have always taken in musical matters, I can give my testimony to your personal worth. It is some satisfaction to me to think that you have preserved the traditional character of your Festival music, which has not been the case in some other places; and I sincerely hope that for many long years you may enjoy this testimonial, which I present to you on behalf of your friends and neighbours, and which you have so worthily earned."—Mr. Done, in accepting the testimonial, said: "I can scarcely thank you, my lord, for your kindness. I accept the testimonial with gratitude and thanks. It has always been my study to promote the good cause of music in Worcester; and, if I have failed, it has not been for want of desire. It is a remarkable fact that this honour should have fallen upon me at this particular time, as it is exactly fifty years since I first attended the Festivals of the Three Choirs. My late master, Mr. Clarke (to whom I was then articled), took me to the Hereford Festival as his assistant in 1828, and I have never missed one of the Three Choir Festivals since that time. Of all the Festivals I have ever attended that of last year was the most important, as, had my programme not proved attractive and the Festival had failed, it might have proved fatal to their continuance; and I am very thankful to hear that my friends were satisfied with my efforts. I feel

Sing praises to God.

Psalms lxviii. 32, xlviii. 14; St. John iv. 35; Zephaniah ii. 11, &c.

HARVEST ANTHEM.

HERBERT W. WAREING.

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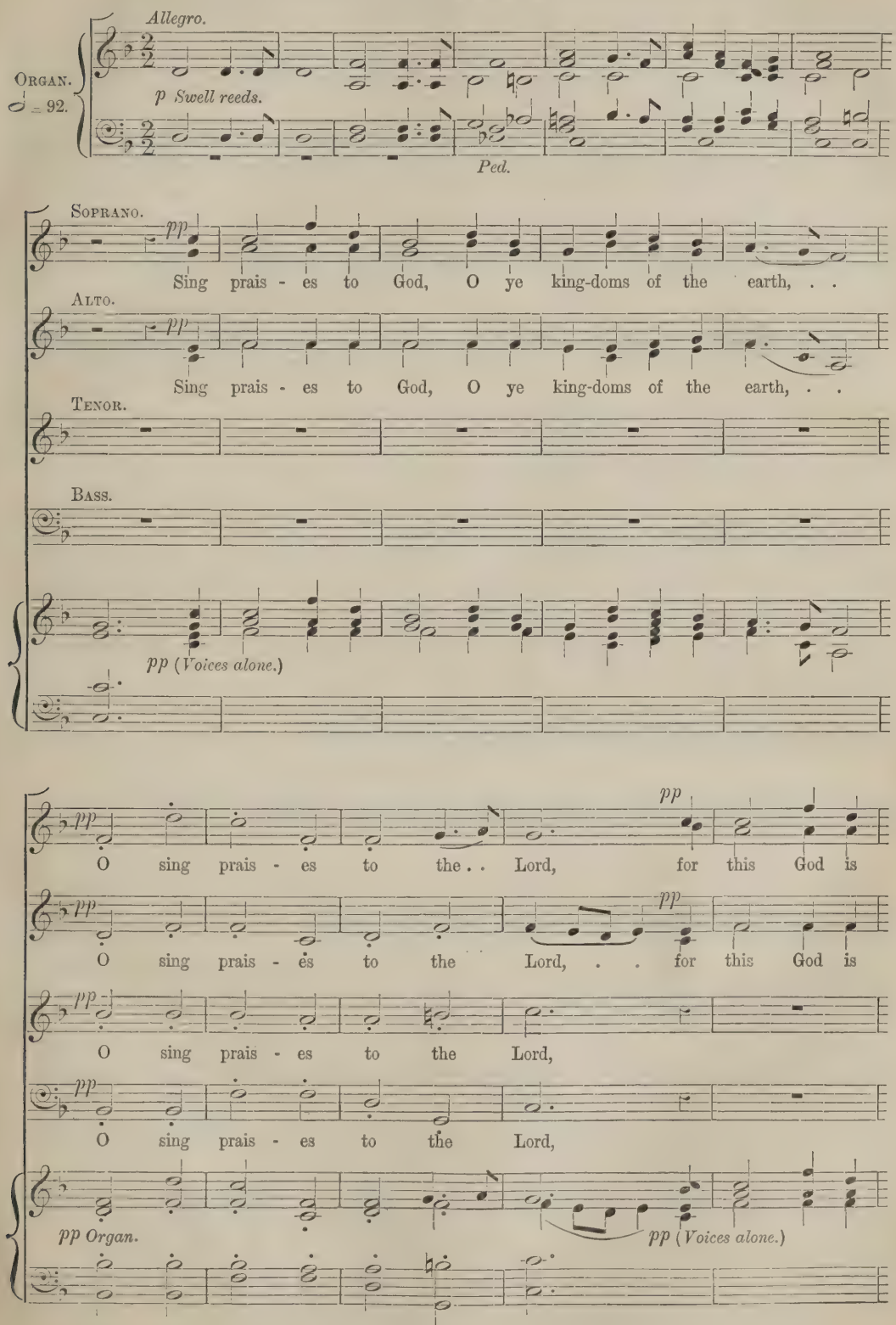
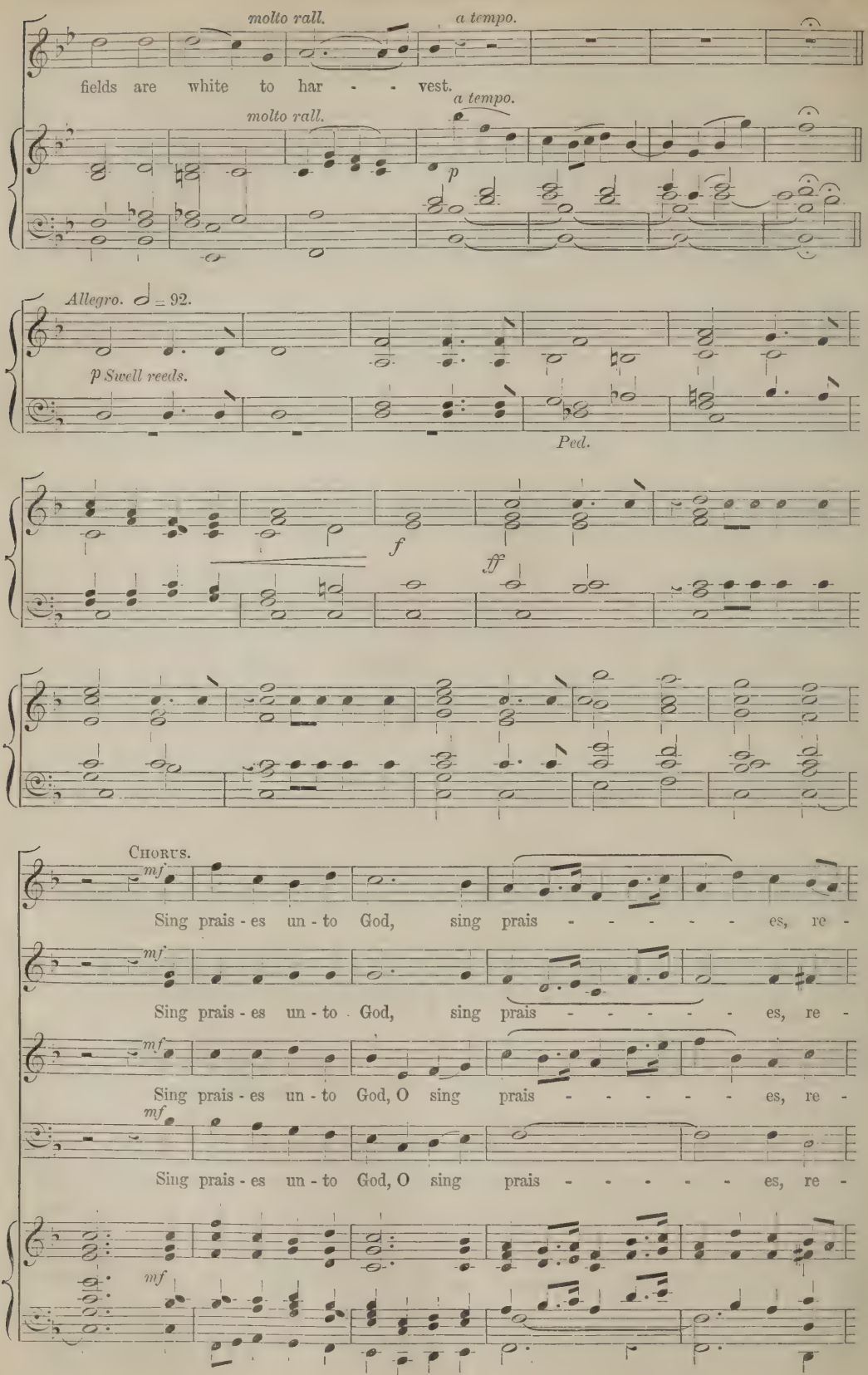
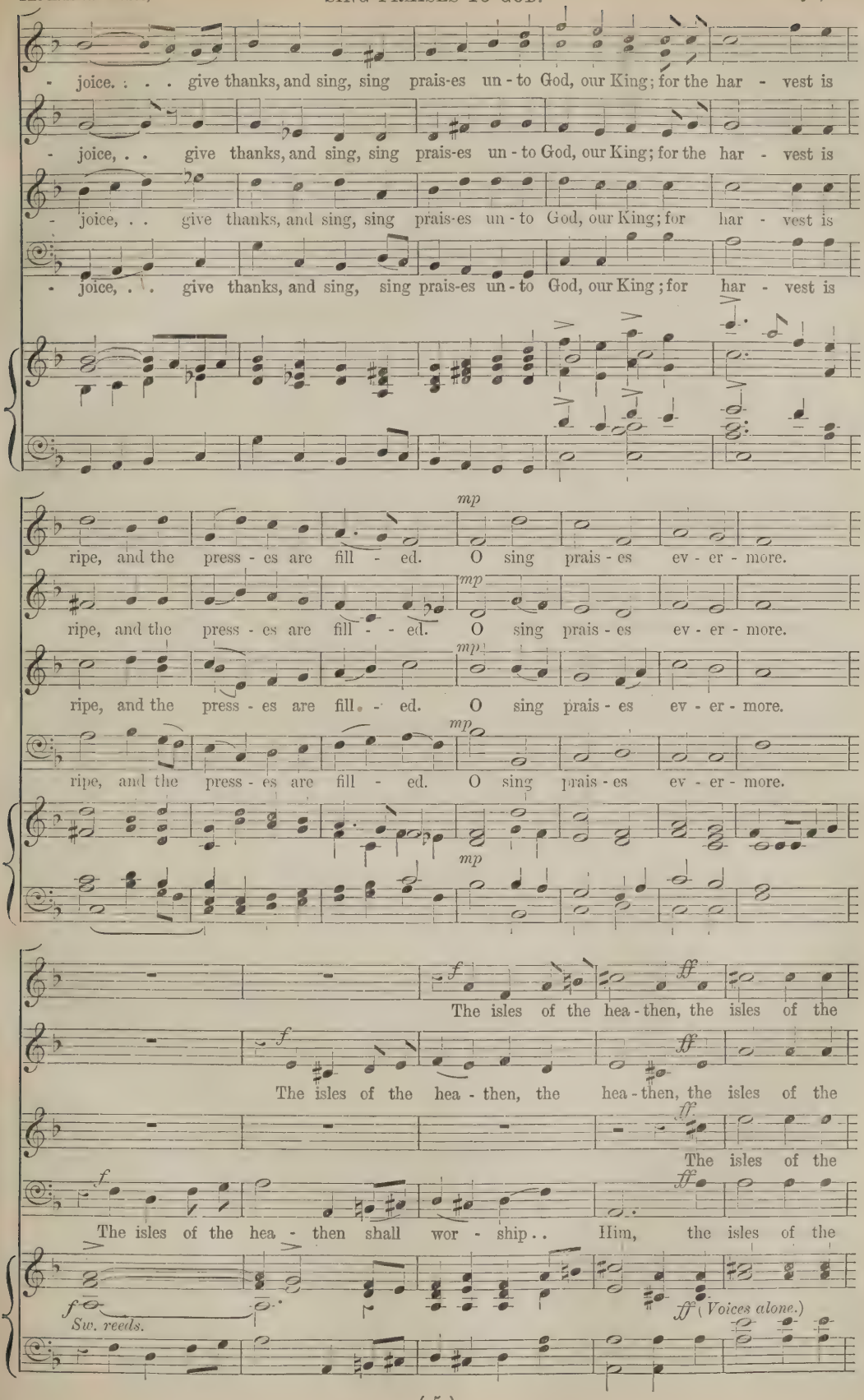

Allegro.
ORGAN.
♩ = 92.
p Swell reeds.
Ped.
SOPRANO.
pp
Sing prais - es to God, O ye king-doms of the earth, . .
ALTO.
pp
Sing prais - es to God, O ye king-doms of the earth, . .
TENOR.
BASS.
pp (Voices alone.)
pp
O sing prais - es to the . . Lord, for this God is
pp
O sing prais - es to the Lord, . . for this God is
O sing prais - es to the Lord,
O sing prais - es to the Lord,
pp Organ.
pp (Voices alone.)

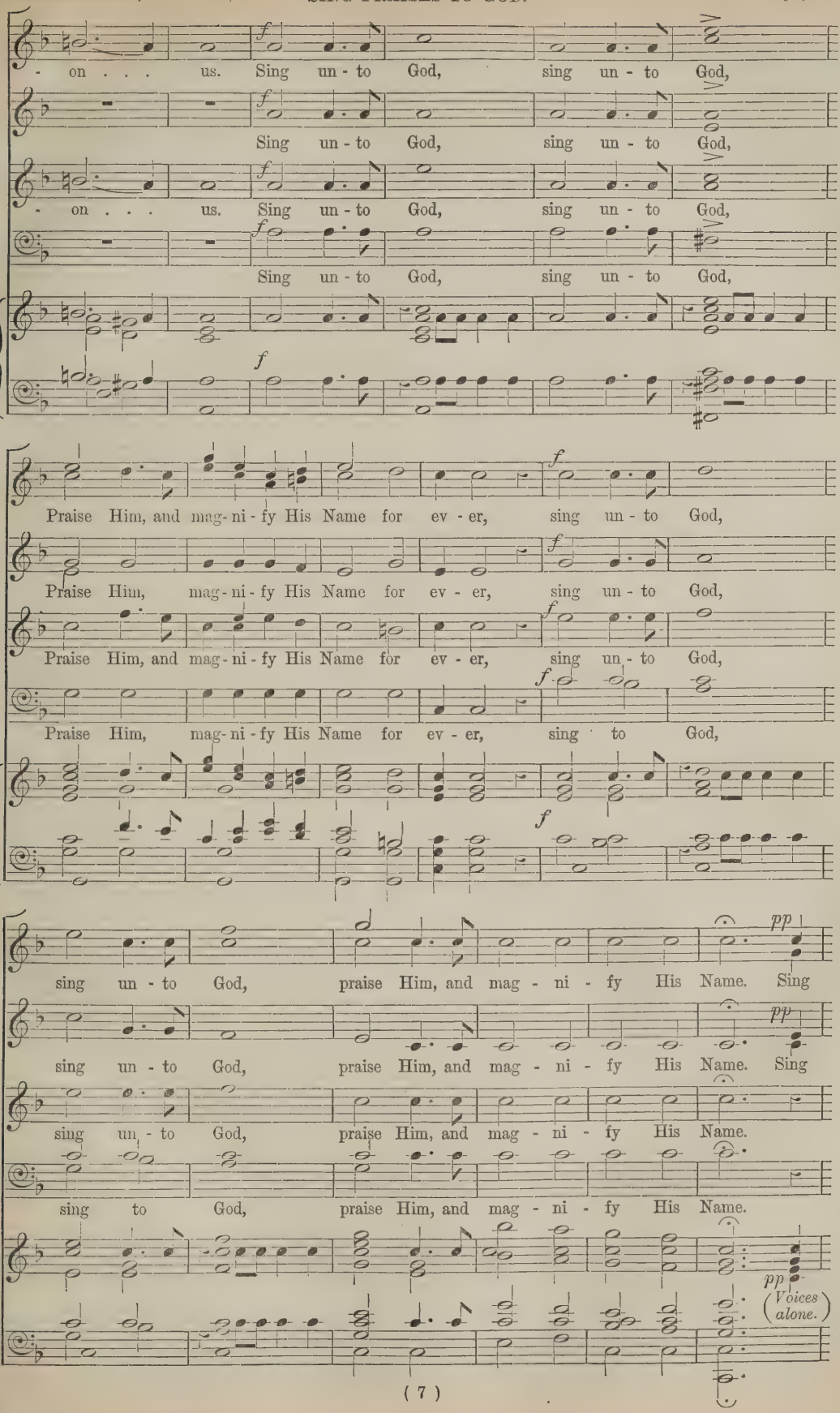
our God for ev - er and ev - er, sing prais - es, prais - es un -
our God for ev - er and ev - er, sing prais - es, prais - es
sing prais - es, prais - es
sing prais - es, prais - es
pp Organ.
- to the Lord, sing prais - es un - to God,
to the Lord, sing . . . un - to God,
to the Lord, O sing prais - es un - to God,
to the Lord,
Ped.
sing prais - es un - to . . God.
sing prais - es un - to God.
sing . . . un - to . . God.
O sing prais - es un - to God.
molto rall.

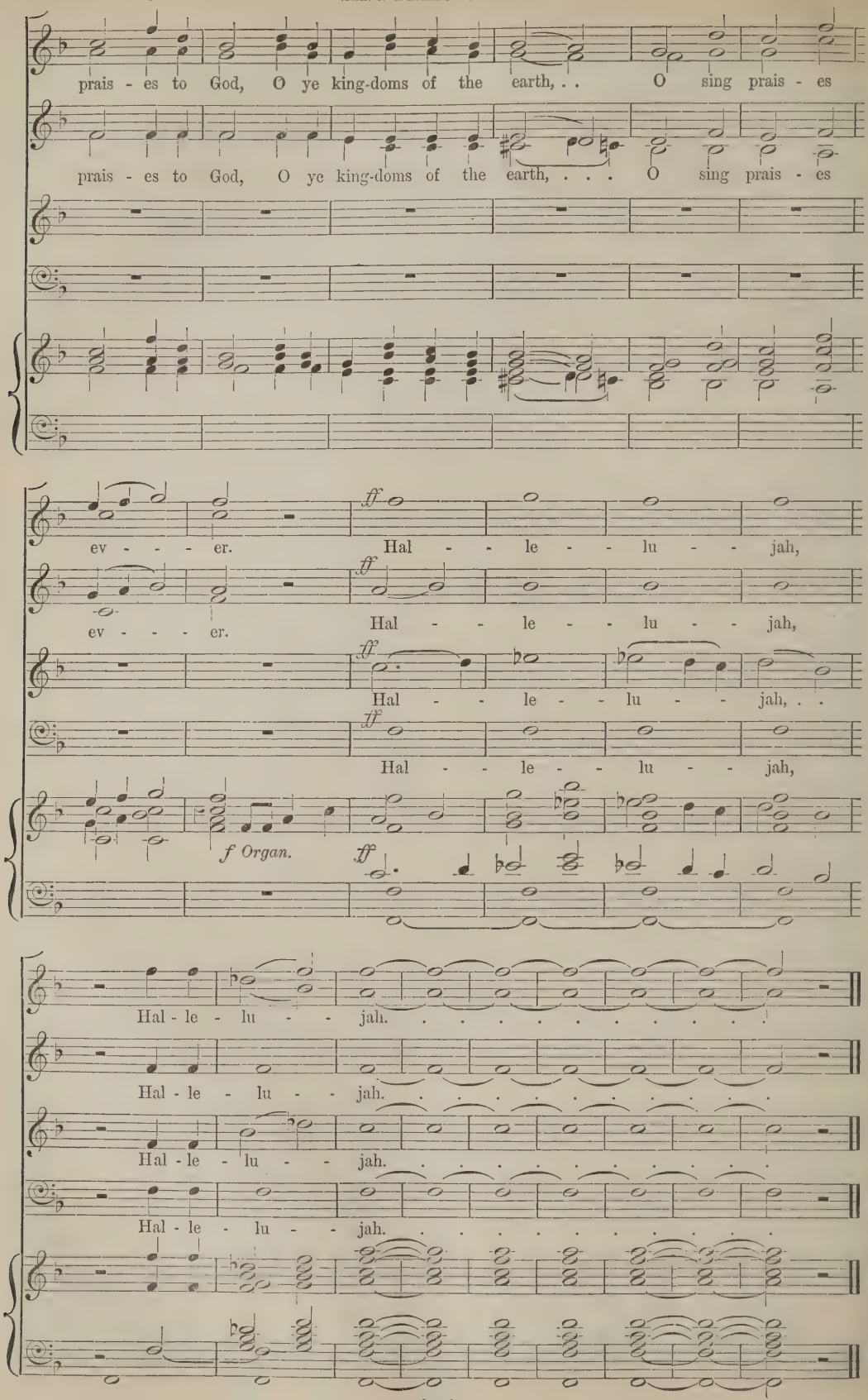
Tenor or Soprano Solo.
Andante.
p
Lift up your eyes, . . lift up your eyes, . . and look . .
Andante. ♩ = 92.
p Sw.
. . up - on the fields, . . . up - on the fields;
Ped.
for they are white, . . for they are white al - read - y, al -
- read - y to har - - - - vest. Lift up your eyes, . .
cres. accellerando. f
. . lift up your eyes; for be - hold, I say to you, I say un - to you, the
cres. accellerando. f


molto rall.
a tempo.
fields are white to har - - vest.
molto rall.
a tempo.
p
Allegro. ♩ = 92.
p Swell reeds.
Ped.
f
ff
Chorus.
mf
Sing prais - es un - to God, sing prais - - - - - es, re -
Sing prais - es un - to God, sing prais - - - - - es, re -
Sing prais - es un - to God, O sing prais - - - - - es, re -
Sing prais - es un - to God, O sing prais - - - - - es, re -


joice. . . . give thanks, and sing, sing prais-es un-to God, our King; for the har - vest is
joice, . . give thanks, and sing, sing prais-es un-to God, our King; for the har - vest is
joice, . . give thanks, and sing, sing prais-es un-to God, our King; for har - vest is
joice, . . give thanks, and sing, sing prais-es un-to God, our King; for har - vest is
mp
ripe, and the press-es are fill - ed. O sing prais-es ev-er-more.
ripe, and the press-es are fill - ed. O sing prais-es ev-er-more.
ripe, and the press-es are fill - ed. O sing prais-es ev-er-more.
ripe, and the press-es are fill - ed. O sing prais-es ev-er-more.
f
ff
The isles of the hea-then, the isles of the
The isles of the hea-then, the hea-then, the isles of the
The isles of the
The isles of the hea-then shall wor-ship . . Him, the isles of the
f
Sw. reeds.
ff (Voices alone.)

hea - then shall wor - ship Him.
hea - then shall wor - ship Him. The isles of the
hea - then shall wor - ship Him. The isles of the hea - then shall
hea - then shall wor - ship Him.
Sw. reeds.
Organ.
senza Ped.
Ped.
The isles of the hea - then, the isles of the hea - then shall wor - ship Him. For our
hea - then, the hea - then, the isles of the hea - then shall wor - ship Him. For our
wor - ship Him, the isles of the hea - then shall wor - ship Him.
The isles of the hea - then shall wor - ship Him.
Ch. Flutes.
(Voices alone.)
p Organ.
God hath not for - sa - ken us, for - sa - ken us, ... but hath had mer - cy up -
God hath not for - sa - ken us, for - sa - ken us, ...
For our God hath not for - sa - ken us, ... but hath had mer - cy up -
He hath not for - sa - ken us.
Sw. soft reeds.


- on . . . us. Sing un - to God, sing un - to God,
Sing un - to God, sing un - to God,
- on . . . us. Sing un - to God, sing un - to God,
Sing un - to God, sing un - to God,
Praise Him, and mag - ni - fy His Name for ev - er, sing un - to God,
Praise Him, mag - ni - fy His Name for ev - er, sing un - to God,
Praise Him, and mag - ni - fy His Name for ev - er, sing un - to God,
Praise Him, mag - ni - fy His Name for ev - er, sing to God,
sing un - to God, praise Him, and mag - ni - fy His Name. Sing
sing un - to God, praise Him, and mag - ni - fy His Name. Sing
sing un - to God, praise Him, and mag - ni - fy His Name.
sing to God, praise Him, and mag - ni - fy His Name.
(Voices alone.)


prais - es to God, O ye king-doms of the earth, . . O sing prais - es
prais - es to God, O ye king-doms of the earth, . . . O sing prais - es
ff
ev - - - er. Hal - - le - - lu - - jah,
ff
ev - - - er. Hal - - le - - lu - - jah,
ff
Hal - - le - - lu - - jah, . .
ff
Hal - - le - - lu - - jah,
f Organ.
ff
Hal - le - lu - - jah. . . . . .
Hal - le - lu - - jah. . . . . .
Hal - le - lu - - jah. . . . . .
Hal - le - lu - - jah. . . . . .

particularly obliged to Mr. Cattley (who has been my friend for more than twenty years), and I can assure you that to the end of my days I shall do my best to continue to merit the approbation of the donors and to further the interests of music in this city.—The Rev. R. Cattley added a few words, expressing the extreme pleasure it had given him to take part in the presentation, and he added that many of the subscribers to the Testimonial Fund had told him that they were non-Festival people. The members of the musical profession in London took up the matter in the warmest manner, and cheerfully contributed to the fund.

The members of the Philharmonic Society at Toronto, Canada, recently presented their Conductor, Mr. Torrington, with a handsome gold-mounted *bâton* and illuminated address. The presentation was made by Mr. A. S. Nordheimer, President, on behalf of the Society. Mr. Torrington, in reply, referred to the number of concerts given by the Society since September, 1874, at which time he assumed the conductorship. During that period, he said, the following oratorios were performed: "Messiah" (Handel), four times; "Elijah" (Mendelssohn), five times; "St. Paul" (Mendelssohn), twice; "Hymn of Praise" (Mendelssohn), once; "Creation" (Haydn), three times; "Stabat Mater" (Rossini), three times; "Fridolin" (Randegger), three times; "Lay of the Bell" (Romberg), twice; "May Queen" (Bennett), twice; "Spring's Message" (Gade); part-songs; overtures; piano solos with orchestra; portions of symphonies by Beethoven, Haydn, Schumann, and others. He congratulated the Society upon the harmonious feeling which exists among the members, and also upon having so efficient a committee of management, and worthy President and Treasurer, as well as the financial standing of the Society. In conclusion, he trusted the same interest manifested in the past on the part of members and officers alike would continue for many years, and that the Society would meet with even more earnest support from the public than heretofore.

Miss Zimmermann (from Hamburg) gave her first Evening Concert at the Horns Assembly Rooms, Kennington, on Thursday, May 29, when she was assisted by—Vocalists: Madame Nita Guzman, Misses Laura Grey, and Darnell, Madame Carroli, Miss Clyforde, Mr. Fulkerson, Mr. Ross Browne, and Mr. Prenton; Instrumentalists: Herr Hause and Miss Butler (pianoforte), Herr Otto Booth (violin), and Herr Schuberth (violoncello). Amongst the various items in the programme deserving especial mention were a MS. song, "In the churchyard wander I" (encored), composed expressly for and sung by Miss Zimmermann, and accompanied by the composer, Mr. Humphrey J. Stark, Mus. Bac.; "Roberto, o tu che adoro" (encored), Madame Nita Guzman; "Bid me discourse," Miss Laura Grey; "Nelson," Mr. Ross Browne; "La Serenata," Miss Zimmermann; and the airs for violin and violoncello, by Herren Booth and Schuberth. Herr Hause and Miss Butler contributed some pianoforte solos, and accompanied in a highly efficient manner. The hall was crowded in every part, and the *bénéficiaire* may be congratulated upon the great success of her first concert in England.

The united choirs of Mr. George Wells, numbering about 300 voices, gave a Concert at the Town Hall, Shoreditch, on Tuesday evening, the 27th of May, to a crowded audience. Haite's Cantata "The Song of the Year" occupied the whole of the first part. The solos were sung by Miss Bessie Webber, Mr. Albert James, and Mr. George Weige; the accompaniments being played by a band under the leadership of Mr. Charles Mason. The choruses were received with great applause, especially "Summer, where hath summer gone," which was much admired and had to be repeated. Mr. James was also encored in "Now the river banks are green." In the second part, which was miscellaneous, Spofforth's "Come, bounteous May" was well sung by Messrs. Harry Clark, Seymour, Garrett, Brady, and Morgan; and "See the chariot at hand" (Horsley), "May morning" (Wells), "English beauty" (Sparks), and "Sweet and low" (Barnby), were all given with much spirit and effect. A word of praise should be given to Miss Rosa Henman, who acquitted herself of the arduous duties of accompanist exceedingly well.

On May 28 an excellent Concert was given in the Vestry Hall, Haverstock Hill, by the Parish Church Choir, assisted by numerous friends and several professional artists. Mr. Churchwarden A. Bell, who had taken an active part in promoting the concert, prefaced its commencement with apologies for the non-attendance of Mr. Vernon Rigby, Mrs. Burlison, and Mr. Frank Elmore, from indisposition. Part I. opened with an appropriate selection from Haydn's "Seasons," viz., "Spring," in which the solos were taken by Miss Spiller, Mr. A. Smith, and Mr. T. J. Grylls. This selection went very well throughout, the soloists being thoroughly satisfactory and the choruses being rendered with good effect by the choir boys and a strong company of ladies and gentlemen. Barnby's song, "When the tide comes in," was given by Miss Webb, R.A.M., who was deservedly applauded, as was also Miss Spiller for her singing of "She wandered down the mountain side," which was substituted for Gounod's "Ave Maria." Several other pieces of much interest, both vocal and instrumental, were included in the programme; and the concert, in spite of the many disappointments, was highly successful.

At a meeting of the Committee of the Bristol Musical Festival, held on the 12th ult., the leading features of the programme for the approaching Festival were definitely settled. The Festival will consist of four morning performances and three evening concerts, and will be held in the Colston Hall, as usual. On Tuesday morning, October 14, the Festival will open with Handel's "Samson," to be followed on Wednesday morning by Mendelssohn's "Elijah," on Thursday by Mozart's "Requiem" and Rossini's "Stabat Mater," closing as usual on Friday morning with Handel's "Messiah." Each of the three evening concerts on Tuesday, Wednesday, and Thursday will include at least one entire work of the great masters and a miscellaneous selection. Mendelssohn's "Walpurgis-Night" and his "Hear my Prayer," with solo by Madame Albani, will be included in the scheme; and of compositions new to Bristol, Brahms's Cantata "Rinaldo," for tenor solo (Mr. Edward Lloyd) and chorus of male voices, and Beethoven's Choral Symphony are decided to be given. Mr. Charles Hallé's full orchestra will also be heard for the first time in various works of the modern German school.

We are glad to hear that Her Majesty has granted a pension of £100 a year from the civil list to Mr. Henry Smart in consideration of his eminent services to musical art. Mr. Smart has been so long before the public as a composer that it would be impossible here to enumerate one-half of the many works which he has given to the world; but we may mention his charming Cantata "The Bride of Dunkerron," which seems rapidly growing in public estimation, "King René's Daughter," "The Fisher Maidens," and also his numerous organ compositions and contributions to Church music, prominent amongst which should be named his popular Service in F. Unfortunately the pleasure we feel at the governmental recognition of Mr. Smart's talents is clouded by the knowledge that he is now lying dangerously ill, and that but slender hope is entertained of his recovery. We need scarcely say that in our earnest wishes for his convalescence we are joined by all who can estimate a true artist and a conscientious gentleman.

A Festival in aid of the Choir Benevolent Fund is to be given in Bath on September 30 and October 1 next. The proceedings will commence with a Choral Service on the morning of the first day in the Abbey Church, by permission of the rector, the Rev. Canon Brooke, on which occasion the sermon will be preached by the Bishop of Bath and Wells. This will be followed in the evening by a Concert in the Assembly Rooms. On the following day the Service will be held in the afternoon, when the Rev. R. J. Meade, Canon of Wells Cathedral, will preach. A Concert will again be given in the evening, when it is probable that a performance of Mendelssohn's "Antigone" will form an important item in the programme. Several influential gentlemen in the neighbourhood have given their names as honorary secretaries to the Festival, and will work with the Local Secretary of the Fund, Mr. J. Gleaves, in carrying out the general arrangements.

HERR MAX LAISTNER, from Stuttgart, gave a Pianoforte Recital at St. George's Hall, Langham Place, on the 12th ult. The programme comprised Bach-Liszt's Fantasia and Fugue in G minor, Beethoven's Waldstein Sonata, Schumann's Carnival, and three pieces each by Chopin and Liszt. Of this by no means easy task Herr Laistner acquitted himself well, both technically and musically, the highly poetical rendering of Schumann's Carnival being especially worthy of mention. Herr Laistner is a welcome addition to our London pianists, and we hope to hear him soon at one of our larger musical institutes. Frl. Friedländer (who replaced Frl. Hohenschild, absent from indisposition) sang several songs by Schubert, Schumann, Jadassohn, and others, and was highly appreciated. She was well accompanied by Herr Carl Weber.

A NEW comic Opera, entitled "Daisy Dingle," was successfully produced by the Leytonstone Amateur Opera and Comedy Company at a private performance given at the Grosvenor Hall on Tuesday, May 27, the libretto being the work of Mr. Henry J. Dakin, the music that of Mr. J. H. Maunder. The four characters, *John Peablossom*, *Polly Peablossom*, *Daisy Dingle*, and *Adolphus Hairdye*, were capitally performed by Mr. Henry Baker, Miss Dakin, Miss Nellie Dakin, and Mr. T. P. Frame respectively, and the chorus consisted of about thirty voices, chiefly members of the Grosvenor Choral Society. Mr. J. H. Maunder presided at the pianoforte, and Mr. Frank Mead at the harmonium. Mr. Henry J. Dakin officiated as stage-manager, and Mr. Henry Baker as musical director.

MR. GADSBY'S Cantata "The Lord of the Isles" was given by the University of Dublin Choral Society, on the 18th ult., with marked success; and too much praise cannot be awarded to Sir Robert Stewart, the Director of the Society, for his earnestness in bringing forward compositions which, although cordially received on their production, are too often allowed to remain without even a second hearing. The composer of this Cantata is already known to fame by his music to "Alcestis," and also by several orchestral works; and, if we may judge by the manner in which his "Lord of the Isles" was received by a Dublin audience, there can be little doubt that, when generally known, the work will considerably add to his reputation.

WE regret to announce the death of Miss Frances Ridley Havergal, the gifted authoress of the well-known hymns "Thy life was given for me," "Thou art coming, O my Saviour," "I could not do without Thee," and of some beautiful poems called "Under the Surface," containing a graphic description of Beethoven's Moonlight Sonata. She was also the author of a volume called "Sacred Songs for Little Singers," which have been set to music by Signor Randegger. Miss Havergal, who was the youngest daughter of the late Rev. W. H. Havergal, the musical composer and Canon of Worcester, died at her residence, Caswell Bay, near Swansea, on the 3rd ult., aged 42, after short and acute suffering.

A SPECIAL Musical Service was held on Wednesday evening, the 18th ult., at Christ Church, Clapham (of which Mr. Richard Lemaire is Organist and Director of the Choir), when Mr. Farmer's Oratorio "Christ and His Soldiers" was performed, under the direction of the composer. The Choir numbered forty voices, and the work was admirably given—some of the numbers being particularly well rendered—viz., the alto and bass solos, and the chorus, "Oft in danger." The very fine organ was played by Mr. G. C. Martin, Mus. Bac., Oxon., Sub-organist of St. Paul's Cathedral, in addition to which a good effect was obtained by the introduction of a piano, played by Mr. Lemaire, and a cornet.

THE Saturday evening series of Operas in English at the Alexandra Palace during the past month have included "Cinderella," "Satanella," "Fra Diavolo," and "La Traviata." The second grand Italian Opera Concert took place on the 14th ult., when Mdlles. Thalberg, Louisa Pyk, Belocca, Turolla, Mesdames Scalchi and Smeroschi, M. Capoul, Signori Vidal, Corsi, Silvestri, and Graziani appeared. The programme was composed of well-known operatic selections, and included the Overtures "Leonora" (No. 3), and "Der Freischütz," and March from Gounod's "Romeo e Giulietta." Open-air Concerts in the Grove have been given each Wednesday evening, and Ballad Concerts in the Central Hall each Thursday evening.

AN Evening Concert was given in Bloomsbury Chapel Lecture Hall on Thursday, the 5th ult., under the direction of Mr. George Carr, assisted by the Messrs. Le Jeune, who performed on what they term their drawing-room orchestra (consisting of a grand piano, large harmonium, first and second violins and violoncello); and the admirable precision and effect given to excerpts from operas, overtures, &c., excited the hearty applause of a large and appreciative audience. The instrumental portions of the concert were interspersed with songs by Miss Jessie Williams, Miss Harris, Mr. W. Monk, and Mr. G. Gardner Leader.

A CAPITAL performance of Sullivan's "On Shore and Sea" was given by the Grosvenor Choral Society, at the Grosvenor Hall, Buckingham Palace Road, on Friday, the 20th ult., with full band and chorus, the solos being sung by Miss De Vallence and Mr. T. P. Frame. The second part of the Concert consisted of part-songs, &c., given with excellent effect by the choir. An encore was awarded to a most artistic rendering of Millard's "Waiting," by Miss De Vallence; Mr. Arthur Weston receiving a similar compliment for his singing of "Good-bye, sweetheart." The Concert was a great success, and reflected great credit on the Conductor, Mr. Henry Baker.

WE have received the most eulogistic criticisms upon Mr. Franz Rummel's playing in America, and much regret that space will not allow of our transferring a portion of them to our columns. His classical Pianoforte Recitals in New York have evidently been a prominent feature in the concert season; his performance of the works of Beethoven, Bach, Mendelssohn, Chopin, Schumann, &c., being spoken of with equal commendation. We do not know whether he intends to remain in the States; but can scarcely doubt that, should he feel inclined to pay London a visit, his merits would be promptly and cordially recognised.

ON Trinity Sunday morning an extremely effective service took place at the Church of All Saints', Finchley Road, in aid of the Organ Fund. Smart's Te Deum in F, Sullivan's Jubilate in D, and an adaptation of the Kyrie and Gloria from Mozart's "Twelfth Mass," were well rendered by the choir, the organ accompaniment being supplemented by flute, cornet, trombone and tympani. The service was conducted by Stroud L. Cocks, Esq., Precentor, whose efforts for the improvement of the music at this church are highly appreciated. Mr. W. Biggs, the Organist, accompanied with admirable taste.

WE much regret to announce that the popular actress and vocalist, Mrs. Howard Paul, expired at her residence, 17, The Avenue, Bedford Park, Turnham Green, on the 6th ult. Since her first appearance on the stage at the Strand as Miss Isabella Featherstone, in the character of Captain Macheath, March, 1853, her vocal and dramatic ability has been displayed at most of the metropolitan theatres. Mrs. Howard Paul's latest appearance in London was at the Opéra-Comique last year, when she sustained the part of Lady Sangazure in the comic Opera of "The Sorcerer."

THE North London Philharmonic Society's fourth and final Concert of the season was given at the Athenæum, Camden Road, N., on Monday evening the 23rd ult., and attracted a large audience. The programme included six part-songs by the choir, and solos by Miss Agnes Larkcom, R.A.M., Miss Amy Dicksee, L.A.M., Mr. J. F. Probert, and others. Mr. A. A. Yeatman, accompanist to the Society, and the Conductor, Mr. Henry J. B. Dart, each contributed pianoforte solos. The Society propose to commence their third season in October next.

THE Southwark Choral Society gave a Concert at the Vowler Street School-rooms, Walworth, on May 27, the principal feature in the programme being Mr. Francis Howell's Cantata "The Song of the Months," which made a highly favourable impression upon the audience. All the choruses were admirably sung by the choir; and the solos were ably rendered by Mrs. Underwood, Miss Dear, Miss Barfield, Mrs. Watt, Messrs. Bunker, Palmer, Sleat, and Watt. Mr. W. H. Harper presided at the harmonium, and Mr. G. F. Smith, jun., at the pianoforte.

MISS FLORENCE WYDFORD gave an Evening Concert on Thursday evening, May 29, at the Masonic Hall, Camberwell New Road. The principal vocalists, besides the *bénéficiaire*, were Madame Lemmens-Sherrington, Miss Josephine Pulham, Miss Louie Wood, Mr. J. H. Pearson, and Mr. Thurley Beale. Miss Wydford elicited encores for "The chorister," "The old, old story," and "Caller herrin'." The Concert was an artistic success. Miss Bessie M. Waugh rendered efficient service at the piano; and Mr. Alfred J. Eyre is deserving of a word of praise for his conductorship.

THE Festival Service of the London Church Choir Association took place in Westminster Abbey on Saturday afternoon, the 7th ult., in the presence of a large congregation. The choristers numbered over 200, and were drawn from the fifty choirs of which the Association consists. Mr. J. Robertson Murray, the honorary choirmaster, conducted, and Dr. Bridge presided at the organ. The sermon was preached by the Dean of Westminster, who took as his text the words, "I will not leave you comfortless" (St. John xiv. 18).

MR. JOHN FARMER'S popular Oratorio for children, "Christ and His Soldiers," will be performed at St. James's Hall on Saturday afternoon, the 5th inst., with Miss José Sherrington, Miss Annie Butterworth, Mr. Arthur Hooper, and Mr. Thurley Beale as principal vocalists, and a band and chorus of 350 performers. The Oratorio will be preceded by "The Pageant Music," or Serenade for full orchestra, written by the same composer for the opening of the Art Museum at Nottingham.

MRS. BUCKNALL-EYRE gave an Evening Concert at the Royal Academy of Music on the 24th ult., which was well attended by a highly appreciative audience. The *bénéficiaire* (formerly Miss Bucknall) has already made her fame before the public as an accomplished pianist; and on the present occasion her performance elicited the warmest marks of approbation, the programme being carefully selected to display her power of rendering compositions of various styles. Mr. Alfred J. Eyre was an able Conductor.

THE following gentlemen will act as examiners at the forthcoming Higher Musical Examinations at Trinity College, London: Philip Armes, Mus. D., Organist of Durham Cathedral; J. Barnby, Precentor of Eton; E. T. Chipp, Mus. D., Organist of Ely Cathedral; Henry Gadsby, G. M. Garrett, M.A., Mus. D., Cambridge University; E. J. Hopkins, Organist of the Temple; Henry Smart, and Edward Silas.

THE South Kensington Ladies' Choir, under the direction of Mrs. Arthur O'Leary, gave a performance of Reinecke's "Snowdrop" at Emperor's Gate, on the 18th ult., by permission of Mrs. W. Conway Morgan. Miss Halliwell's soprano solos were much admired by a critical audience, and Miss F. Elliott recited the connecting verses with great effect. Miss S. Morgan also performed Mendelssohn's "Presto Scherzando" in a brilliant manner.

MISS ANNIE STOCKEN gave a Concert at the Langham Hall, Great Portland Street, on the 17th ult., when she was assisted by Signor Ferrani (vocalist), Mdlle. Gabrielle Vaillant (violin), Signor Pezze (violoncello), and Miss M. G. Carmichael (pianoforte). The programme, which included Beethoven's Kreutzer Sonata, Mozart's Trio in E major, and other well-known works, gave much satisfaction to a numerous audience.

A PERFORMANCE of Handel's "Messiah" was given on Thursday, May 29, at Craven Chapel, Regent Street, in aid of the renovation fund of the building. The principal vocalists were Miss Kate Hardy, Miss Dones, Mr. H. Seligmann, and Mr. Miles. The choir numbered 150 voices. Mr. Norman Carr presided at the organ, and Mr. George Carr conducted.

AT Madame Sainton-Dolby's Pupils' Concert at Steinway Hall on the 17th ult., her new Cantata, "The Story of the Faithful Soul," was produced for the first time. Miss Vernon (in place of Miss Arthur, who was indisposed) and Mr. Faulkner Leigh were the soloists, Mr. Leopold presided at the pianoforte, and M. Sainton conducted. The performance was very successful.

AN excellent Chamber Concert was given by Mr. Charles Gardner at Willis's Rooms on the 9th ult., the principal feature in which was the pianoforte performance of Mr. Gardner, whose talent and versatility were successfully manifested in a well-selected programme. The refined and artistic playing of Mrs. Lamborn Cock was also the theme of general admiration.

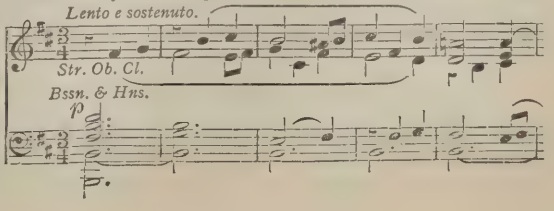
WE regret to announce the death of Mr. W. Pinney, sen., of Exeter, which took place on the 18th ult. Deceased was well-known and respected in the musical profession, having resided in the above city upwards of fifty years, during which time his name has been associated with nearly all the principal musical events of the neighbourhood.

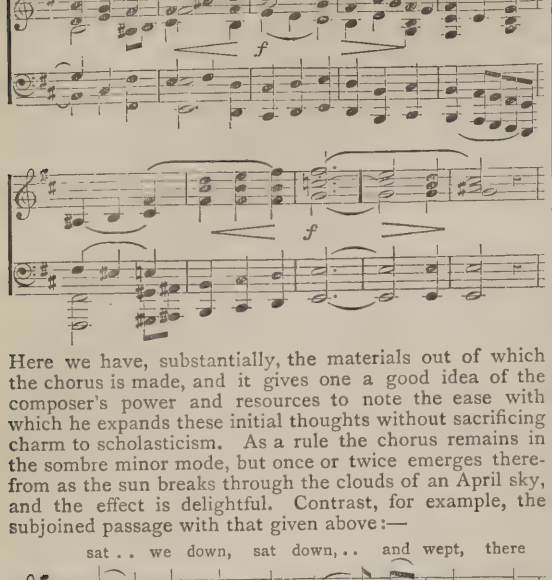
REVIEWS.

By the Waters of Babylon (Psalm 137). For Soprano Solo, Chorus, and Orchestra. Composed by Hermann Goetz (Op. 14. Posthumous works, No. 1).
[Novello, Ewer and Co.]

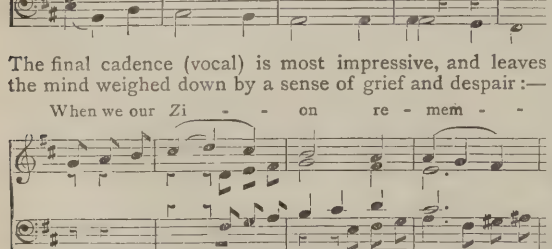
TILL the life of Hermann Goetz is written by some one to whom all its details are known, we cannot possibly tell when, where, and under what circumstances his various, but, alas! too few, works were composed. Regarding the Psalm before us no more is known than appears on the title-page, and from that we learn that it is nearly the last of his productions—assuming that all have now been published—and that, like many others, it remained in manuscript at his untimely, and, for art, unfortunate death. The Psalm has a special value since, so far as we are yet aware, it is the only example of Goetz's pretensions as a writer of sacred music. Few though his compositions were, he tried to cover all the ground of art, and thus could not long remain working in any particular portion. He gave the world but one symphony, one secular cantata, one string quartett, one pianoforte sonata, one pianoforte trio, and, now, one religious hymn. Excellent in every department, he seems to have been qualified to shine most in the one last named. The nature and genius of Goetz was obviously solid and serious; and this, by the way, accounts for the fact that even his comic opera, "The Taming of the Shrew," is far more grave than sportive. Having such a temperament and manner, we may well believe of him that, had he lived, he would have worked zealously and successfully amid the solemnities of religion. This thought the Psalm now under notice well bears out. Looking upon its pages we cannot resist an idea that the composer wrote them *con amore*, feeling himself, so to speak, called to the work, and qualified for its performance by the Power that not only "shapes our ends" but adapts us to their fulfilment. Looking at the publication of the Psalm by an English firm, as well as at that of the Cantata "Nœnia," we cannot resist another feeling—one of pride in the fact that, albeit Goetz was not known amongst us a year ago, we have discovered his excellence in the interim and produced nearly every important available work from his pen. Never before was such rapidity and thoroughness of acceptance known, and the fact speaks well, not only for the composer who could so commend himself, but for the public taste which could so discern a stranger's worth.

A first glance at Goetz's setting of "By the Waters of Babylon" shows that the young master approached his subject with a resolve to treat it, not trickily and showily, with a display of cheap and flimsy sentiment, but with the gravity of which, to its credit, German sacred music presents so many illustrious examples. Here the scholar as well as the man of pious feeling speaks, and we recognise at once that learning is combined with devotion in the making of a perfect offering. The work opens with a chorus in B minor (*Lento e sostenuto*), preceded by a few bars of orchestral introduction, which we are induced to quote because they are an epitome of that which follows:—

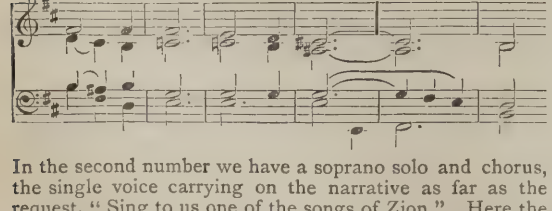




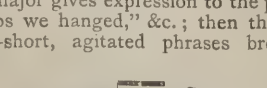
Here we have, substantially, the materials out of which the chorus is made, and it gives one a good idea of the composer's power and resources to note the ease with which he expands these initial thoughts without sacrificing charm to scholasticism. As a rule the chorus remains in the sombre minor mode, but once or twice emerges therefrom as the sun breaks through the clouds of an April sky, and the effect is delightful. Contrast, for example, the subjoined passage with that given above:—



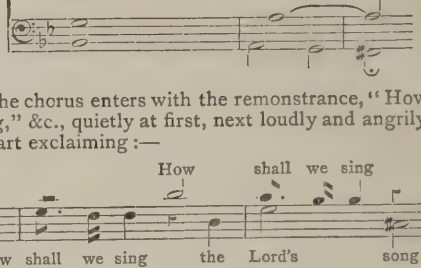
The final cadence (vocal) is most impressive, and leaves the mind weighed down by a sense of grief and despair:—



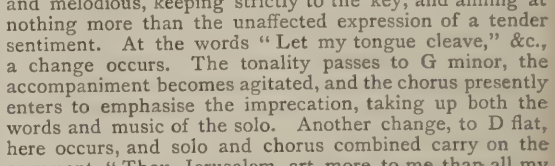
In the second number we have a soprano solo and chorus, the single voice carrying on the narrative as far as the request, "Sing to us one of the songs of Zion." Here the composer shows consummate skill. A sad and simple passage in D major gives expression to the pathetic words, "And our harps we hanged," &c.; then the key changes to G minor—short, agitated phrases break from the orchestra:—



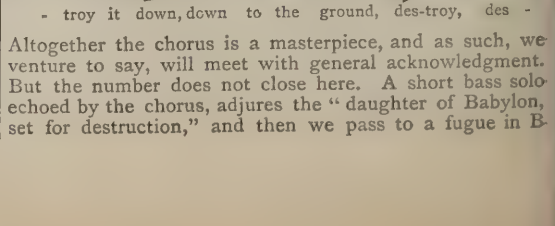
as the insulting demand for a song is referred to, and the actual words of the captor to the captives are set with an easy confidence, almost a jauntiness, admirably expressive. But the best point follows. Goetz makes the solo voice repeat "softly, as if aside," and as though stricken with shame and pain, the words "A song of Zion!" passing to them and to the subjoined music from the dominant seventh of D:—



Then the chorus enters with the remonstrance, "How shall we sing," &c., quietly at first, next loudly and angrily, part after part exclaiming:—



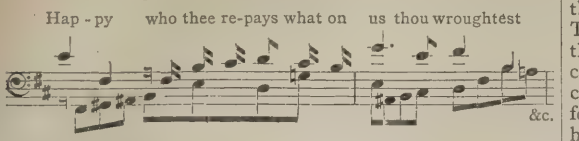
This section—not a prolonged one—comes to a full close in D major, leading without a break to an air with chorus (same key), "If I think not on thee, Jerusalem." The leading division of the solo (*Lento*) is smoothly flowing and melodious, keeping strictly to the key, and aiming at nothing more than the unaffected expression of a tender sentiment. At the words "Let my tongue cleave," &c., a change occurs. The tonality passes to G minor, the accompaniment becomes agitated, and the chorus presently enters to emphasise the imprecation, taking up both the words and music of the solo. Another change, to D flat, here occurs, and solo and chorus combined carry on the argument, "Thou, Jerusalem, art more to me than all my joy." So, through various episodes of interest, which cannot be pointed out for lack of space, the number passes, till, with delightful effect, the tranquil first solo re-enters and brings it to a conclusion. Throughout this portion of the work Goetz's dramatic powers are strongly in evidence, and, not less, the art with which, while not sacrificing truth of expression, a resourceful composer can obtain contrast and variety. At the close of the solo an orchestral passage leads to the key of E minor and to a chorus (No. 4), "Lord, remember the children of Edom"—perhaps the most expressive, as it certainly is the most dramatic, in the work. The orchestra leads off with a vigorous unison for basses:—



And in this we see at a glance the character of the accompaniment. Nearly throughout the basses are thus wrathfully thundering beneath the voices of the chorus, which move now in massive harmony, now in energetic passages of imitation. At one point a most striking result is produced by making the male voices repeat the words of the Edomites, "Destroy it, yea, down to the ground," while the sopranos and contraltos exclaim "Remember":—

Altogether the chorus is a masterpiece, and as such, we venture to say, will meet with general acknowledgment. But the number does not close here. A short bass solo echoed by the chorus, adjures the "daughter of Babylon, set for destruction," and then we pass to a fugue in B

minor, on the following subject, announced by the tenors with a counterpoint for orchestral basses:—



The fugue is worked out at some length, and with sustained energy, but no elaboration of device; ending at last (in the key of E minor) on a chord of the sixth. Then the adjuration, "Daughter of Jerusalem," &c., is chorally repeated, coming to a pause on the dominant of the original key (B minor), and being followed by a repetition of the subject and words of the first chorus. The passage shown in the third quotation above actually ends the work, and rounds it off with a return to the sentiment and expression with which it began.

In the foregoing remarks a mere outline of the Psalm has been attempted, but this may serve to obtain for Goetz's music the attention so powerful an example deserves.

Counterpoint. A Practical Course of Study. By G. A. Macfarren, Mus. Doc., M.A., Professor of Music in the University of Cambridge, and Principal of the Royal Academy of Music.

[Cambridge: at the University Press.]

IT is by no means to be wondered at that in the present day, when it is considered by some composers rather a merit than a fault to ignore many of the time-honoured canons of art, the study of Counterpoint should be occasionally spoken of somewhat slightingly, and that even good musicians should boldly assert that as the majority of the rules are founded upon obsolete scales, they can have but little weight when applied to modern music. That there is some reason in this objection we freely admit; but surely the course of training which has formed our strongest and healthiest artists is not to be thrown aside because some modification of its principles is necessary to adapt it to the requirements of the time in which we live. In fact, the more we examine most of the laws given forth by the old contrapuntists the more are we wonderstruck at the soundness of the principles which they demonstrate; and the utmost we can do is, by the light of our modern tonal system, to find out and teach the causes for the effects which were discovered at a time when note was written against note without relation to the generation of the chords produced by such combinations. It can scarcely be supposed that Professor Macfarren—who brings not only accurate musical knowledge, but a large amount of experience in teaching to his task—should be unmindful of the necessity of writing for the students of his own day; and we are therefore by no means surprised when, on taking up his book, we find that he attempts to "systematise the appropriation of contrapuntal principles to the phraseology, or idiom, of melodic and harmonic figures now in use." This object, avowed in his preface, is steadily kept in view throughout the work; and whenever, therefore, any of the old laws are departed from, sufficient reason is given for such departure. Considering how persistently we have laboured in the pages of this journal to sever the connection between a major key and its, so-called, "relative" minor, it is satisfactory to find that Professor Macfarren speaks thus decisively upon the subject: "The long-established inaccurate signature of the minor form of a key is a remnant of the Modal system, wherein all the Modes have the same signature, though every one may be transposed higher or lower with altered signature to adjust the position of tones and semi-tones. This system for ages held back the progress of music, by obscuring, if not totally hiding, the natural principles on which music is based, and which constitute the science that furnishes the materials wherewith the artist works." Following out his theory, the author of this work logically cautions students against modulating, in exercises, from any key to another with the same signature.

The only departure in this book from the usual plan of teaching Counterpoint is that of working each species in two, three, four, and even in five parts before proceeding to the next species. This may or may not be advisable; but, being the result of many years of acute observation on the results of each method, it is at least entitled to respect. The rules relating to the progression of parts which precede the chapter on the first species of Counterpoint will, if carefully studied, materially lighten the work of the young contrapuntist; for they give good and substantial reasons for laws which are too often merely drily laid down. We have before spoken of the manner in which the old masters groped in the dark, and often discovered an effect when the cause was hidden; and no better instance perhaps can be cited than the use of the inversion (upon the supertonic) of the diminished triad, at the final cadence, even in preference to the common chord of the dominant; the truth being—as Professor Macfarren says—that there was an "instinctive desire for the dominant *discord* when rule precluded its use." An important feature in this book is the plan of *figuring* either the written or implied harmony, which of course cuts at the very root of the time-honoured method of writing note after note irrespective of the connection of chords. Here, indeed, a new light is thrown upon our labours, and hard contrapuntal rules, even rigidly observed, may now lead us astray. Professor Macfarren meets this difficulty thus: "Sometimes a note," he says, "may be concordant with that of the subject, but discordant against the complete chord which is implied, if not represented, in the other parts. Then it is to all effect a passing-note, and must be treated as such." If, for example, in the second species in two parts, a fifth changes to a sixth and then skips, the old laws of Counterpoint are not infringed, but a change of harmony is indicated, and it is truly said that "the object of this species is to teach the writing of two notes against one chord, whereas the example shows two chords against one note." Again, if our modern tonal system rejects the connection of the supertonic triad with that of the tonic at the final cadence, how can we reconcile to ourselves the progression 5, 6, on the supertonic for the penultimate bar? And yet this cadence is often given to us as one of the best that can be used. After all the species of Counterpoint have been fully explained, some very good examples are given of the different species combined, and the student is recommended to make himself thoroughly conversant with the various methods by which this may be effected.

We are glad to find that the explanations and examples of Double Counterpoint are limited to that in the 8th, the 10th, and the 12th, for the others are but rarely used, and can be readily mastered, if desired, by those familiar with the three here given. The temptation, as we have already hinted, is very great, when writing according to the light of our own day, to look upon the old contrapuntal laws as unsuited for modern music; but we have here seen that a composer of the present time accepts these laws without reserve, save where a slight relaxation of their stringency is proved to be desirable. In his chapter on "Counterpoint in the Modern Free Style," however, he fully shows us how those who wish to escape from their fetters may have full liberty to do so when they have duly served their apprenticeship; for, as he truly says, "the rules of counterpoint were established prior to the discovery of the natural principles whereon modern harmony and the phraseology that springs from it are based." In this section of his work the author demonstrates the fact that, under certain restrictions, chords are available in their second inversion, passing-notes can be approached by leap, and even fundamental discords and the entire chromatic genus can be used. This accurate division between the ancient—strict—style and the modern—free—style has invariably been rigidly observed in all the works contributed by Professor Macfarren to the science of which he is so consummate a master; and certainly, when applied to the subject of counterpoint, it clears away many of the difficulties encountered by those teachers who, whilst willing to cling to the old traditions, instinctively feel that much of our modern practice is opposed to them. Not only, therefore, for the large amount of knowledge displayed, and the clear manner in which this knowledge is conveyed to others, but as furnishing incontestable proof that the laws of counterpoint are in their full signification applicable to all ages, do we welcome this elaborate work by one whose zeal in the cause to which he has devoted his life, in addi-

tion to his exceptional talents, have placed him in that proud position which he still does so much to ennoble.

Te Deum and Jubilate in D. By Henry Purcell. Edited by George C. Martin.
[Novello, Ewer and Co.]

In the very interesting chapter on Purcell in his "Musical History," the late George Hogarth informs us, on the authority of Dr. Burney, that the work now under notice was written for St. Cecilia's Day, 1694. From the same source we learn that "it was constantly performed at St. Paul's Cathedral on the Feast of the Sons of the Clergy from the death of the author in 1695 till the year 1713, when Handel's 'Te Deum' for the peace of Utrecht was produced by order of Queen Anne. From this time they seem to have been performed alternately till 1743, when Handel composed his magnificent 'Te Deum' for the Battle of Dettingen. From that time Purcell's 'Te Deum' has been very seldom used; a circumstance to be regretted but not to be wondered at, as the stupendous 'Dettingen Te Deum' has thrown into the shade all former compositions of that nature."

The above quotation furnishes all the information we have been able to obtain relative to the history and composition of one of Purcell's greatest and most interesting sacred works. It is impossible to read through the present, or indeed any of Purcell's more important compositions, without feeling that by his premature death England lost the greatest musical genius that this country has yet produced. In making this somewhat broad statement account must of course be taken of the period at which he lived—that of the Restoration. It would be obviously unjust to apply to his music the same standard of measurement which we should use with a composer of the nineteenth, or even of the latter part of the eighteenth century. We must remember that Handel and Bach were but ten years old when Purcell died, that Haydn was not born till thirty-seven, and Mozart till sixty-one years later; and that music as an art was almost in its infancy. Hence in Purcell we must be prepared to find much that is in the spirit of a bygone age, especially as regards old-fashioned passages for the voice and primitive treatment of the orchestra. But, after making every allowance for these points, what a wealth of beauty remains to us; what grandeur in the choral writing, what grace and tenderness in much of the melody, and, above all, what boldness in the harmonic progressions! Purcell's choruses frequently seem like an anticipation of Handel's; indeed, it is more than probable that the composer of the "Messiah," who was by no means scrupulous in taking other men's ideas, was indebted for more than one "happy thought" to his illustrious predecessor.

One of the most striking features of the "Te Deum" is its conciseness of form. It consists of fourteen short movements, which together fill only thirty-three octavo pages. Nearly every verse of the hymn is treated as a separate movement; and the whole work, while unity of spirit is maintained throughout, suffers somewhat from want of continuity; as compared with the larger forms to which we are accustomed in the present day, the music appears fragmentary. This is one of the points on which allowance must be made for the period at which the work was composed. It would take us too far, and would probably not be very interesting, to go number by number through the entire work; we shall content ourselves now with touching on the more salient points.

The opening trio and chorus, "We praise Thee, O God," arrests the hearer's attention at once; its breadth and massiveness are worthy of Handel. The triple suspension in the ninth bar of the opening symphony may be cited as an instance of the boldness of harmony referred to above; while the sustained tonic for six bars on the first entry of the voices, both soli and chorus, is another point worthy of mention, as also is the finely developed and closely written fugato on the words "the Father everlasting." In the following movement the interjections by the chorus of the word "Holy" in the middle of the duet for two trebles, "To Thee, cherubin," remind us of Handel's similar treatment of the passage in his "Chandos Te Deum;" while, near the close of the number, we meet with a curious piece of word-painting—"Heaven" being given to the high notes of trebles, altos, and tenors, while the next words, "and earth" are sung by basses alone, descending from D to the lower A. Passing over the three following movements, which are of less interest, we come to a very short but excellently written double fugue on "Thou art the King of Glory," which, again, has much affinity with the style of Handel. Among other parts of the work which attract notice are especially the chorus "Day by day," which certainly furnished more than one hint to Handel; the expressive tenor solo "Vouchsafe, O Lord," and the final chorus "O Lord, in Thee have I trusted," the chief subject of which Handel took bodily for the corresponding movement of the "Dettingen Te Deum," merely changing it from common into triple time.

The "Jubilate," which is in five movements, presents the same general features as the "Te Deum." Here, also, the choral portions are the most interesting and the most important. The opening number is an alto solo and chorus, with an effective though old-fashioned trumpet solo, in Handel's manner. The ejaculatory phrases for the chorus, interspersed between the passages for the solo voice, are very telling. The duet for two tenors which follows, "Be ye sure that the Lord He is God," consists chiefly of passages of imitation for the two voices, and leads to the chorus "O go your way," a short but beautifully neat canon "four in one," carried on with the utmost strictness, yet with the greatest clearness of effect for thirty-two bars. This little movement is a model of scientific writing. The duet for alto and bass, "For the Lord is gracious" is less interesting, but the final chorus "Glory be to the Father," the longest and most important number of the whole, is a worthy crown to a great work. The closeness and clearness of the fugal writing, especially at the "Amen" (pp. 53, 54), are truly admirable, and the effect of the whole is one which for grandeur may compare with any work in the whole range of our English Church music.

It only remains to add that the present edition has been carefully edited and the accompaniment written by Mr. George Martin; and that as the work is of only very moderate difficulty, it may be warmly recommended to the notice of amateur choral societies.

Andante and Rondo Brillante in A flat, for Pianoforte (with orchestral accompaniments *ad libitum*). Composed, and dedicated to the Philharmonic Society, Liverpool, by Sir Julius Benedict. [Goodwin and Tabb.]

The first movement of this piece is scarcely sufficiently developed to enable it to rank above an appropriate short introduction to the Rondo; but it is charmingly written for the instrument, and the passages are extremely melodious and refined. We cannot see, however, why, being in A flat minor, it should not have the seven flats required for its signature, instead of the four representing the tonic major. The subject of the Rondo is animated; and the movement, without being unduly difficult, is brilliant and effective. It is directed that the small notes should be played when the piece is performed without accompaniments; but the orchestra seems to be wanted to realise fully the intention of the composer.

Soirée Musicale (*Biblioteca Musicale lirica.* Serie prima. Vol. 2.)
La Regata Veneziana.
Musica di Gioacchino Rossini.
[Ricordi.]

These beautiful little editions of some of the gems of Rossini's chamber vocal pieces will, we hope, command an extensive sale; for, with few exceptions, they are not as well known in this country as they ought to be. Out of the eight airs in the "Biblioteca Musicale lirica" we cannot cite one which is not instinct with the genius of the composer. No. 1, "La Promessa," has a charming subject, a peculiar rhythmical effect being gained by the occasional movement of three crotchets in six-eight time against two triplets in the accompaniment. The Bolero, "L'Invito," the Barcarola, "La Gita in Gondola," and the Tarantella, "La Danza," are also highly attractive; and vocalists should lose no time in making themselves acquainted with such veritable treasures, the last-named of which is the only one that can really be termed "popular." The melodious and highly characteristic three

Canzonets in the "Regata Veneziana" will well repay the study they demand. They are all published in the Venetian dialect, with an Italian interpretation; and if sung with the original words, will doubtless prove additionally interesting. The illustrated cover of the "Regata Veneziana" is exceedingly well executed in colours; and the price at which these editions is issued to the public will enable the many to avail themselves of this valuable artistic offering.

The Tambourine Player. Song. Words by Dr. Charles Mackay. Music by Mrs. Mounsey Bartholomew. [Stanley Lucas, Weber and Co.]

THIS spirited and characteristic setting of Dr. Mackay's words is fully worthy the reputation of a composer who has already given us so many sterling vocal pieces. A melodious subject, in A minor, appropriately expresses the simple poetry to which it is wedded; and amongst other notable points, we may mention the use of the minor supertonic of the scale, which is often exceedingly quaint and effective. We predict for this song a wide popularity.

A Broken Toy. Song. Words by W. Clement Southam. Music by J. B. Boucher. [Patey and Willis.]

THERE is much musical feeling in this song, which is simple in the extreme, and indeed aims at little more than mere recitation. Some of the harmonies, however, require revision. For instance, we should be puzzled to know the root of the chord G♯, D, E♯, B♭, in the fifth bar of page 2; and we cannot wonder that "the summer swallows cry," since the F in the chord which accompanies them resolves in perfect fifths with the bass. These defects might be easily remedied.

Manda. Fantasia for the Pianoforte. Composed by Carli Zoeller. [Neumeyer and Co.]

THIS Fantasia is exceedingly unpretending in construction, but it is evidently the work of a musician, and may be confidently recommended to amateurs who are not too ambitious. Opening with a placid theme in G minor, which is delicately handled, we come to a subject "più mosso," in the relative major, extremely melodious and attractive. Some changes of key—as, for instance, one into G flat major—give much interest to this movement, which is written throughout with an evident earnestness of purpose, and with no desire to display profundity of learning. These qualifications may not be of the very highest order; but they are rare in these days of self-assertion, and deserve recognition wherever they are met with.

FOREIGN NOTES.

THE first performance in Italy of Handel's Oratorio "Israel in Egypt," which took place at Rome on the 30th of May last, is an event of more than ordinary interest in the musical world. The Maestro Mustafà, Director of the Società Musicale Romana, to whom the merit belongs of having been the first to introduce "The Messiah" to Italian amateurs, has now rendered a similar service to his countrymen with regard to the great choral masterpiece just named; and to judge by the comments made on the occasion in the Roman press, there can be no doubt that he has found an audience fully prepared to appreciate the noble music of the great representative of musical Protestantism. The work was most carefully rehearsed, and its production was looked forward to with the keenest interest by the musical public, the performance being attended by the *élite* of the artistic and even the fashionable world. The execution is spoken of as highly finished, the well-trained choir consisting of upwards of 100 singers, and the orchestra numbering sixty performers; the solo portions of the work were rendered by the following artists, viz., Signore Alari and Borghi del Puente (soprano), Ricci de Antonis (alto), Signori Cotogni (tenor), Capelloni and Calzanera (bass). All the Roman journals refer to the event at some length, giving sketches of the composer's career, and expressing the belief that the introduction of Handel's compositions into Italy will mark an epoch in the musical history of the country. As regards the effect produced upon the audience by the performance, the *Osservatore Romano* remarks as follows: "Every one appeared to be listening with profound attention and reverent wonder to those gigantic choruses, those sweet arias, those imposing fugues with which this classical oratorio of the great German master abounds. At every pause of the performance the universal admiration broke out into long-continued applause, thus doing homage to the celebrated master and bestowing also a well-merited reward upon the Maestro Mustafà, and all those who assisted him in the rendering of the work. Some of the most prominent numbers were redemanded and had to be repeated." The Italian version of the English words is the joint work of Signori Guido Guidi and Girolamo Caldani. There have been several repetitions since the above first performance, each time before numerous audiences, and the interest taken in the work by the public appears as yet unabated.

M. Vaucorbeil, the new director of the Paris Grand-Opéra, has, it is announced, renewed the contracts of Mdlle. Krauss and M. Lasalle with the Paris Opéra, while M. Lamoureux will, notwithstanding rumours to the contrary, retain his post of *chef-d'orchestre* at that institution. The first operatic work to be produced under the new *régime*, says the *Revue et Gazette Musicale*, will be "Le Tribut de Zamora," by M. Gounod. Of the two female *rôles* existing in the Opera one will be filled by Mdlle. Heilbron, and the other by an artist not yet designated, but which will doubtless be Mdlle. Krauss. M. Maurel will be the baritone. The libretto of the new work is from the pen of MM. Dennery and Brésil, and is founded upon a chapter in the history of Spain when under the Moorish rule.

M. Pasdeloup's efforts to remove the prejudice of Parisian audiences against the music of Herr Wagner have not as yet been crowned with the success which his perseverance deserves. We have already alluded in our last number to the performance, at the last "Concert Populaire" of the season, of the entire first act of "Lohengrin," and the repetition of the performance at the Cirque d'Hiver shortly afterwards. On both occasions the music was on the whole very well received. There was, however, a third performance on May 22, which happened to be the composer's birthday, on which occasion the opponents of his music mustered in full force, and it is admitted by the Paris journals themselves that a disgraceful scene of tumultuous disorder ensued, which made it impossible for the music to obtain a hearing. It has been stated in some quarters that M. Vaucorbeil has the intention of producing "Lohengrin" during the coming season, but in the face of the above fact the statement appears highly improbable.

The Royal Opera of Berlin closed its doors on the 13th ult. for the annual vacation, and will not resume its performances until the 15th proximo. Most of the other German operatic establishments have followed the example.

Among new works to be performed next season at the Berlin Opera are named "Der Rattenfänger von Hameln," by Herr Nessler; and "Die Königin von Saba," by Herr Goldmark. The Imperial Vienna Opera, on the other hand, promises M. Massé's "Paul et Virginie," Hofmann's "Aennchen von Tharau," Ignaz Brüll's "Bianca," and Offenbach's "Les Contes d'Hofmann," for the coming season.

The annual meeting of the Association of German Musicians took place on the 4th ult. at Wiesbaden, extending over four days, during which some interesting compositions obtained a hearing, an enumeration of which will be found among our usual concert programmes.

A meeting will be held next month at Weimar by the delegates of German societies of zither-players.

Recent numbers of the *Neue Zeitschrift für Musik* contain an interesting and exhaustive analysis of Liszt's "Faust Symphony," from the pen of Herr Heinrich Gottwald.

In commemoration of the recent festivities held in connection with the Golden Wedding of their Imperial Majesties of Germany, a so-called "Golden Jubilee Album" has been published by Messrs. Schlesinger, of Berlin, containing a number of musical compositions claiming an historical association with the royal house of Prussia, and in which the name of the Empress Augusta figures as the composer of a March founded upon original Spanish melodies.

Herr Nachbaur, the Munich tenor, and one of the leading interpreters of the *rôle* of the Knight of the Swan, has, it is reported, accepted an engagement for several months at the Teatro alla Fenice, in Venice, where Wagner's "Lohengrin," is now in course of preparation.

An Opera by August Reissmann, the well-known composer and musical *savant*, will shortly be brought out at Leipzig. It is entitled "Die Bürgermeisterin von Schorndorf."

The recent performances at Vienna of Herr Wagner's entire Nibelungen-Tetralogy have attracted crowded audiences, and are said to have been in every way successful. The performances were under the direction of Herr Hans Richter.

M. Saint-Saëns, the eminent French composer, has, at the instigation of the music-publisher Ricordi, of Milan, undertaken the composition of an Opera entitled "Il Macedone," founded upon an episode in the life of Alexander the Great. The same publishing firm has likewise requested the Maestro Luigi Mancinelli, of Rome, to write the music to an operatic text from the pen of Signor Zanardini, entitled "Isora e Rolando."

M. Strakosch, the *impresario*, has, it is stated, engaged a select company of artists for the coming operatic season in America. Among the vocalists who will form part of the *troupe* may be mentioned Mdlle. Singer, M. Petrovich (a tenor of great power, who was recently very successful in M. Massenet's Opera, "Le Roi de Lahore," at Bologna and Genoa), Signor Sorti, the gifted baritone, and M. Castelmary. M. Strakosch will commence his campaign at New York in October next, and will terminate it at San Francisco in the following May.

A theatre is being constructed at Sofia, the capital of the newly created principality of Bulgaria and the future residence of Prince Battenberg.

An Opera by the young Maestro Luigi Ricci, entitled "Rienzi," will shortly be brought out at the Teatro alla Fenice at Venice. At Turin a new operatic work by Signor Ferrua, "Un Matrimonio Impossibile," has obtained but little success.

An Opera composed by M. Weckerlin to a libretto written in the Alsatian dialect, and entitled "D'r verhäxt' Herbst," has recently been performed with great success at Colmar. The author of the text-book is a sugar-baker of that town.

Herr W. Tappert, for some years the very able editor of the Berlin *Allgemeine Deutsche Musik Zeitung*, has announced his intention to retire from that post.

At Vienna died E. von Schön, much esteemed in Austria as a composer of vocal quartetts. He wrote under the *nom de plume* of Engelsberg.

Friedrich Haubold, for many years one of the most valued members of the orchestra of the Leipzig Gewandhaus, where he was the leader of the second violins, died on the 12th ult.

Henri Cellot, a pianist and composer of merit, died at Paris at the age of fifty-two.

We have also to announce the death of Friedrich August Kummer, an eminent *virtuoso* of the violoncello, and able teacher of that instrument. He died at Dresden at the age of eighty-two.

We subjoin, as usual, the programmes of Concerts recently given at some of the leading institutions abroad:—

Paris.—Charity Concert at the Opéra, in aid of the inhabitants of Szegedin (June 7): Marche Hongroise (Berlioz); Carnaval (Guiraud); Rêverie Orientale and Valse from "Etienne Marcel" (Saint-Saëns); Marche Héroïque from "Szabady" (Massenet); Overture, "Sigurd" (Reyer); Valse from "Sylvia" and Cszardas from "Coppélia" (Leo Delibes); Marche Funèbre d'une Marionnette (Gounod); Invitation à la Valse (Weber-Berlioz); vocal soli.

Leipzig.—Concert at St. Thomas's Church (May 24): Andante for Organ (W. Stade); Magnificat (P. Martini); Canon, "Christus der uns selig macht" (S. Bach); Two Choral Hymns (Richter). Concert at the Stadt Theater (June 14): Hymn for male voices and Cantata "Das Waldfräulein" (Sucher); Ninth Symphony (Beethoven).

Wiesbaden.—Performances during the Congress of the Association of German Musicians (June 5-8): "Spring Fantasia," for orchestra (Bronsart); Pianoforte Concerto (P. Tschaikowsky); Funerale, Battle-Music, and Triumphal March from "Julius Cesar" (Bülow); Five Concert-Etudes and "Faust Symphony" (Liszt); Pianoforte Quintett (Gernsheim); String Quartett in A minor (Brahms); Organ Sonata (Chr. Fink); "Ave Maria, stella," for alto and organ (Liszt); Violin Solo (Rubinstein); Organ Sonata (Reubke); 137th Psalm (Liszt); Prelude and Fugue in E flat for Organ (S. Bach); String Quartett (Grieg); Violoncello Sonata (Huber): First Movement from a Symphony, "Jeanne d'Arc" (Moszkowsky); Violin Concerto (R. Becker); Children's Requiem (Ehlert); Orchestral Ballad, "Die Nixe" (Mihalowich); Andante and Scherzo from Fourth Pianoforte Concerto (Litolff); Overture to "König Wittichis" (Kniese); Variations for Violoncello, with orchestra (Tschaikowsky); "Kaiser Marsch," with Chorus (R. Wagner).

Baltimore.—Eleventh Annual Exhibition Concerts of the Peabody Institute (May 27, 28, and 29): Pianoforte Trio, C Major, No. 3, and Violin Sonata, C Major, No. 6, (Haydn); Violin Romance, G Minor, Op. 7 (H. Vieuxtemps); Three Pianoforte Trios (Beethoven); Pianoforte Quartett, E flat major, Op. 16, and Fifteen Variations and Fugue for Pianoforte (Beethoven); Pianoforte Scherzo (Satter); vocal soli, &c.

Auburn (New York).—Organ Recitals of J. V. Flagler (May 19 and 26, and June 2): Prelude and Fugue, B minor, and Toccata in F (Bach); Andante from C minor Symphony (Beethoven); "Bunte Blätter," No. 11 (Schumann); Hungarian Fantaisie (Molique); Overture to "Rosamunde," arrangement for Organ (Schubert); Processional March (Flagler), &c.

CORRESPONDENCE.

THE UNPREPARED FOURTH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In Mr. Parr's interesting article on "Collections of Chants," he says, "this chant has a Fourth to the bass, of which neither of those authors (Drs. Turner and Aldrich) was ever guilty."

The word "guilty" implies the commission of a fault; and I should be glad to learn why it is a fault to write a Fourth to the bass. True, the old masters frequently omitted it; but no one will be bold enough to charge Handel with a fault for having written the 6-4-2 in the last bar but four of the "Amen" Chorus. Surely we are not forbidden to use the second inversion of the common chord: fancy Pelham Humphreys's Chant without it!

We are taught in all works on harmony that it is lawful to use the second and third inversions of the Dominant Seventh; and Albrechtsberger allows the Fourth (*Quarta fundata*) in free counterpoint.

But some people will have it that if the Fourth be used it must be "prepared": where is this laid down as a hard and fast rule? I have seen tunes, accepted by editors of tune-books, sent back to the composers in order that this naughty progression might be smoothed down; but if I turn to the "Hymnary" I find very numerous examples of the Fourth unprepared, and some of them approached and some quitted "by skip." It is needless to say that these tunes were written by the greatest church composers of this century; and the question naturally arises, did these distinguished writers wilfully infringe some rule which, however, would appear to be somewhat mysteriously occult?

One naturally reads the articles and critiques in THE MUSICAL TIMES as coming *ex cathedra*, and I, for one, would be very glad of a little enlightenment on the subject of the *Unprepared Fourth*.

I am, Sir, yours very truly,

June 10, 1879. C. E. K.

ORGAN IMPROVEMENTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In answer to Mr. Michell's letter, I may say that I am perfectly well aware of the expense of organ-building.

Notwithstanding Mr. Michell's opinion as to the cost, I still believe the works necessary to the suggested improve-

ment would be well worth the money. Mr. Michell seeks to obtain the effect desired by the very means my suggestion avoids, *i.e.*, independent pipes to each row of keys, and duplication of 8-feet stops. He suggests four 8-feet stops to one 4-feet. Reducing the size of the organ, how would Mr. Michell divide an organ of four stops into two manuals, so as to make each manual complete in itself and the full organ well balanced?

By my suggestion an organ of four stops would be equal in point of *effect* to one of eight stops, *each* stop, as I said before, being available independently on both manuals. Of course the *power* of the organ would not be increased, but the *variety*, which is what is wanted: no coupler to the keyboard would be necessary, and only one to the pedal.

Yours, &c.,

Sudbury, May 26, 1879. THOMAS ELLISTON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Most people are aware that the organ has now almost arrived at a state of perfection—that is, with regard to the mechanism of it. But there is one fault which I think organ-builders and those who have to do with the instrument would do well to try to obviate: it is the rattling of pedals, which is sometimes so very prominent. This is observed more when the organ is on a rood-screen, and especially if there is a soft movement for the hands with a quick one for the feet, without the pedals being coupled, or when there is an uncoupled pedal passage leading into something.

The noise appears to come not actually from the pedals themselves, since they work between two pieces of buff or flannel, but from the combined shakings of the loosely made rods and joints.

I do not know how tolerably thick galvanised wire with neatly made joints would work in place of wood; but I think that by using it there would be little or no ciphering, and the difference of expense not very great.

Of course it would be necessary to have the wire-rods to equal as nearly as possible the weight of wooden ones on account of the pressure.

Yours faithfully,

Edgbaston, June 20, 1879. A. J. BURR.

GAS-ENGINES FOR ORGANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I see in your issue of June 1 a letter entitled "Gas-Engines for Organs," and as I take a great interest in such matters I should like to add to the information contained in your correspondent's letter that the new large organ in Salisbury Cathedral is blown by a gas-engine of Otto's. But for an organ capable of being blown by an engine of one-horse power or less, I should like to recommend another form of engine, which I have most successfully adopted, namely, the "Ryder's Hot-Air Engine." I have a small one of one-third-horse-power in my house for an eight-stop organ, and it answers most admirably. The makers were good enough at my suggestion to adapt a gas-burner, instead of using coke; and all I have to do is to light it twenty minutes before I require it, and then, without the least trouble, it starts work and continues two or three hours without any attention, when it may be necessary to oil the moving parts. Another great advantage consists in the fact that it makes no more noise than a sewing machine. I should add that I burn twenty-five feet of gas per hour, which, at the high price of gas in this town (5s. per 1,000), amounts to just 1½d.

Believe me, yours faithfully,

C. H. FYNES-CLINTON.

Blandford Rectory, Dorset,
June 18, 1879.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your last number Mr. Barber, whose interest in organ matters is well known, gives some information on the above subject which will be welcome to many of your readers. The engines however he refers to, though suitable for large instruments, are not readily adaptable for small chamber organs.

Living in a neighbourhood where water-power is not available, I have for some years been desirous of meeting with a gas-engine small enough to supply the wind to an organ of seven or eight sounding stops, and this I am happy to say I have now accomplished, and, during the present month, my arrangements have been satisfactorily completed. The engine was shown at the late Paris Exhibition, is now manufactured in England, and is capable of doing a great deal more work than I require of it.

I shall be happy to give details to any inquirer forwarding me a directed and stamped envelope for reply.

J. W. BILLINGHURST.

St. Mildred's, New Barnet.

THE OBOE D'AMORE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—You were kind enough to notice my attempt at the restoration of the Pastoral Symphony of Bach to its original balance of tone and qualitative effect by the revival of the now disused oboe di caccia.

It may interest some of your readers to know that it is now possible still more accurately to reproduce the combination of "clang tints" as they were originally planned by the great cantor, by the reintroduction of the oboe d'amore.

It is well known that this instrument differed from the ordinary oboe, just as the clarionet in A does from that in C by standing a minor third lower in pitch. This gives its tone a somewhat more melancholy and pathetic force, approximating to the cor anglais, which is in the F below.

An oboe of this kind has recently been constructed by Mons. C. Mahillon, of Brussels, at the suggestion of Mons. Gevaert, the learned Director of the Conservatoire in that town. I hope shortly to have one of these in my possession, which I shall be happy to show to any person interested in the subject.—Yours,

WILLIAM H. STONE.

14, Dean's Yard, June 22, 1879.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

HENRY F. DIX.—*It would be impossible to acknowledge the receipt of every communication forwarded to us.*

JOHN ADCOCK.—*We cannot insert communications from persons whose works are reviewed in* THE MUSICAL TIMES *unless it can be shown that we have unintentionally mis-stated a fact. We presume that the object of soliciting a notice is to elicit an opinion; and although this opinion may occasionally disagree with that of the author, it can scarcely be termed, on that account, "unfair."*

J. F. FROST.—*Certainly no such degree has ever been granted.*

N.—*The Royal Society of Musicians, Lisle Street, Leicester Square, is the only Institution of the kind with which we are acquainted: but it is necessary, in order to obtain relief, that the applicant should be a member.*

CHARLES POOLE.—*Our correspondent ought to know that the notice upon a concert which took place on the 15th of April should have been forwarded in time for the May number.*

MR. F. J. JACKSON'S *letter is under consideration.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—The Choral Union gave a concert in the Music Hall on the 18th ult., under the conductorship of Mr. Kirby. The singing of the Union in Stevens's "Cloud-capt towers" and Pinsuti's "In this hour of softened splendour" was excellent, and was much appreciated by the audience. A small string band, led by Herr Ritter, played a Quartett by Haydn, a Gavotte by Herr Ritter, and an Abendlied by

Schumann. Herr Ritter played a Romanza by Beethoven (Op. 50), which called forth, as did his own composition, much applause. One or two songs completed the programme.

BARBADOS.—Mr. J. S. Bowen, Organist of St. Ambrose, gave a Concert on Tuesday, May 6, for the benefit of "The Ladies' Kindly Poor Relief Association." The hall was well filled, and the proceeds amounted to nearly fifty pounds. The Concert was opened with a pianoforte duet in which Mr. Gubb, the Organist of the Cathedral, and Mr. Bowen won golden opinions. The vocalist was Miss Skute, whose singing of "Dove sono" was much admired. Miss Philipps gave an artistic rendering of Beethoven's Andante in F, and Mrs. Trowbridge, in Chopin's Scherzo in B flat minor, met with brilliant success. Hummel's Trio in E flat, for piano and strings, was successfully played by Mrs. Trowbridge (piano), Mr. Clerk (violoncello), and Mr. Doorly, the Organist of St. Leonard's (clarionet substituted for violin).

BIRMINGHAM.—On Tuesday evening, May 27, the members of the Tonic Sol-fa Choral Union performed Handel's Oratorio *Semele* in the Park Road Chapel, Aston, very successfully. The vocalists were Mrs. Bellamy, Miss Pinder, Miss Baily, and Mrs. Payton; Mr. Bates and Mr. Harrison (from Lichfield Cathedral), Mr. Young and Mr. Fairley. The choruses were specially good, and reflected great credit on Mr. A. Nicholas, the Conductor. Mr. C. W. Perkins presided at the organ, and Mr. A. H. Ridgway at the pianoforte.——The last Concert of Mr. A. J. Sutton's Choir took place in the Masonic Hall on Wednesday, May 28. The programme comprised Weber's Mass in G, a selection from Macfarren's *Joseph*, Mr. Sutton's Cantata *Sage Advice*, and a miscellaneous selection of part-songs, solos, and pieces for pianoforte and violin. The vocalists were Mrs. A. J. Sutton, Miss Howle, Miss L. Jeffcoat, Mr. Piercy, Mr. Myers, and Mr. F. H. Smith; Miss Florence Donaldson was the solo violinist. Several lady amateurs took prominent part in the concert, which was most successful, the selection from *Joseph* being highly appreciated. Mr. Sutton conducted. ——Mr. D. F. Davis's Annual Harp Concert was given in the Town Hall, on Thursday, May 29, the chief attraction being the band of thirty harps. The vocalists were Miss Emma Beasley, Madame Poole, and Mr. Sims Reeves; Mr. Ward played the violin in Gounod's *Ave Maria*; and Mr. J. Thomas with the concert-giver performed harp solos and a duet. There was an enormous attendance, and the concert was highly successful.——A performance of Handel's *Messiah* was given in St. Andrew's Church on Thursday, the 5th ult. The principals were Mrs. Bellamy, Miss Bailey, Mr. H. Whiston, and Mr. Pountney; the chorus was augmented by some 100 members of the Philharmonic Union; Mr. Burton accompanied on the organ, and the whole was under the guidance of Dr. Swinnerton Heap.

BRENTWOOD.—On Wednesday afternoon, the 4th ult., a Concert took place in the Town Hall, under the direction of Mr. J. W. Case, which was in every way successful. The artists were Miss José Sherrington, Miss Giulia Welmi, Miss Ellen Marchant, Mr. Stedman, Mr. L. Hodges, Mr. Gilbey, Mr. Egbert Roberts, and the Rev. C. Hylton Stewart (vocalists); and Mr. Richard Blagrove (concertina). Among the most noticeable performances were those of Miss Welmi, who has just returned from Italy, and is likely to take a prominent place as a vocalist. Mr. J. W. Case accompanied with taste.

BRISTOL.—The excellent series of Monday Popular Concerts, which have for two seasons been given in the Colston Hall under the direction of Mr. George Riseley, closed most fittingly on May 26 with a benefit concert to the Conductor. At this concert, the choir which Mr. Riseley has formed in connection with his orchestra was heard for the second time in public, when a very satisfactory rendering of Sterndale Bennett's *May Queen* was given. The principal parts were sustained by Miss Agnese Thorndike, Miss Bailey, Mr. E. T. Morgan, and Mr. Lawford Huxtable. In addition to this the band performed Mendelssohn's Overture, *Ruy Blas*, and Nicolai's *Merry Wives of Windsor;* Mr. W. L. Barrett played Glinka's piccolo solo, "Pas des Patineurs;" Mr. and Mrs. Roeckel played a duet for two pianos, "Variations on the March from Weber's *Preciosa;*" and Mr. John Child sang two songs. Too much praise cannot be given to the able Conductor of these concerts for the manner in which he has carried out the whole of the arrangements for the series.

COVENTRY.—On the 6th ult. the Choir of St. John Baptist Church presented their Organist and Choirmaster, Mr. J. Finch Thorne, with an address, begging his acceptance of a handsome chronometer watch, "as a mark of hearty sympathy with him in the heavy affliction (entire loss of hearing) which has fallen upon him, and as a small memento of the very pleasant connection which has for more than two years existed between their beloved organist and themselves." Previous to Mr. Thorne's departure from Coventry for Tasmania, the Rector of the above-named church, on behalf of himself and some members of the congregation, presented him with a purse of fifty sovereigns "in recognition of his faithful labours as Organist of St. John's, and as a token of deep sympathy with him in the very severe affliction which has befallen him."——The Annual Meeting of the Coventry Musical Society took place on the 11th ult. The report showed that, although three excellent concerts had been given during the past season, the attendances had been scarcely satisfactory; a performance of *The Messiah* (for which the use of St. Michael's Church had been generously granted by the President), however, having been extremely successful. Mendelssohn's *Elijah* will probably be included in the programme of next season; and it is hoped that the attraction of this work will materially benefit the funds. After cordial votes of thanks to the honorary officers, and all who had aided the cause of the Society, the meeting separated.

CRAYFORD.—On Thursday, the 19th ult., Miss Louie Nova, R.A.M., gave her second Evening Concert. The vocalists were Miss Louie Nova, Miss Florence Wydford, Mr. H. Gordon, Mr. C. Linda, and Mr. P. Hannant, all of whom were very successful, Miss Nova and Miss Wydford receiving several enthusiastic encores. Mr. Chas. Jury presided at the pianoforte with his usual ability.

HARLINGTON.—The new organ in the church of St. Mary the Virgin was opened on Wednesday afternoon, the 11th ult., when a special service was held. The Vicar, the Rev. G. Johnston, read the prayers, assisted by the Rev. C. E. Haslam. The sermon was preached by the Rev. A. Clarke. The Magnificat and Nunc dimittis were sung to chants by Dr. E. G. Monk and Purcell; and Psalms 96, 98, and 148 to Beethoven, Elvey, and Battishill. Suitable hymns were selected, and were well sung by the choir, which was augmented by friends from various parts. Mr. Churchill Sibley (Organist of Ampthill Parish Church) presided at the organ, and at the close of the service gave a recital of organ music which was much appreciated by the large congregation. The new instrument, built by Messrs. Trustam, of Bedford, does them great credit; the tone is excellent and the workmanship deserves much praise.

HOPE, MANCHESTER.—The congregation of St. James's recently presented Mr. Lowe with a tea and coffee service, to commemorate the completion of his tenth year as Organist of the church. The various articles are of solid silver of severe pattern, and richly chased, and the teapot bears the following inscripton: "This service is presented to Mr. James Lowe on the completion of ten years' valuable services as Organist of St. James's, Hope, Manchester, as a testimonial of the ability and conscientious care he has bestowed on the church music, and the kindness which has won the regard of his many friends in the congregation. Signed, on behalf of the subscribers, Henry Sayers, M.A., Incumbent of Hope. May, 1879." The adult members of the choir and a few friends were invited to the Parsonage to witness the presentation. About thirty sat down to supper, after which the Rev. H. Sayers, in a complimentary speech, presented the testimonial, and Mr. Lowe having in a few appropriate words returned thanks for the present, the evening was terminated with a selection of vocal music.

HONLEY.—The Annual Festival in connection with St. Mary's Church took place on Whit Sunday, the services throughout being in every way appropriate to the occasion. The sermon in the morning was preached by the Rev. J. Jones, Vicar, that in the afternoon by the Rev. D. Harrison, and that in the evening by the Rev. B. J. Holmes, M.A., Vicar of Christ Church, New Mill. Over 100 of the scholars were trained to assist the choir, and the excellent manner in which everything was rendered was very creditable to those who have laboured so earnestly to make the festival a success. The Proper Psalms were sung to two Anglican single chants, the Magnificat was set to an ancient form of the fifth tone, and the Anthem was "Leave us not, neither forsake us" (Dr. Stainer). Mr. J. C. Beaumont presided at the organ.

INVERNESS.—The Philharmonic Society, which was formed in the early part of this year, gave its first Concert on Friday, 13th ult. Orchestral music is altogether new in this part of Great Britain, and the small band of about twenty performers has been brought, in this short time, to a very creditable degree of efficiency. The chorus numbers about a hundred voices, and the entire force is under the control of Mr. G. H. G. Money, the Organist of the Cathedral. The programme was short, and comprised sacred music only. Among the pieces were Mendelssohn's *Hear my Prayer*, and selections from Mozart's "Mass No. 1," the latter with orchestral accompaniment. The instrumental pieces were the overture to the *Occasional Oratorio* and the "March of Priests" from Mendelssohn's *Athalie*.

KING WILLIAM'S TOWN, SOUTH AFRICA.—At a complimentary Concert given to Mr. James Hyde, a selection from Haydn's *Creation* was exceedingly well rendered. The solos were sung by Miss Bainbridge, Mrs. Hampson, the Rev. Page Wood, Mr. Hampson, and Mr. W. R. Ellis. The second part of the programme was miscellaneous. Mr. G. Whittaker accompanied, and Mr. J. Hyde conducted.

LAUNCESTON.—A large gathering of church choirs (the Launceston District Association), took place in the fine old Parish Church of Launceston on Thursday, the 12th ult., when full choral service was rendered by the united choirs. The service consisted of Processional Hymn, Tallis's Responses for Festal Use, Special Psalms to single Anglican chants by Longhurst, Frost, Armes, and Bradley; Magnificat and Nunc dimittis by Hopkins, in F; Anthem, "Worthy is the Lamb," Handel. The music was admirably performed, reflecting the greatest credit on all concerned. Mr. Dalby, the Choirmaster, presided at the organ. The Rev. G. Curry intoned the service, and the Rev. J. B. Trentham conducted.

LEWISHAM.—On Monday evening, the 9th ult., a special Musical Service was given at St. Stephen's by a choir of between eighty and ninety voices, composed of members of St. Stephen's and St. Mark's, Lewisham; Christ Church, Lee; St. Paul's, Beckenham; St. Michael's, Cornhill, and others. A capital orchestra of thirty-eight instrumentalists, chiefly members of the Lewisham Orchestral Society, played an overture of Sterndale Bennett's at the commencement of the service, and, as a Prelude, Gounod's "Meditation on Bach's 1st Prelude." In this a pianoforte was used at which Mr. G. E. Blunden presided. Mendelssohn's *Lauda Sion* was the anthem, and was well rendered by choir and orchestra. Mr. George C. Martin, the sub-organist of St. Paul's Cathedral, presided at the organ, and his accompaniments were most judicious. The service concluded with a fine rendering of a hymn to Haydn's tune "Austria," sung by the whole choir and congregation in unison, with special accompaniments for full orchestra scored by the Conductor, Mr. Warwick Jordan, who had every reason to be satisfied with the result of a service which had undoubtedly entailed upon him in its preparation a heavy amount of labour.

NEWCASTLE.—Mr. Rea's last Concert of the season was given in the Town Hall, on the 9th ult., with great success. There was a large attendance, and the excellently varied character of the programme afforded the liveliest satisfaction. Mr. Rea performed several organ solos, which were enthusiastically received. The choir sang four numbers from Macfarren's *Lady of the Lake*, including the coronach, "He is gone," which was redemanded and repeated; two unaccompanied part-songs by Mendelssohn and four of the principal choruses, and the duet (arranged for men's voices), "The Lord is a man of war," from *Israel in Egypt*. The solo vocalists were Mrs. Vinycombe and Mr. Mace. Dr. Armes conducted.

NORWICH.—The sixteenth Concert of the Norfolk and Norwich Musical Union took place in St. Andrew's Hall, on Thursday evening, May 29. The first part of the concert comprised Mr. John Francis Barnett's Cantata *Paradise and the Peri*, which was very creditably

given. Mr. Walter Lain rendered valuable assistance at the organ, and Dr. Bunnett conducted. The principal vocalists were Miss Maude Cornish, Miss Allitsen, Mr. Henry J. Minns, and Mr. J. H. Brockbank. The second part was miscellaneous. Miss F. M. Morse played the Adagio and Presto Scherzando from Mendelssohn's Pianoforte Concerto in D minor, and Mr. Francis Bell contributed a solo on the clarionet.

PORTOBELLO.—On Tuesday, the 3rd ult., the members of Mr. Waddel's Choir gave their second Concert for the season in the Freemasons' Hall. The first part of the programme consisted of Brahms's *Song of Destiny*, scenes from *Tannhäuser*, and Schumann's *Mignon-Requiem;* and Handel's *Acis and Galatea* formed the second part. The choir numbered about sixty voices, the parts were well balanced, and the choruses were rendered in a manner reflecting the highest credit on all concerned. In the scenes from *Tannhäuser* the parts of Elizabeth and Wolfram were taken by Miss Noble and Mr. Millar Craig with taste and dramatic expression. In *Acis and Galatea* the solos were well sung by Miss McNeill, and Messrs. Kirkhope and Millar Craig. An effective accompaniment was supplied by Mr. Tom Craig on the piano, Mr. Lingard on the harmonium, and a quintett of string instruments, the performers including Messrs. Daly and Carl D. Hamilton. Mr. Waddel conducted.

ROCK FERRY, BIRKENHEAD.—The new Lecture-hall and Schools attached to the Congregational Church, Rock Ferry, were opened on the 9th ult. with a concert given by the Highfield Choral Society, which, we believe, made its first public appearance on this occasion. The first part consisted of Cowen's Cantata *The Rose Maiden*, the solos being taken by members of the Society, who acquitted themselves creditably and in some instances very effectively. The choruses were remarkably well sung throughout. The second part comprised part-songs by Pinsuti, Mendelssohn, Macfarren, and Bishop (in which the choir again distinguished itself), and songs by Miss Dulin, Mrs. Leach, Messrs. Batty, Galt, and Stewart. Mr. James Hodgson accompanied on the pianoforte, and the Conductor was Mr. Franklin Haworth, F.C.O. The audience was large and enthusiastic.

RUGBY.—The third Concert of the Ladies' Amateur Choral Society was given in the Assembly Room, Town Hall, on the 10th ult., when the programme included Macfarren's *Songs in a Cornfield* (solos by the Misses Molesworth, Miss Callander, the Misses Thornhill, Miss Sadd, and the Misses Buchanan) and Franz Abt's *Water Fairies*. Miss Jessie Percivall was encored in "Singing in the rain" (E. M. Lawrence), and Messrs. S. H. Beckley and G. R. Vicars were well received in their songs. Miss Emily Lawrence played Chopin's Ballade in A flat and accompanied all the choral music.

TETTENHALL, WOLVERHAMPTON.—Two very successful Concerts were given on May 29 and 30, by the Tettenhall Glee Society. The programme consisted of Cowen's Cantata *The Rose Maiden* and a miscellaneous selection. The soloists were Mrs. A. Van Straubenzee, Mrs. Blunt, Mr. S. Ford, and Mr. Lawrence. The choir numbered about forty voices. The solos were well rendered throughout; Mrs. Van Straubenzee and Mr. Ford gave great satisfaction in the duet for soprano and tenor, which was redemanded; and the choruses were well sung. Mr. G. H. Cox, Organist of the Parish Church, conducted.

WARWICK.—The members of the Warwick Amateur Musical Society gave a successful Concert on Thursday, May 29, at the County Hall. The programme, which consisted of selections from *St. Paul*, with orchestral accompaniment, was well rendered. The solo vocalists were Miss Rachel Gray, Mr. Faulkner Leigh, and Mr. H. Piercy Mr. Frank Spinney conducted.

WATFORD.—On the 11th ult. selections from Rossini's Opera *Il Barbiere di Siviglia* in Italian and in costume, with some excellent scenery, were given in the Corn Exchange, which was crowded to overflowing. Mr. Faulkner Leigh sustained the part of the Count Almaviva; Mr. Walter Bolton was Figaro, and the part of Rosina was taken by a local amateur.

WELLS.—An open meeting in connection with the Musical Society was held at the Town Hall on Tuesday evening, May 27. The first part of the programme consisted of selections from Schumann's *Pilgrimage of the Rose*, and the second part was miscellaneous. The vocalists were Miss Salmon, Miss Freeman, and Mr. Mills. Mr. Lavington conducted.

WITHAM.—A Concert was given on May 27, in aid of a local institution, under the conductorship of Mr. Henry Bowles, Organist and Choirmaster of the Witham churches. Romberg's *Lay of the Bell* formed the first part, the solos being sustained by Miss Maud Longhurst, a very promising pupil of Mr. Frederick Walker, at the Royal Academy of Music, Mr. Thornton, of St. Paul's Cathedral, the Rev. H. Moseley, of Chelmsford, and the Rev. J. W. B. Laurie, of Witham. The chorus was composed of ladies and gentlemen residing in Witham or the neighbourhood, the greater number of the gentlemen being members of the church choirs. The second part opened with the Andante and Presto movements from Hummel's Trio in E flat (Op. 12), well played by Miss E. J. Hawkins (piano), Mr. Pratt, of Ipswich (violin), and his son, aged fourteen (violoncello). Mr. Pratt also played a Mazurka of Sainton's on the violin. The part-songs given were "Allan-a-Dale" and "Humpty Dumpty" (Caldicott), and songs by Miss Longhurst and Mr. Thornton fully merited the encores on which the audience insisted. Miss Laurie ably officiated as pianist.

WOOLWICH.—A most successful Concert was given on Saturday, May 31, by Mrs. Lacey, in aid of the Wellington Soldiers' Institute. The principal vocalists were Miss Jessie Royd, Mr. C. Buckland, and Mr. Henry Horscroft, all of whom were highly successful. A feature of the concert was the excellent pianoforte-playing of Mr. S. Horton. The Royal Artillery band, augmented by two local volunteer bands, performed several overtures and pieces with care and precision. An excellent choir of fifty voices sang some of the best old English glees, the solos in which were most effectively rendered by Miss Montara, Mr. Raby, and Mr. R. J. Edmonds. The concert was under the direction of Mr. C. Buckland.

ORGAN APPOINTMENTS.—Mr. Thomas Mountain, Organist and Director of the Choir to St. Mark's, North Audley Street, W.—Mr. Horace Buttery to St. Paul's, Lorrimore Square, Walworth.—Mr. George John Over to the Congregational Church, New Barnet.—Mr. J. Felix Presuail to Britannia Row Congregational Church, Islington, N.—Mr. R. M. Rogers, Organist and Choirmaster to the Parish Church, Doncaster.—Mr. Arthur Sharpe, Organist and Choirmaster to St. Mary's Church, Kilburn, N.W.—Mr. R. S. Fisher to St. Andrew's, Cardiff.—Mr. M. D. A. Gee to St. Mary's, Cardiff.—Mr. F. J. Marchment to St. Andrew's, Islington.—Mr. James D. Wheeler, Organist and Choirmaster to the Church of Holy Trinity, Lyonsdown, New Barnet.

CHOIR APPOINTMENTS.—Mr. Charles E. Tinney, Choirmaster to All Saints', Blackheath.—Mr. John A. Murray (Alto) to St. Luke's Redcliffe Square.

OBITUARY.

On the 3rd ult., at Caswell Bay, Swansea, after a short and severe illness, FRANCES RIDLEY HAVERGAL, aged 42.

On the 6th ult., at 17, The Avenue, Bedford Park, Turnham Green, ISABELLE, wife of HOWARD PAUL, Esq., aged 46.

On the 14th ult., at 33, St. George's Square, Liverpool, in her 88th year, Mrs. PRISCILLA HIME, widow of EDWARD HIME.

On the 18th ult., W. PINNEY, Sen., of Exeter.

THE PSALTER AND CANTICLES

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DURING THE LAST MONTH.

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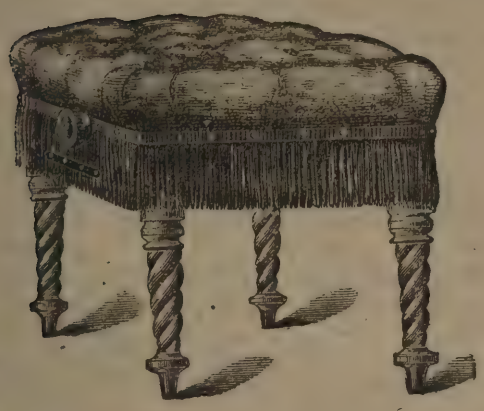

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No. 438

THE MUSICAL TIMES

Price 3d.

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THE MUSICAL TIMES
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AUGUST 1, 1879.

THE LONDON MUSICAL SEASON.

By Henry C. Lunn.

There is an old saying that when matters are at their worst they are certain to mend. As we see at present no signs of "mending" in the conduct of our two lyrical establishments, we may conclude, therefore, that operatic matters are not yet "at their worst." But those who, like ourselves, have watched year after year the manner in which these fashionable institutions of the country are managed, can scarcely credit the possibility of their ever exercising less influence upon art-progress, or ever appealing more feebly to persons whose musical desires soar beyond the pleasure of hearing a few pet vocalists "fully sustain their reputation," or of sitting in judgment upon those who have either not arrived at their prime, or passed too many years beyond it. We are perfectly aware that whenever operatic lessees are urged to produce anything worthy of the name of art-works, they are ready with the answer that such compositions would "not pay"; but may we ask whether, for example, the weak opera of an amateur Marquis—which was played twice during the last season at the Royal Italian Opera to thoroughly uninterested audiences—was selected on the supposition that it *would* pay? Surely good music might be tried with at least a thorough confidence that it cannot effect more disastrous results. It is true that at the same establishment some amends was made for this failure by the production of Massenet's "Roi de Lahore"; but at Her Majesty's Theatre not a single novelty has been given, although Boïto's "Mefistofele" and Gluck's "Armida" were promised in the prospectus of the season. It may be said that there is little "novelty" amongst the lyrical works of the present day worth presenting to a London audience; but, even acknowledging this, there are certainly operas by many of the greatest composers almost entirely unknown which would assuredly be as much welcomed in England as they are in other countries. The truth is that the inaction of operatic lessees is simply due to the supineness of the subscribers, who care not, provided they can "go to the Opera" and hear their favourite singers, what works are placed before them; and until, therefore, these establishments are supported by supplying the wants of the musical public, we can scarcely hope for any substantial reform.

The successful first appearances of the season at the Royal Italian Opera have undoubtedly been those of Mdlle. Turolla and M. Lassalle; and, although the first-named artist has yet to gain experience, there can be no question that she possesses both talent and intelligence of a high order. M. Lassalle has at once taken his position in this country as one of the best baritones on the stage; and his appearance next season will, we are certain, be anticipated with pleasure. With the exception of M. Gailhard, whose singing and acting as *Mephistopheles* in "Faust" and *Leporello* in "Don Giovanni" created a highly favourable impression, no permanent effect has been made by any of the new-comers; and we are left, as usual, to wonder why they ever appeared. Of course the absence of Madame Albani was a serious disappointment both to the subscribers and the public, but Madame Patti continues a powerful attraction, and Mdlle. Heilbron and Madame Cepeda have been cordially received throughout the season. Special praise too must be given to Mdlle. Valleria (previously identified with Her Majesty's Theatre), who has completely won the sympathies of the Royal Italian Opera audiences, her singing in every part she has attempted eliciting warm and well-deserved marks of approbation. Mdlle. Thalberg has retained, but scarcely advanced, her position in the company; and the tenors—Signori Nicolini and Gayarré and M. Capoul—and baritones—Signori Graziani and Cotogni and M. Maurel—so long associated with this establishment, have rendered valuable services during the season. Why Gounod's "Polyeucte" was *not* produced we are as much at a loss to know as why "Les Amants de Vérone" *was* produced; but Massenet's opera—Italianised as "Il Re di Lahore"—achieved a fair amount of success, due certainly as much to the excellent scenery and groupings as to the merit of the music. Signori Bevignani and Vianesi have proved themselves able Conductors, although, as we have often said, we should prefer that the artists should not be under two masters in one season; and both band and chorus have, on the whole, showed signs of improvement. Everybody must, we are certain, sincerely feel the loss of the lessee who for so many years most zealously and conscientiously ruled the destinies of this establishment; but we are bound to say that the duty has been bequeathed to trustworthy and efficient hands, the arrangements of the house, both before and behind the curtain, exhibiting every indication of judgment and good taste.

At Her Majesty's Theatre the return of Madame Christine Nilsson has materially strengthened the company, although, considering that Mesdames Gerster and Marie Roze, Mdlles. Minnie Hauck and Kellogg were also engaged, Mr. Mapleson was already rich in *prime donne* during the season. Mdlle. Vanzandt and M. Roudil may be mentioned as the only new-comers who have sustained the favourable impression produced upon their first appearance, M. Roudil, especially, having fully proved his right to a foremost rank in the profession, both as a singer and an actor. Mdlle. Tremelli has materially strengthened the position she gained last season by her excellent singing as the *Caprajo* in "Dinorah"; and the services of Madame Trebelli, Signori Campanini, Fancelli, Galassi, Foli, Del Puente, &c., have been as valuable as ever during the season. The production of Verdi's "Aïda"—upon which an enormous sum of money must have been spent—is the one promise in the prospectus of the season which has been redeemed. Gluck's "Armida," Boïto's "Mefistofele," and Wagner's "Rienzi" may probably reappear in next year's programme, to be again ignored without one word of explanation; but it can scarcely be expected that this course of action can be persevered in without serious detriment to the character of the establishment. The band, under the direction of Sir Michael Costa, has been excellent throughout the season; and the chorus has evidenced the effect of careful and skilful training.

The Crystal Palace Saturday Concerts still hold the place in public estimation which so many years ago they legitimately won; and although we cannot award the same praise to the vocal as to the instrumental portion of these entertainments, there are certainly signs of improvement. During the past season the Concerts have been highly interesting, and the rendering of the orchestral works, under the skilful direction of Mr. Manns, scarcely short of perfection. We must also make favourable mention of the Alexandra Palace Concerts, the attractions of which are amply sufficient to ensure large audiences. The band is much improved; and in the selections good music is now rather the rule than the exception.

Whatever strictures we may have felt it our duty from time to time to pass upon the Sacred Harmonic Society, there can be no question of the very great benefit it has conferred upon art by directing public attention to the grand sacred compositions at a period when there existed no institution especially devoted to the performance of these works in England. We are glad, therefore, to find that the reports of the demolition of the building so many years identified with this Society are unfounded, and that Exeter Hall—let us hope with some improved method of egress—will be reopened next season for the usual series of concerts.

The usual eight concerts have been given by the Philharmonic Society; but no positive novelty has been introduced during the season. Whether, with the powerful rivalry now existing around it, this Association—which it should be remembered was at one time the only high-class musical Institution in England—can continue its career by placing the standard compositions before its subscribers year after year, becomes a question worth serious pondering by the directors; but certainly Mr. Cusins has laboured hard this season to secure an efficient rendering of the works selected, and on the whole has been more successful than usual. Meanwhile the "New Philharmonic" concerts seem to have entered upon a new lease of life since the conductorship has been placed solely in the hands of Mr. Ganz; and we have little doubt that they will now obtain increased patronage. Little need be said of the Monday Popular Concerts, for the object which their promoters originally had in view has been steadily maintained, and each succeeding year has therefore more firmly established them as an institution of the country.

The "Bach Choir" appropriately commenced its season with a performance of the now familiar Mass in B minor; but at the second concert Bennett's "Woman of Samaria"—the great merits of which do not seem to have recommended it to any other London Society—besides several compositions almost new to an English audience were given, the rendering of all these works, under the able guidance of Mr. Otto Goldschmidt, affording ample evidence of the care bestowed upon their preparation. The concerts of Mr. Henry Leslie's Choir are annually looked forward to with much interest by all lovers of delicate part-singing; and if there really be any truth in the rumour that they are about to cease, the regret, we are convinced, will be sincere and widely spread. It should be recollected that Mr. Leslie was the first person who ever attempted to train a body of English singers to the perfection attained by some of the German choirs, and his influence has materially advanced chorus-singing in this country. We sincerely hope that we may have many more seasons of the concerts he has so successfully organised; but should Mr. Leslie retire from the scene of his labours, he retires with honours most worthily won, and may have the satisfaction of feeling that he has not only fairly established a fame, but that he has been of real service in the art to which he has earnestly devoted himself for so many years.

The success of the "Orchestral Festival Concerts," although perhaps scarcely satisfying the promoters in a pecuniary point of view, proved beyond doubt that there is a select public in this country ready to appreciate whatever is really good either in executive or creative art. But English people are slow to receive impressions; and it was not therefore until the later concerts that the attendance was at all satisfactory. Certainly for purely orchestral concerts the name of Wagner appeared too often in the programmes, but some of the grand compositions of Beethoven and others were also included; and the fine performance of these works, under the excellent conductorship of Herr Richter, amply compensated for some few defects observable in the selections. We are glad to find that these concerts will be resumed at St. James's Hall next season, when Beethoven's eight Symphonies are to be performed in regular order, and that an extra concert will be given at the Albert Hall for the performance of the same composer's Choral Symphony.

The selections of modern works at Madame Viard-Louis's Concerts have proved to us that "variety" is not always "charming"; for certainly amongst much music worthy of a hearing, we have had some compositions which we could willingly have spared. The performance of many of the standard orchestral works by the fine band, under Mr. Weist Hill, is always a powerful attraction at these concerts; and although we cannot conscientiously admit the *bénéficiaire's* claims to the rank of a great pianist, she is much to be commended for her earnestness of purpose and artistic feeling. An announcement is made that it is the intention of Madame Viard-Louis to resume her concerts in October; and as the rendering of the compositions of the great masters is so important a feature at these performances, it will be advisable when comparatively unknown works are introduced into the programmes that they should have a higher claim upon our attention than the mere fact of their novelty.

The intimation that Professor Ella feels compelled, in consequence of failing health, to resign the Directorship of the "Musical Union" is, we fear, equivalent to an announcement that the Union itself will cease to exist after the present season; for certainly it is solely through his individual exertions that it has prospered for so many years. It has always been an exclusive little *coterie;* and should the concerts be discontinued, the last remnant of the many aristocratic assemblies which helped to nurse music in its infancy in this country will have passed away; not, however, to the detriment of the progress of the art now that it is no longer in its leading-strings.

The Concerts of the Royal Albert Hall Choral Society, under the skilful conductorship of Mr. Barnby, have been amongst the legitimate attractions of the season; and, apart from the performances given by established suburban choirs—at the head of which must be placed those of the Borough of Hackney Choral Association, conducted by Mr. Ebenezer Prout—many new choral Societies have sprung into existence and already appealed to public criticism. The most important of these is the London Musical Society—of which His Royal Highness Prince Leopold is the President, and Mr. Barnby the Conductor. At the first private concert of this Association given at St. James's Hall, Goetz's 137th Psalm and other little-known works of much interest were performed, the rendering of all these compositions fully evidencing the excellent training of the choir. We must also mention the Hampstead Choral Society, under the direction of Mr. Willem Coenen, which, although only very recently formed, has given a public concert at the new Vestry Hall, Haverstock Hill, the programme including Schubert's "Song of Miriam" and Weber's "Jubilee Cantata."

Since our last *résumé* of the season the Carl Rosa Opera Company has again proved how very many music-lovers are attracted by the representation of lyrical works sung in the language of the country. If, as we believe, it is necessary to accustom the public to Operas in English before we can hope to establish English Opera, we have to thank Mr. Rosa most sincerely for the good work he has already done. We thoroughly believe that, so far from being a mere

speculative *impresario*, he is earnestly labouring to establish a National Opera, and that for the cause he has at heart he is willing to devote both time and money. All musicians, therefore, should lend him their best support; and we have little doubt, from the experience of last season, that when next he appeals to us our confidence in his good intentions will secure for him an increasing share of patronage and appreciation.

We have in some former remarks upon the London Musical Season alluded to the decline of "Benefit Concerts," and the increase of those especially organised for the performance of works both orchestral and choral. Gradually, however, we see the former of these again creeping in, but—as if in acknowledgment that concert-rooms are scarcely suited for their requirements—in the private residences of the aristocracy. Now there can be no possible reason why any individual should not lend his drawing-room for a concert, but it can scarcely be a question that the practice is deteriorating in its effect upon art. In a public concert-hall, however formidable may be the list of patrons, a musical performance can never assume the air of a friendly party; but in a dwelling-house the very feeling of the room in which the concert is given being "kindly lent for the occasion" induces a sensation of restraint upon the audience; and, as tickets cannot be sold at the doors, there is very great danger of private influences overruling public requirements. To help an artist forward is a legitimate exercise of the power of wealth and influence; but patronage *may* become tyranny in disguise.

The growth of Oratorios and other sacred works as a portion of the service in our churches has been remarkable during the past year, and it is evident that the custom has taken deep root in this country. The introduction of Bach's "St. Matthew Passion Music" by Dean Stanley into Westminster Abbey had no doubt a powerful effect in urging forward this reform, for when so eminent an authority not only countenances this innovation but preaches a sermon on the occasion eloquently advocating the principle, it may reasonably be imagined that such an example will be extensively followed. There are many works still left untouched eminently fitted to deepen the religious feeling of a mixed congregation, and we trust that persons interested in the cause will use their best efforts to bring some of these forward with the least possible delay.

When we find that in passing through our principal streets the titles of "sensational" songs and contents of periodicals, to which it is unnecessary further to allude, stare us in the face—that on our stages mere realistic dramas obtain the ascendancy, the most exciting scenes in one of which are where two women throw pails of water at each other, and the hero dies slowly of *delirium tremens*, with a bottle of brandy in his hand—it is not to be wondered at that the feeling should creep into our music, and that a composition performed at a concert during the season—not only applauded, but redemanded—should be a sepulchral "dance" in which is introduced an imitation of the rattling of the bones of skeletons. Whether the instrument expressly used for this purpose, which we understand is called the "Xylophone," will ever occupy a permanent place in our orchestras we cannot say; but, if so, we see no reason why many others constructed to emit equally repulsive noises should not be included. The truth is that "descriptive composers" and "higher developed" executants will, if we allow them, rapidly drive pure music from our concert-rooms; and it is the duty of all who feel the real mission of art to protect it from its enemies. Change is not always progress; and there is danger of mistaking decay for development. To the cool and trained judgment, however, of those who, whilst upholding the worth of those grand works which have placed music in its present high position, are fully prepared to admit that more modern ones may contain an equal amount of merit—though constructed upon other models—the subject may safely be confided; for, however either creative or executive musicians may obtain temporary notoriety by pushing their views almost to the verge of absurdity, the principles of the art have too deep a root in human nature to allow of their being ruthlessly destroyed, and our faith therefore remains as firm as ever in the future.

SOME ACCOUNT OF THE CLAVICHORD, WITH HISTORICAL NOTICES.

By Carl Engel.

(*Continued from page* 359.)

We arrive now at a specimen illustrating the construction of the earlier clavichords, marked as—

Clavichord No. 4.

Before describing this curious relic, it will be necessary to explain the German terms *gebunden* and *bundfrei* as they are applied to the clavichord. The German word *Bund* has many meanings. In music it signifies a fret, or division on the finger-board of a stringed instrument by which the intervals of the scale are fixed. About three centuries ago, not only the lute and similar instruments on which the strings are twanged, but also the various viols played with a bow were provided with frets. The *gebundene Klavier* has more than one tangent acting upon the same string, the different intervals being produced by the tangents touching the string at different places. The tangents represent the frets, inasmuch as they occupy the places beneath the strings where the frets would be if the clavichord had a neck with a finger-board.

A clavichord which has a string (or a pair of strings tuned in unison) for each tangent is called *bundfrei*. Of this kind are the three specimens which have been previously described. The reader will probably observe that the arrangement of the tangents and strings in these specimens is more simple, and seems to suggest itself more readily, than the arrangement which anteceded it. Most likely the question will occur to him: How did it happen that the more complicated contrivance was adopted before the other?

In endeavouring to answer this question, I must refer for a moment to the origin of the clavichord; and it appears to me all the more desirable to touch upon this subject, since it throws some light upon the early history of our stringed instruments provided with a keyboard, which, it must be admitted, is still rather involved in obscurity, notwithstanding the learned treatises which have been published on the pianoforte and its precursors.

The invention of the clavichord is attributed to the celebrated Italian musical reformer Guido of Arezzo, who lived in the beginning of the eleventh century. However this may be, a monochord with keys attached to it for the purpose of shortening the string at fixed distances, so as to produce a regular succession of tones on a single string, must have been known to him. The monochord, used during the Middle Ages, chiefly for acoustic purposes, was originally supplied with a movable bridge placed under the string. In the course of time, a key with a tangent was affixed to the monochord, by means of which the string could be sounded more conveniently than before. Subsequently, in order further to facilitate its use, the monochord was constructed with a number of keys having tangents. They served the purpose better

than the movable bridge, because they always touched the string precisely at the fixed places. However, in order to obtain two or more different tones sounding simultaneously, two or more strings were required; and thus the first attempt to produce a chord on the monochord, by employing several strings and assigning them to different keys, resulted in the construction of the clavichord.

The mediæval *Organistrum*, the precursor of the hurdygurdy, was constructed on precisely the same principle. If the reader is acquainted with the hurdygurdy he will understand at once the construction of the most primitive *gebundene Klavier;* the chief difference between the two instruments is that the strings of the hurdygurdy are sounded by the friction of a wheel, while those of the clavichord are sounded by the push or pressure of the tangent. An illustration of the *Organistrum*, given in the Essay on the History of Musical Instruments published with the Descriptive Catalogue of the Musical Instruments in the South Kensington Museum, exhibits a rather large kind of hurdygurdy, with three strings, and with eight keys, or handles somewhat resembling the keys of a carillon or of an organ-pedal. Those of the most primitive clavichord were probably of a similar shape.

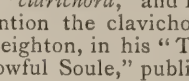
The name *manichord*, by which the clavichord was formerly sometimes designated in England, is probably a corruption of *monochord*, although its meaning is differently explained by some musicians. It admits of no doubt that the *monycordis* mentioned in some Scotch documents dating from the fifteenth and sixteenth centuries designates the clavichord. The reader may convince himself of this by referring to "Ancient Scottish Melodies, with an Introductory Enquiry, &c., by W. Dauney" (Edinburgh, 1838).

In the Musical Dictionary by Grassineau (London, 1740), which, though it is but an unsatisfactory compilation, is more comprehensive than other English books of this kind dating from the previous centuries, we are told under the heading *Manichord:* "Du Cange derives the word from *monochord*, from a supposition that the instrument had but one string; but he is much mistaken, it has fifty or more."

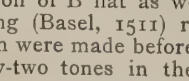
Turning to the word *clarichord*, to which Grassineau refers the reader, we are told that it is another name for the *manichord*.

No doubt *clarichord* is a corruption of *clavichord*, just as the terms *claricymball*, *harpsicon*, and *harpsical*, formerly used by ignorant or indifferent persons, are corruptions of *clavicymbalum* and *harpsichord*. This is evident from the description which Grassineau gives of the "*clarichord*," and from his omitting altogether to mention the clavichord by its proper name. Sir W. Leighton, in his "Teares of Lamentations of a Sorrowful Soule," published in the year 1613, calls it *claricoales*.

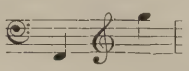
The compass of the earliest clavichords of which we possess some information embraced about twenty tones, which were arranged in a diatonic succession with the admission of B flat as well as B natural. Sebastian Virdung (Basel, 1511) remarks that the clavichords which were made before his time usually contained twenty-two tones in the following compass:—



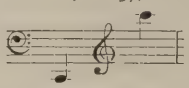
and that the number of its tones never exceeded thirty. The illustration of a clavichord given in his work represents the compass thus—



and exhibits a chromatic succession of intervals, except that the highest B flat is omitted. This is also the case with the illustration given by Ottomarus Luscinius (Strasburg, 1536), which Sir John Hawkins has reproduced in his "History of Music," vol. ii. About the year 1500 the chromatic tones were more generally adopted, and the compass was extended, according to Virdung, to about three octaves, thus—



A century later it embraced, according to Michael Prætorius (Wolfenbüttel, 1619), four octaves, thus—



and it took another century before the compass was further extended by the addition of a few keys. However occasionally a larger compass was adopted in the construction of the instrument than the prevailing one. Such exceptions appear to have occurred as early as in the beginning of the sixteenth century. At all events, the pianoforte-maker, Welker ("Neu eröffnetes Magazin musikalischer Tonwerkzeuge," Frankfurt, 1855, p. 106), notices an old clavichord, dated 1520, which has a compass of four octaves. This curious relic was sent to him for repair; and, according to his description, it has the trapezium shape of the old German dulcimer, and its sound-board is provided with an ornamented sound-hole. The date, he states, is inscribed round the sound-hole. Also the virginal was occasionally made in a trapezium shape; however, the usual shape of both the virginal and the clavichord was oblong square.

The construction of the first *bundfreie Klavier* is generally stated to date from the year 1725, and is ascribed to Daniel Tobias Faber, organist in Krailsheim, Würtemberg. In referring to J. G. Walther's "Musicalisches Lexicon" (Leipzig, 1732), which appears to be the original source from which this statement has been derived, we find that the April number of the *Coburger Zeitung* of the year 1725 contains a description of the clavichord in question, in which the instrument is said to have particular strings for each tangent, and to be provided with three registers for the purpose of producing three different qualities of sound, viz., an imitation of the lute, a bright carillon, and a soft carillon. No doubt this was a superior instrument of its kind; but indications are not wanting from which it would appear that already in the seventeenth century the clavichord was occasionally constructed *bundfrei* instead of *gebunden*.

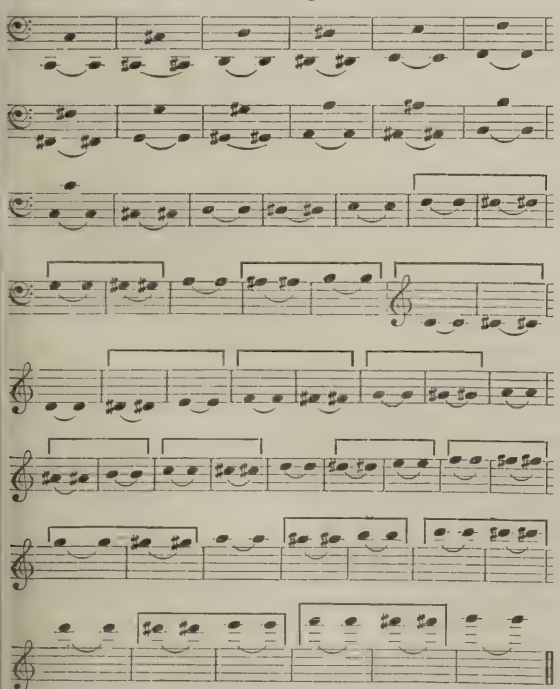
As regards the registers on Faber's instrument, more complicated contrivances for producing various qualities of sound on the clavichord are known which date from about the middle of the eighteenth century. For instance, the clavichords before mentioned, which Jakob Adlung commenced to construct in the year 1732, had a lute-stop, imitating the quality of sound peculiar to the lute, which was obtained by using extraordinarily broad tangents. One half of the top of the tangent was covered with soft leather; on the lute-stop being drawn, this portion of the tangent was placed under the strings. Furthermore, J. Adlung's clavichords contained a contrivance for shifting the keyboard, which enabled the performer to raise the pitch a semitone or a whole tone at pleasure. The object of this contrivance was to facilitate performances in combination with other instruments which had often a higher pitch than that of the clavichord. Franz Jakob Spath, in Ratisbon, sold, in the year 1751, to the Elector of Cologne, residing at Bonn, a clavichord which, it is recorded, had thirty

registers, including a piano-stop, a forte-stop, a pianissimo-stop, a lute-stop, a harp-stop, an echo-stop, a pantalon-stop, a flute-stop, &c. Most likely this instrument was a kind of *claviorganum*, or a combination of the clavichord with a spinet and a small organ.

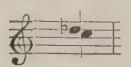
These explanations, which are perhaps longer than some readers care for, will enable musical antiquarians to form a correct judgment of my clavichord No. 4. The instrument was found in a village in the Harz mountains. Of its history nothing is known, except that it had stood unmolested during the last sixty years in the same place from which it was obtained. It evidently dates from the first half of the eighteenth century, probably from about the year 1720. True, its compass, embracing four and a half octaves, thus—

suggests a somewhat later date; but we have already seen that not unfrequently a larger compass than the usual one was adopted, just as is the case at the present day with our pianoforte; and the superior specimens have had a better chance of being carefully preserved than the common ones. However, this argument would stand for little were it not supported by some indisputable facts which will presently be stated.

The instrument measures five feet in length and eighteen inches in breadth. The case is of deal painted brown. Of course, it required to be restrung; the tooth of time had made so great havoc with the strings that only some rusty remnants of them were left. The following notation shows the arrangement of the strings—two in unison for the higher tones, and the addition of an octave string to the unisons of the lowest bass tones. The brackets indicate the tones which are *gebunden*:—



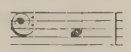
The strings are of thin brass wire; none of them are covered. Their original condition was ascertainable from the remnants left in the instrument. It might be supposed that the want of separate strings for the semitones marked in the notation with brackets would prove a great inconvenience. This is, however, actually so little the case that a player unacquainted with the peculiar construction of the instrument will probably not soon perceive the contrivance. True, if two keys producing a semitone, like—



are struck precisely together, only the higher tone of the two is heard; however, the action or mechanism of the clavichord is so simple and instantaneous that the slightest arpeggio from below upwards, thus—

suffices to render both tones distinctly audible, and to convey the impression of their sounding simultaneously.

The reader will observe from the above notation that the lowest octave is provided with separate strings for each tone. This contrivance has always been in use since the sixteenth century, when the compass was gradually extended in the bass below—



Its necessity is explained by Jakob Adlung in the following words, here translated from the German: "But, it may be asked, what is the reason that the lowest tones are always made bondfree (*bundfrei*) and not the highest tones? Would not this contrivance be even more suitable for the treble than for the bass, on account of the harmony, the embellishments of the melody, the *legato*, and various other modes of expression, which are but seldom required in the lowest bass? The answer is, This is very true, were it only possible thus to construct the mechanism. But it must be borne in mind that the greater the distance of the tangent from the bridge, the greater is also the portion of the string which is required for producing a semitone. Therefore, if the bass tones were bound (*gebunden*), the palmulæ would require to be placed widely separate from each other, and they would be in the highest and lowest octaves so much crooked as to be of little or no use. Even with the present arrangement it is impossible to avoid giving many of the palmulæ a very crooked shape in order to contrive the proper distances of the tangents under the strings."

It is rather amusing to notice the objections to the bondfree clavichord advanced by some of the conservative musicians when it was still a novelty. The innovation, they argued, was undesirable, because it would require a great number of strings; the tuning-pegs would stand so close together that the tuning-hammer could not be conveniently applied to them; this could only be remedied by increasing the dimensions of the case beyond the usual eighteen inches in breadth, whereby the instrument would become too clumsy and cumbersome; the advantage of obtaining at once two tones properly tuned, merely by tuning one, would no longer be insured; in short, endless troubles must be the result. These arguments will perhaps remind the reader of those recorded of some opponents to the introduction of the railway: the train was sure to run from its rails unless there were also rails over the top of the wheels; the proprietors of horses would be ruined; and the travellers would have little or nothing for their money, as they would be almost instantly at their journey's end.

In the beginning of the eighteenth century the Germans still constructed the clavichord occa-

sionally with three tangents for some of the strings, so that three different semitones were produced on the same string. Perhaps the instrument of which I purpose now to give some account had the tangents thus arranged; but this is not clearly stated by the German pianoforte-tuner who saw it in a small provincial town in Prussia, and who offered it to me for purchase. Unfortunately he could not immediately comply with my request to procure it; and when he visited the place again where he had seen it, he found that the people to whom it belonged had broken it up for firewood. Nevertheless, considering that this clavichord was somewhat different from those previously noticed, I am sure musical antiquaries will be glad to possess those details concerning it which the dilatory German tuner has transmitted to me.

In all probability the instrument was made about the year 1680. There was no inscription in the case discernible, but there may have been one. The soundboard was thickly covered with dust. It was devoid of strings. The case had the same dimensions as my specimen No. 4, viz.: Length, 5 feet; width, 18 inches; compass of tones, 4½ octaves. The lower keys (representing the C major scale) were of boxwood, and the upper ones were stained black. This circumstance alone would suffice to assign to the instrument a high age. It may be noticed that the virginal made by John Loosemore in the year 1655, before mentioned, has also keys of boxwood.

The shape of this clavichord appeared so odd to the tuner that he sent me a rough sketch of it, with the remark that the instrument had the appearance of the bench commonly used by the German butchers for chopping meat. The legs were dovetailed and glued to the case. The common chopping-board used by the Germans in making their sausages is somewhat narrower at the back than in front. Also the old dulcimer had this shape; hence its German name *hackbrett*, or *hackebret*, which means "chopping-board." The old Dutch designation for the dulcimer, which is *hakkeberd*, has the same double meaning.

No doubt, it would be in some instances very interesting to know the vicissitudes which an antiquated musical instrument still preserved has experienced; especially, as it may be surmised that the specimens which have escaped destruction have generally been in good hands. If there is no probability of Johann Sebastian Bach having touched the keys of my clavichord, there is certainly the possibility. I have not the slightest intimation that my lute, which dates from the time of Queen Elizabeth, has ever been played upon by Shakespeare or by Milton; still, the thought of the possibility that this may have been the case enhances to me the charm of its sweet and trembling sound. True, an antiquary intent upon ascertaining real facts ought not to be influenced by sentimental notions; he must rather be a matter-of-fact man. Still, a little flight of the imagination may heighten the interest he takes in his pursuit.

I purpose now to draw attention to the estimation in which the clavichord was held by our musical composers of the eighteenth century, since the information derived from their opinions is not only useful for ascertaining exactly its capabilities, but likewise for appreciating correctly the beautiful music which has been written for the clavichord.

As regards Handel's estimation of the instrument, we know from the "Autobiography of Mrs. Delany," edited by Lady Llanover, that Mr. Granville possessed a music-book given to him by Handel, entitled "Krieger (Johann) Organisten und Chori Musici Directore in Zittau, Anmuthige Clavier-Uebung, Nürnberg 1699," in which Mr. Granville, from conversation with Handel, has written the following memorandum: "The book is by one of the celebrated organ-players in Germany. Mr. Handel in his youth formed himself a good deal on his plan, and said that Krieger was one of the best writers of his time for the organ, and to form a good player, but the clavichord must be made use of by beginners instead of organ or harpsichord."

Handel's biographers relate that when he was a little boy he used to practise the clavichord in the garret of his father's house, and that he had the strings of his instrument interlaced with strips of cloth, to deaden the sound, so as to prevent his father detecting his pursuit; for the old gentleman objected to his son becoming a musician.

We find it also recorded that in the nunneries the sound of the clavichord used to be subdued by the same means, in order to enable the nuns to amuse themselves with secular music without their performance being heard through the wall. Most likely these statements owe their origin to a misunderstanding. The strips of cloth were only interlaced for the purpose of checking the undesirable vibrations of the strings, just as the dampers on the pianoforte serve. The sound of the clavichord is feeble enough to require no contrivance for diminishing its loudness. Indeed, its feebleness constitutes so characteristic a feature of the clavichord that the Italians used to call the instrument *sordina;* and the French, *sourdine.* The designation *dumb spinet*, given to it by some English writers of the eighteenth century, is certainly inappropriate, since the clavichord does not contain quills (*spinæ*) and therefore does not belong to the spinet family.

Considering Handel's favourable opinion of the clavichord, it may appear strange not to find among his instrumental compositions at least a few pieces for this instrument. He is said to have written music for the clavichord during his sojourn in Hanover, before he came to England; but these pieces were not printed in Germany. As in England the harpsichord was the popular instrument, he had no particular inducement to publish in this country anything for the clavichord; but he very likely made use of some of his former German clavichord pieces for the collection of his "Suites de Pièces pour le Clavecin," or "Lessons for the Harpsichord"; at any rate, the second book of this publication, which appeared in 1733—thirteen years after the issue of the first book—contains some pieces which seem to be earlier and less mature productions than those of the first book, and which may have been copied or rewritten by him from old manuscripts, as it was his wont to do also in vocal music whenever he thought it advisable.

In connection with these remarks I think it may interest the reader to have his attention drawn to a diminutive sort of clavichord, or rather a box containing the clavichord action, which is deposited in the Town Museum of Maidstone, and which is said to have belonged to Handel, "who used it in travelling, to strike chords on it when he was composing." It bears the date 1726, and was made in Bologna. Its dimensions are: Length, 2 feet 8 inches; width, 10 inches; depth, 2½ inches; compass, about 3 octaves. Perhaps some readers may have seen this little instrument in the Special Exhibition of Ancient Musical Instruments in the year 1872, when it was lent to the South Kensington Museum by the Rev. J. C. B. Riddell, of Harrietsham Rectory, Maidstone. If I were to give a list of all the musical instruments said to have belonged to Handel which have been brought under my notice, I should probably surprise the reader. Not only would it include organs, fiddles, and harpsichords,

but even various tuning-forks, and the very anvil of the famous "Harmonious Blacksmith," which was made before Handel was born. Indeed, no other list of this kind which I might compile would surpass it in comprehensiveness, unless it be a list of the harps and guitars said to have belonged to Queen Marie-Antoinette.

Nevertheless, considering the scarcity of the clavichord in England, the so-called Handel's clavichord may interest musicians.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VI.—MENDELSSOHN (*continued from page 362*).

Hindered last month by grave matters at the very confine of Italy, we now prepare to accompany Mendelssohn on his tour through Switzerland. Here all questions of art must be dropped. Occasionally our master will be found playing the organ in monasteries, and challenging the monks to give him extemporised themes for treatment. Once, moreover, he talks seriously to distant Devrient about the burning question of an opera. But these are exceptional instances. As a rule we simply enjoy the companionship of a young and ardent pedestrian, full of life and spirits, revelling in the fairest portion of God's world, disposed to be thankful for all good and to make the best of everything else. Nowhere do we find him so susceptible to the influence of natural beauty as here. He cannot use words strong enough to express all he feels, though he tries his utmost. Hear him as he addresses his parents from Chamouni: "I must write to you from time to time to thank you for my wondrously beautiful journey; and if I have done so before, I must do so again now, for more delightful days than those on my journey hither, and during my stay here, I never experienced. Fortunately you already know this valley, so there is no occasion for me to describe it to you; indeed, how could I possibly have done so? But this I may say, that nowhere has nature in all her glory met my eyes in such brightness as here, both when I saw it with you for the first time and now; and, as every one who sees it ought to thank God for having given him faculties to comprehend and appreciate such grandeur, so I must also thank you for having procured me such a pleasure." Again and again Mendelssohn returns to the idea of gratitude to the Supreme Being for so much beauty, and in one letter gives a very characteristic as well as, no doubt, perfectly true sketch of the manner in which certain compatriots of our own did *not* share his feelings: "When I see people rushing through Switzerland and declaring that they find nothing to admire there or anywhere else (except themselves); not the least affected or stirred, remaining cold and prosaic even in presence of the mountains, I feel a wish to give them a good drubbing. Here are two Englishmen and an English lady at this moment sitting beside me by the stove; they are more wooden than sticks. We have been travelling the same road for a couple of days, and I declare the people have never uttered a syllable except of abuse that there were no fireplaces either on the Grimsel or here; but that there are *mountains* here is a fact to which they never allude. Their whole journey is occupied in scolding their guide, who laughs at them; in quarrelling with the innkeepers, and in yawning in each other's faces. They think everything commonplace because they themselves are commonplace; therefore they are not happier in Switzerland than they would be in Bernau. Well, well; happiness is a relative term; another would thank God that he could see all this, and so I will be that other." Nothing conveys a better idea of Mendelssohn's intense feeling for natural beauty than this scornful impatience of inability to appreciate it. In the few words "I feel a wish to give them a drubbing," lies a whole world of meaning. Quotations similar to those just given might be multiplied, but only one other passage seems to demand transcription by its eloquence and intensity. Writing to Devrient with reference to Switzerland, Mendelssohn said, "One stands here facing the entire scale of nature; one takes in all the seasons at a glance, from the valley lying in the summer sun to the naked rock; and above, again, to the region of snow and ice with all the mists and storms of winter; and then again from the fields of ice one looks deep down into the green valley blooming with trees and herbs. Is there no possibility for you once to see Switzerland. What is parched Italy in comparison with this fresh life and sound healthfulness? One cannot possibly know what verdure means, what meadows, waters, springs, and rocks can be, unless one has been here. But what is the use of writing? Never have I felt so free, so on a par with nature as I have during these never-to-be-forgotten weeks; and I am determined, if ever I can again roam about during the summer, it shall be among these mountains." These passages place us thoroughly *en rapport* with the young traveller, and the state of mind they express should be noted in order that what follows may be understood.

Anybody in Mendelssohn's state of mental excitement is prepared to "rough it." The troubles of the way are as nothing, or only act as a foil to pleasure, wherefore our master did not shirk them. All alone, without guide or porter save now and then a chance wayfarer of the country, he trudged from place to place, making the best of difficulties, and seeing a bright side even to the darkest episode. On one occasion, between Vevay and Charney, it was needful to have a pilot over the Dent de Jaman, and, as every man was working in the fields, only a young girl could be found to undertake the task. The adventure exactly jumped with Mendelssohn's mood, and he made out of it, addressing his sisters, one of the prettiest of idylls. We see it all by help of the master's graphic words. He is writing when his guide appears, and says of her, "Here comes the girl with her steeple-hat. I can tell you that she is vastly pretty into the bargain, and her name is Pauline; she has just packed my things into her wicker-basket." Then the two light-hearted young people start, and one of them at least finds the journey "most delightful." He would like his sisters to have such a day. "But then" he observes "you must become two youths and be able to climb actively, and drink milk when the opportunity offers, and treat with contempt the intense heat, the many rocks in the way, the many holes in the path, aye, the many holes in your boots." As for Pauline she is charming—"One of the nicest girls I ever met, so pretty and healthy-looking, and naturally intelligent; she told me anecdotes about her village, and I in return told her about Italy; but I know who was the most amused." So they beguile the way, and as Mendelssohn listens to his companion's artless stories of village life his susceptible nature is moved. "By heavens!" he exclaims, "I felt a strong inclination to become a Vaudois peasant while I was listening to Pauline, when from above she pointed out to me the villages where they dance when the cherries are ripe, and others where they dance when the cows go to pasture and the dairy season begins." Presently we come upon an exquisite little picture. Pauline sees a cottage below, wherein resides a

cousin, and asks leave to run down and make a call. Mendelssohn not only gives consent, but like a gallant fellow goes with her. "Soon the two girls came out together and sat on a bench and chattered; on the Col de Jaman above I saw her relations busily mowing, and herding the cows. What cries and shouts ensued. Then those above began to play the bagpipes, on which they all laughed. I did not understand one syllable of their *patois*, except the beginning, which was 'Adieu, Pierrot.' All these sounds were taken up by a merry mad echo, that piped and laughed and shouted too." Does not the picture stand out clearly?—the little cottage in the green meadow, the two girls on the bench, the young traveller reclining on the grass with his bowl of milk; the distant figures on the mountain-side, and over all the calm beauty of Nature in her placid mood. A little further and Felix and Pauline must part, which they do in friendly fashion, the young gentleman owning to a shake of the hand, but discreetly refraining from telling his sisters a word about the hearty kiss which of course the gifted master and the pretty peasant exchanged. Then Mendelssohn goes on his way alone, or rather not alone, for the spirit of companionship is with him, and when he comes to a cherry-tree where the people are gathering the fruit, he lies down on the grass and eats the cherries they pick.

This is the true spirit in which to see a strange country, and Mendelssohn cultivated it with ardour. At Zweisimmen he sent his knapsack on to Interlachen by post, and encumbered only by a spare shirt, brush and comb, and sketch-book, started to walk after it. Here the Fates seemed to have resolved upon putting his invincible good-humour and light-heartedness to the test, by flooding the country with rain. "For the last few hours the water has been pouring straight down, as if the clouds above were being fairly squeezed out; the roads are as soft as feather-beds; only occasional shreds of the mountains are to be seen, and even these but rarely." Nor was this all. At Weissenberg he was driven to lodge in a house "where there were swarms of vermin quite as bad as in Italy, a creaking house-clock, striking hoarsely every hour, and a baby that screeched the whole night." But even the baby failed to put him out of temper. It only made him observant and philosophical. "I really could not help for a time noticing the child's cries, for it screamed in every possible key expressive of every possible emotion; first angry, then furious, then whining, and when it could screech no longer it grunted in a deep bass. Let no one tell me that we must wish to return to the days of our childhood, because children are so happy. I am convinced that such a little creature as this flies into a rage just as we do, and has also his sleepless nights, and his passions and so forth." Happy nature, that could draw comfort even from a youngster squalling through the hours of darkness. The bad weather followed Mendelssohn relentlessly, but he remained imperturbable. "To-day it has rained for three hours consecutively, and I was well soaked on the way here. The mountain-streams are superb in such weather, for they leap and rage furiously. I crossed one of these demons, the Kander, which seemed to have taken leave of its senses, leaping and blustering and foaming; the water looked quite brown, and scattered its yellow spray in all directions. A black peak of the mountains was here and there visible through the rain-laden clouds, which hung deeper into the valley than I ever before saw them. *Yet the day was most enjoyable.*" Still the weather became worse. Bridges were broken down; roads destroyed, and paths inundated, but our traveller pushed on, a deplorable figure amid the general desolation. "My condition when I arrived at Neuhaus was miserable enough; I looked as if I wore long black boots over my light-coloured trousers, my shoes and stockings, quite up to my knees, dark brown; then came the original white, then a soaked blue paletot; even my sketch-book that I had under my waistcoat was wet through." At last Mendelssohn reached Interlachen, only to be turned away from the inn, and obliged to return to Untersee. This really put him out. "Neither the dreadful storms, nor the various discomforts I had endured, annoyed me half so much as not being able to remain at Interlachen; consequently, for the first time since I left Vevay, I was out of humour for half an hour, and obliged to sing Beethoven's Adagio in A flat major three or four times over before I could recover my equanimity."

These Swiss experiences might be followed at almost any length, but enough has been observed for the purpose in view. Mendelssohn presents himself to us throughout as we have just seen him—full of passionate admiration for natural beauty, overflowing with spirits, and animated by a disposition the most frank and generous conceivable. The littlenesses we have noticed elsewhere are not now found. The mountains crushed all foibles out of him by revealing, as he himself remarks, his own insignificance, and of them he could say: "I do believe that as such are the thoughts of the Almighty. Those who do not yet know Him may here see Him, and the nature He created visibly displayed."

Music was not wholly forgotten during this exciting journey, though it does not seem to have much occupied the traveller's thoughts. At Untersee, what time the rain was pouring down, he asked for some music-paper, and, after being referred from the innkeeper to the pastor, from the pastor to the forest-ranger, and from the forest-ranger to that functionary's daughter, he obtained a couple of sheets on which to inscribe a song or two. The incident is only noteworthy because it tempted Mendelssohn to make a remark very creditable to his growing modesty and good sense: "I can unfortunately form no judgment of my new compositions; I cannot tell whether they are good or bad; and this arises from the circumstance that all the people to whom I have played anything for the last twelve months forthwith glibly declared it to be wonderfully beautiful, and that will never do. I really wish that some one would let me have a little rational blame once more or, what would be still more agreeable, a little *rational* praise, and then I should find it less indispensable to act the censor towards myself, and to be so distrustful of my own powers." On another occasion he astonished some monks by extemporising on the organ in their chapel, and thenceforward sought out the monasteries when weatherbound. It mattered little what kind of an instrument came under his fingers. Thus, at Wallenstadt, he writes: "I have this moment returned from the church, where I have been playing the organ for three hours, far into the twilight; an old man, a cripple, blew the bellows for me, and, except him, there was not a single soul in the church. The only stops I found available were a very weak croaking flute, and a quavering, deep pedal diapason, of sixteen feet. I contrived to extemporise with these materials, and at last subsided into a choral melody in E minor, without being able to remember what it was. I could not get rid of it, when, all at once, it occurred to me that it was a Litany, the music of which was in my head because the words were in my heart, so then I had a wide field, and plenty of scope for extemporising. At length the consumptive deep bass resounded alone in E minor, and then came, in its turn, the flute, high up in the treble

with the choral in the same key, and so the sounds of the organ gradually died away, and I was obliged to stop from the church being so dark. In the meantime there was a terrible hurricane of wind and rain outside." Again he writes, from Sargans, "There is always enough to be done, even in Sargans (a wretched hole) and on a day of deluge like this—for, happily, an organ is always to be found in this country; they are certainly small, and the lower octave both in the manual and the pedal imperfect or, as I call it, crippled, but still they are organs, and that is enough for me." Driven back upon these instruments by the fury of the weather, Mendelssohn began, with characteristic impetuosity, to strive after greater skill in playing them. "I have been playing all this morning, and really practised, for it is a shame that I cannot execute Sebastian Bach's principal works. I intend, if I can manage it, to practise for an hour every day in Munich, as, after a couple of hours' work to-day, I certainly made considerable progress with my feet. Ritz once told me that Schneider, in Dresden, played him the D major fugue in the 'Wohl-temperirte Clavier' on the organ, playing the bass on the pedals. This had hitherto appeared to me so marvellous that I could never properly comprehend it. It recurred to me this morning when I was playing the organ, so I instantly attempted it, and I at least see that it is far from being impossible, and that I shall accomplish it. I succeeded pretty well with the Thema, so I practised in the same way as many passages as I could remember of the D major Organ Fugue, the F major Toccata and the G minor Fugue. If I find a tolerable organ in Munich and not an imperfect one, I will certainly learn this method, and I look forward like a child to playing such pieces down on the pedals. The F major Toccata, with the modulation at the close, sounds as if the church were about to tumble down. What a giant that Precentor was!" Only once in the Swiss letters, omitting that addressed to Taubert, does Mendelssohn refer to music other than as it directly concerns himself, but that once he chooses for a characteristic onslaught upon Auber, whose "Parisienne" was attracting notice as a national air. The German composer seems to have had the lowest possible opinion of his French brother, for, assuredly, no words could be more contemptuous than the following: "Tell me, Fanny, do you know Auber's 'Parisienne.' I consider it the very worst thing he has ever produced, perhaps because the subject was really lofty, but for other reasons also. Auber alone could have been guilty of composing for a great nation in the most violent state of excitement, a cold, insignificant, commonplace and trivial piece. The refrain enrages me every time I think of it—it is like the singing of children to a toy drum, only more objectionable. The words also are worthless: little antitheses and points are out of place here. Then the emptiness of the music! a march for acrobats, and at the end a mere miserable imitation of the 'Marseillaise.' Such music is not what this epoch demands. Woe to us if it be indeed what suits this epoch—if a mere copy of the 'Marseillaise Hymn' be all that is required. What in the latter is full of fire, and spirit, and impetus, is, in the former, ostentatious, cold, calculated, and artificial. The 'Marseillaise' is as superior to the 'Parisienne' as everything produced by genuine enthusiasm must be to what is made for a purpose, even if it be with a view to promote enthusiasm. It will never reach the heart because it does not come from the heart. By the way, I never saw such a striking identity between a poet and a musician as between Auber and Clauren. Auber faithfully renders note for note what the other writes word for word—braggadocia, degrading sensuality, pedantry, epicurism, and parodies of foreign nationality. . . . Write to me your opinion of the 'Parisienne.' I sometimes sing it to myself for fun as I go along, it makes a man walk like a chorister in a procession." This is strong language; but we must remember that Mendelssohn never could sympathise with the French people (between whom and himself the barrier of German prejudice was not wanting), and therefore he failed to comprehend their music. But as to the "Parisienne," his criticisms have been justified by events. The "Marseillaise," prohibited under one Government, officially recognised under the next, lives and is a power, while Auber's work is dead and well nigh forgotten.

Here the Swiss letters come to an end for us, and we part from the energetic and happy-go-lucky wayfarer through rain and mud. In Mendelssohn's own words, "The shabby, dripping pedestrian bids you farewell; and a town gentleman, with visiting cards, fine linen, and a black coat, will write to you next time."

We soon find the town gentleman—cards, linen, coat, and all—at Munich, whither he had journeyed after crossing the Rhine, and now he is plunged deep into the business of his art. But the happiness and content of Switzerland are with him still. Work inspires him: "It is a delightful feeling to wake in the morning and to know that you are to score a grand allegro with all sorts of instruments." Upon everything he looks with beaming eyes: "I scarcely know any place where I feel so comfortable and domesticated as here. It is indeed very delightful to be surrounded by cheerful faces, and your own to be so likewise, and to know every man you meet in the streets." All this satisfaction is easy to understand. The German, after long wanderings, was among Germans again, and his soul revelled in the familiar sights and sounds. But his eyes were more than ever on the look-out for matter wherewith to satisfy a strong sense of humour. The droll side of things was instantly detected by Mendelssohn. Thus, of a coffee-house he says: "I know each face by heart, and find the same people every day in the same position; two playing chess, three looking on, five reading the newspapers, six eating their dinner, and I am the seventh." His little bedroom is on a level with the street, "so that if I unbar the shutters of my glass-door, any one passing along can put his head in at the window and say good morning. Next to me a Greek lodges who is learning the piano, and he is truly odious." He receives guests in this little room, and they play and sing, and no doubt make themselves odious to the Greek. One of them is described as "dulcet as ever, languishing in all the ecstasy of poetic frenzy and grey stockings"; another plays on the violin and makes a "pretty mess" of it, while, in the midst of joviality and noise, sundry formal persons "sit with grave faces." As was to be expected, Mendelssohn "plunged" a little in this boisterous society, but not to the neglect of graver matters. The business of a concert, at which were played his Symphony in C minor and Concerto in G minor, gave him plenty to do; nor are the letters from Munich wanting in the reflections and opinions which make the master's correspondence generally of so much value. At the concert in question, the King had sent him the theme of "Non più andrai" as a text for improvisation, and Mendelssohn says *à propos:* "My former opinion is now fully confirmed that it is an absurdity to extemporise in public. I have seldom felt so like a fool as when I took my place at the piano to present to the public the fruits of my inspiration, but the audience were quite contented and there was no end of their applause. They called me forward again and the

Queen said all that was courteous, but I was annoyed, for I was far from being satisfied with myself, and I am resolved never again to extemporise in public. It is both an abuse and an absurdity." With these words the Munich letters end, to be followed by a set from Paris, which demand and deserve a chapter to themselves.

(*To be continued.*)

THE PHILOSOPHY OF MUSIC.*

The word "philosophy" or "philosophic" has evidently an attraction of kinship in the mind of Dr. Pole. He uses it continually. He speaks of the "philosophic method" of employing logarithms in musical calculations; and of "philosophic scales," meaning, we presume, those arrangements in brass or ivory in certain boxes of "philosophical instruments." The old use of the word still exists in the term "natural philosophy" we use instead of natural science; but as a rule the present generation, rightly or wrongly, would look upon the word philosophy or philosophic in too ordinary an application as somewhat antiquated. Dr. Pole however defines very clearly what he means by "The Philosophy of Music," that is to say, a mode of inquiry into the principles of the art "claiming attention on intellectual rather than on utilitarian grounds." The greatest composers that ever lived, as he says, may have known nothing of acoustics or of fundamental philosophical principles, and that all they possessed or required was a practical knowledge of their art; but "the argument," Dr. Pole adds, "that would restrict a man's acquirements to those things he needs for earning his livelihood is worthy only of a barbarous age." Moreover, judging from the facts and examples he quotes, it is clear that Dr. Pole wishes us to understand that an inquiry into the first principles of music is not only an intellectual indulgence, but it has one practical if negative value in enabling us to prove that many of the current technical theories of musicians which they assume to be founded on some law of nature, some particular natural phenomenon or scrap of science, are mere hallucinations.

Dr. Pole's work is at least opportune. Since the publication of the theories of Helmholtz, their bearing on the scientific basis of music has been explained and re-explained until we have had a surfeit of the very names "upper partials" and "differentials," "roughnesses" and "smoothnesses." What English musical students have been waiting for is a practical and technical treatise incorporating the theories of Helmholtz, and logically extending the system of music of which he himself has given only a bare outline. The present work does not pretend to be a technical treatise, but it certainly does supply to some extent the want we have referred to. It is the first English book that, less from an acoustical than an artistic and technical point of view, endeavours to treat the theory of music "as illustrated by the late researches of Helmholtz."

It contains the substance of a course of lectures delivered at the Royal Institution in February and March, 1877; and is divided into three parts, the "Material of Music," the "Elementary Arrangements of the Material," and the "Structure of Music." These three divisions may be said to represent respectively the acoustical basis of music, the questions of intervals and scales, and melody, harmony, and counterpoint. The greater portion of the work is a well-selected compilation of scientific, historical, and technical facts. The Helmholtzian philosophy it comprises is principally taken from chapters xiv. and xix. of "Sensations of Tone."

Dr. Pole's own summary of his philosophy will to many readers be disappointing. It amounts very much to the old lament, that "all we know is, that we know nothing." Those amongst us who had imagined that the discoveries of Helmholtz would revolutionise the art of musical composition, or that we were about to have a new heaven and a new earth in the realm of sound, will be grieved to learn that what we are pleased to call the "natural scale," or the "modern diatonic scale," is the same diatonic scale established by the Greeks more than two thousand years ago, subjected to "*slight alterations*" for modern harmony purposes; that there is no "*natural necessity*" for any particular series of sounds we call a scale, and that artificial as the scale is and must be, it is the first element in any system of music, and music is impossible without it; that our modern diatonic chords come from the counterpoint of our ancestors, and that chromatic chords are derived by the same principle long since referred to, but in a much more general sense, by Dr. Hullah as that of "stratification." If we attempt to give our chords an independent existence, we find that just as in the horizontal scale we are limited in our search for anything like a fixed or natural basis or framework to the two or three relatively perfect consonances, and that beyond everything is vague and unsettled, so in the vertical harmony, when we pass the *triad*, although by the new theories we know why it is that one dissonant interval is rougher or smoother or a better or worse quality than another—if, for example, it be a question of choice between three minor sevenths, we as often as not take the worst of the three, and rarely or never do we take the best, except under another name (a high augmented sixth), and in a different tonal connection, and with a slightly different ratio. In our more important dissonant combinations, we take a minor seventh of medium quality, and not on account of its quality, but by reason of its position in the scale. In short, as Dr. Pole reminds us, "music is an art" dependent on no particular acoustical or physiological principle, but on a tissue of principles harmonic, melodic, rhythmical, esthetical, and structural; and, as he says, if harsh combinations opposed to the merely harmonic principle are occasionally tolerated, it is because "at the time they occur some other element of musical interest is offered prominently to the mind."

In summing up the evidence—physical, esthetical, and mechanical—Dr. Pole sometimes takes one point of view and sometimes another, with an impartiality which bestows on his work its chief value. He is careful to separate the collectors and classifiers in the sciences from philosophers, and draws a broad line between the technical theories of music and a general system or theory of harmony. There are certain classifiers in technical musical theory for whom he has a particular commiseration. He would call them "searchers for roots," and he cannot imagine why we should not take any combination the composer chooses to offer without endeavouring to account for it. We confess we do not see the wisdom of the observation, because all Dr. Pole's labour in interpreting for our behoof the discoveries of Helmholtz seems directed to that very end. If the "philosophic method" fails, we must fall back on merely musical methods of analysis. Unless we simply copy the combination the composer gives to us, we must dissect it in some way, or we cannot use it in a different context. If we are to employ it always in the same context we fall into the supposed

* "The Philosophy of Music," by William Pole, F.R.S., F.R.S.E., Mus. Doc. Oxon., &c. (Vol. xi. of "The English and Foreign Philosophical Library.") Trübner and Co., London, 1879.

error Dr. Pole elsewhere condemns of prescribing particular resolutions for particular combinations. He tells us, for example, there are nine resolutions of the chord of the dominant seventh. We have not verified the calculation; but supposing there are nineteen, they must all be on one or two principles we have to find out. The truth is, Dr. Pole reminds us of two principles of resolution, one of which is melodic and the other, strange to say, is a question of root—that is, of the "*Basses fondamentales*" of Rameau, to which he refers in analysing the chord of the dominant seventh, and in endeavouring from its structure or harmonic elements to eliminate some principle of resolution.

In chapter xvii. he acknowledges that harmony in its full modern sense is a very complicated affair, and as the variety of combinations differ exceedingly in character, their scientific analysis is of a very intricate nature. He attacks the difficulty in this way: he divides chords into separate intervals he calls "binary combinations." If the separate intervals are what musicians more or less unscientifically call "consonant," the chord is consonant; if any of the separate intervals are dissonant, the chord is dissonant.

With the intervals, the *fifth* and the *third*, he forms a *major triad*, which he admits has a "root," even using the word in a special acceptance as "generator" or "fundamental." It is in this latter sense he objects generally to the use of the word "root," because no other chord but the major triad can be derived by the process of harmonic generation adopted by Rameau, and extended by some of his immediate successors to the derivation of chords containing sounds beyond the sixth partial. He reminds us that Rameau does not attempt to assert that his chord of the dominant seventh is anything more than an *ouvrage de l'art* in some measure "indicated" by nature. Dr. Pole adds that "Helmholtz takes another view." For our parts we do not see that Helmholtz has contributed one shred to that particular question. He leaves it precisely as it was left by Rameau. When, as Dr. Pole says, Helmholtz "somewhat doubtfully" admits that the chord can be regarded as a "representative of a compound tone," he simply in other words repeats what Rameau had stated. Helmholtz makes the same partial and unwilling admission in favour of the *chord of the ninth;* and we must acknowledge if either is to be accepted as a representative of a compound tone, both being out of scale, there is no scientific reason why we should not proceed in the series as far as the *thirteenth;* and if that harmonic happens to be minor and out of gear, we can make it major or change the ratio according to our requirements, as we absolutely do in some theories still in vogue. When Dr. Pole and other philosophers chide the musician and the technical theorist for being the victims of subjective views and creatures of custom, we may ask, why do the philosophers insist upon calling the seventh partial a "seventh" at all? Why not a "sharp sixth"? as many French theorists call it, and as curiously enough the philosophers use it themselves when it becomes a question in the common notation of chords.

Dr. Pole complains that English theorists take the root of the major triad as the root also of the minor triad. Are we to infer that continental theorists do not? From an allusion to the nineteenth harmonic, we assume that Dr. Pole is mentally referring to the late Mr. Hewitt. No other theorist we know of employs the term "root" of a minor triad except as a nominal or technical expression, and to fix the position of the chord in the scale for the musician's purposes. In that sense not only continental theorists but Helmholtz and Dr. Pole himself use the same expression. As to the Rameau-Helmholtzian mystification in regard to the intrusion of E♭ in the "minor triad" of C or of C in the major triad of E♭, and the "great sixth" on the sub-dominant and so forth, it all ends in two or more roots; which, considering Dr. Pole's general objection to one, rather reminds us of the "two flutes."

By the system he has partially adopted, not only chords but intervals, or, as he chooses to call them, "binary compounds," have roots; the peculiarity of the major triad being that its characteristic intervals, the "fifth" and the "third," have a common and real root. Perhaps the most unphilosophical device in the whole technical theory of music is the system of numbering chords in the old and happily nearly extinct method called "figured bass" or "thorough-bass." If we number the first inversion of a major triad 3♭ 6♭ as the intervals indicate, instead of 3. 6., we see at once in another form the Rameau-Helmholtzian difficulty referred to. The new numbering shows that, taking the E♮ in the major triad of C♮ as a nominal root or bass, we modulate into E minor. The use of the word "inversion" in the sense musicians employ it ought to be discontinued. What are called the different inversions of chords should be the different "positions"; reserving the word "inversion" to denote a musical device altogether distinct.

The number of separate intervals, Dr. Pole says, is theoretically infinite, but, following Helmholtz, he adds, "it must be recollected we have a definite musical scale on which we agree to form our music." We are to understand that, if we combine intervals of different scales, our chords are formed of different tonalities. This principle he attributes to Rameau; but Rameau, we think, refers all "binary compounds" to their position in the triad of which they are components. For example, Dr. Pole instances the formation of a chord of the *diminished seventh* according to the principles of Rameau by joining together the diminished triads of the scales of C and E♭. Such a method could only hold water in equal temperament. If it is a question of ratio the two F. F. in the combination are incompatible. It is better perhaps to leave the triad out of the question, and take from each scale the characteristic interval, the *sharp fourth* or its inversion, the *flat fifth*, either of which by most continental harmonists is classified as a *tritone*.

When it comes to a question of resolution, Dr. Pole reduces the chord of the seventh on the dominant to its constituent elements—the fifth and the tritone; with also the resulting or intermediate intervals, the major and minor thirds and the minor seventh. We give preference to the first two because, when we resolve the tritone, we resolve all the rest of the intervals except the fifth. His two principles of resolution are the harmonic relationship, "in a general sense," as he is careful to add, and the mechanical or melodic principle of the least movement of the parts of the chord. "That," he tells us, "is really as far as philosophical first principles can go"; and it must be confessed the acknowledgment is rather humiliating. The philosophy of the subject is this, that "there is no physical reason whatever for the particular resolution of a chord." The physics or physiology of the question ends with the necessity for the resolution at all of dissonant intervals, the necessity arising from their irritating effect on the nerves. We are, however, in this dilemma, that as the new philosophy has proved there is only one consonant interval, the octave, all chords are more or less dissonant. It is a question of degree of dissonance; and in just intonation the intervals are very difficult to classify technically according to the new theories and with the "numeri-

cal values" Helmholtz has given as a measure of the relative dissonant effects of each. The very essence of the Helmholtzian philosophy, to our notion, is that pure consonance is vapid. Simple sounds, we are told, are impossible in music, from the fact that the intervals they give are so consonant or so smooth we cannot tell one from the other. Therein is the true "philosophical reason" for the prohibition of consecutive fifths and octaves, and, to a certain extent, fourths. Those intervals are relatively the most consonant; and in music, that is, in the motion of the chords or movement of the parts of the counterpoint, they are the least effective.

Dr. Pole, we think, spends more space than the subject is worth in totalling up the numerical values of intervals to find the sum of dissonance in a chord. Helmholtz only gives the numerical values as a further illustration of his Diagram 61. Most of us have gone into the same calculations and with the same object as Dr. Pole; but were all the elements of dissonance discovered and carefully taken into account, the result would be applicable only to certain conditions in regard to pitch, intensity, and quality, which, as Dr. Pole himself would be the first to acknowledge, cannot practically coexist for one instant in music. Moreover the calculations do not appear to be very reliable.

Mr. Ellis, the translator of Helmholtz, objects to the numerical value of the high augmented sixth, which, contrary to the calculations of Helmholtz, he finds more dissonant than the minor sixth when the two intervals are compared on a justly intoned instrument.

There is one rather remarkable omission in Dr. Pole's otherwise powerful condensation and focussing of the theories of Helmholtz. The omission may be accidental or by design. In tracing the history of the scale and the influences which have prompted the ear to fix on certain divisions or melodic steps, he gives Helmholtz the credit of discovering that those influences resided in the *nature of the sounds themselves*. Dr. Pole's readers might, from his explanations, infer that the physical origin of the scale is in the upper partials of the single sound; whereas, as we understand Helmholtz, he employs those intervals only to suggest the origin of the octave, and perhaps its first division by a fifth. When it is required to account for the *fourth* and the consequent tetrachordal framework of the scale, Dr. Pole seems to fall back on the *under-fifth*. Helmholtz tells us expressly there is no occasion to resort to that old method, as by another principle, by which we can also obtain the fifth, we get the fourth. That principle is not in the occurrence of certain upper partials in a single complex sound, but in the coincidence of the upper partials of two sounds. On that principle is founded the Helmholtzian law of "affinity of sounds," and the elimination of diatonic scales. Although in that law he might perhaps have found a new principle of resolution, Dr. Pole seems to us to pass it over and hurry on to his own diagram or "graphic representation" of the scale, where we return to old mathematical theories of harmonic relations and simple ratios.

When we finally arrive at purely musical questions, and, according to his own method, derive our chords from "binary compounds" in the scale or in allied scales, he is distressed at the notion of transforming a chord of the dominant seventh into a chord of the diminished seventh by the unphilosophic process of "sharpening the root"; as if, as he says, there were any "scientific connection" between an F and an F♯, or a B♭ and a B♮. But apart from the younger school of Helmholtzian transcendentalists he is encouraging, who would ignore "augmentations" and "diminutions," and even the scale itself, the "harmonic connections" are already settled in the structure of the scales from the materials of which Dr. Pole has agreed to form his chords. He uses and approves the *minor-major* mode. The mere conversion of the minor mode into the minor-major quietly effects the very chord transmutation he condemns. We cannot see that, so long as keys and modes are permitted to exist, any system of notation, however philosophic, can avoid the relativity understood in the expression F and F♯. The F♯ or *fe* is purely a *fixed Doh* symbol; but the modern notation admits of our calling *fe*, *me*, or *te*, as Dr. Pole would treat it.

We are only concerned here with technicalities as far as they illustrate the philosophy of music; and we know no point in which "philosophical first principles" seem more adrift than in the interval called an "augmented sixth"—so often represented by the very F♯ in question—and the chords which derive their name from that interval. Dr. Pole himself, in his method of classifying those chords, all on the root F♮ looking very like the subdominant of C♮, evidently gets into a technical dilemma in his "fourth form." He is, however, in good company; for there is something of the same kind of difficulty in an example he quotes from Helmholtz, where it is intended to show that those chords are remains of the ancient Dorian mode. For his immediate purpose Helmholtz takes the inversion of the modern scale of E♮ major to represent more or less the "mode of the third" in C♮. With the "leading note" and the "minor supertonic" of E♮ he gets a "high augmented sixth, F—D♯, which transposed to C♮ is D?—B♮. As Dr. Pole discovered in his "fourth form," a chord not in its normal position and containing that interval is not necessarily "a chord of the augmented sixth"; and the "philosophic inquiry" has often suggested itself to musicians—is there such a thing at all as a "chord of the augmented sixth"?

The philosophy of music, as explained by Dr. Pole, amounts to the acknowledgment that beyond the dissection of the crude and amorphous materials, science is comparatively impotent in art questions; just as philosophy itself fails when it attempts to analyse either the genius which shapes and puts the materials together, or the esthetical effects of the simplest melody or well-ordered succession of chords.

Such a frank admission does not absolve the student from listening, as Dr. Pole says, "with respect" to everything that a man like Helmholtz has to tell us from the scientific, esthetical, or practical side of music.

If, as Dr. Pole seems to deplore in his opening chapter, the greatest share of our attention is directed to the "performance of music," then indeed we need not trouble ourselves with its philosophy. If we wish to comprehend or to compose music, we must remember that much of the information we derive from musicians themselves is of little direct assistance, and, apart from its special object, worthless; whilst the information we obtain from a scientific work on music, if of less direct assistance to the artist, is in itself valuable knowledge. From all points of view, and from different sources, Dr. Pole has thoughtfully collected the facts and opinions bearing just on those parts of the whole subject treated by Helmholtz which are most interesting to the musical student. The "Philosophy of Music" will be read with eagerness by a large class of readers who might turn over with a certain impatience the laboriously reasoned pages of Helmholtz.

The Queen has been pleased to appoint the following gentlemen to serve on the Royal Commission on the Cathedral Establishments: The Archbishop

of Canterbury (Chairman), Viscount Cranbrook, the Bishop of Carlisle, Lord Coleridge, Sir Henry Mather Jackson, Bart., Q.C., M.P., Mr. J. Beresford Hope, M.P., and Mr. Dalrymple, M.P.; Secretary, Mr. Arthur B. Ellicott, Barrister. The dean and a canon of each cathedral institution will be attached to the Commission in turn. The appointment of this Commission is the result of a Bill introduced by the Bishop of Carlisle, to amend the Cathedral Statutes, which came before the House of Lords on May 16. By one of the clauses of that Bill it shall be lawful for the dean and chapter of any one of the cathedral churches founded by King Henry the Eighth to prepare the draft of a revised body of statutes suitable to the wants of the said cathedral or collegiate church. The draft approved by the visitor will be submitted to the Ecclesiastical Commissioners, and, if further approved by Her Majesty in Council, will be published in the *London Gazette* and become law from the date of publication. The statutes under the authority of this Act regulate the rights and duties of the dean, canons, and other statutable members of the foundation; the rights and duties of the bishop with respect to his cathedral church, and chapter, and the rights and duties of honorary canons. The tendency of the Cathedral Statutes Bill has attracted the attention of the lay clerks and others engaged in the musical services of our cathedrals. When the Bill came before the notice of the House of Lords, a memorial on the subject was presented to the Earl of Beaconsfield by eight members of the choir of the Cathedral Church of Carlisle. Their statement has been printed, and has been, as we presume, addressed to other members of the House of Peers. It recapitulates certain facts which during the last four years have frequently been laid before the public. The memorialists tell us that the Bill in question is one of various schemes of cathedral reform which of late years have been "initiated by or conceived in the strictest clerical interest." They complain that in this Bill and in similar schemes the lay element in connection with cathedral establishments is completely ignored; yet it is on that very element the arduous duty of sustaining the daily musical services depends. They show on comparing the relative positions of various members of the foundation as provided for by the founder, King Henry the Eighth, with their respective positions at the present day, that whereas the salaries of canons have increased thirty-six fold, that is, from £22 5s. per annum to £800 per annum, the salaries of the lay clerks have increased only fourteen-fold, or from £5 15s. 2d. per annum to £80 per annum. Moreover, the canons, with an increase of 3,600 per cent in salary, perform not quite one-third of the duty required by statute; whereas the duties of the lay clerks "remain exactly as prescribed by the founder 335 years ago." Whilst acknowledging the necessity for a revision of the statutes, the lay members seem to be of opinion that the position of the non-capitular to the capitular body requires more clearly defining; that the lay clerks should be restored to the position of which they have been deprived, and that their statutable salaries require augmenting "to a degree more commensurate with the duties devolving upon them and more in keeping with the intentions of the founder." They say also, "It is alleged in certain quarters that the deans and chapters of the old foundations have power, from time to time, to effect alterations in their statutes, and that being so it is but reasonable that those of the new should possess the same privilege. Upon this it may be remarked that the power of the former is of a very limited character. It only extends to the making of by-laws and to the regulating of matters of a minor kind, so that whatever alterations may be made by the deans and chapters in that respect, they cannot in any degree interfere with the positions of the lay clerks, who either separately or in conjunction with the minor canons or priest-vicars form corporations of their own, and are therefore wholly independent; but it is very important to observe that this Bill goes very much further—it, in fact, asks for power for the deans and chapters to interfere with the offices and rights of other members of the same foundation with themselves; a power, moreover, as it has been shown, the deans and chapters of the old foundations do not possess; so that were the Bill in question to obtain the sanction of the Legislature in its present form, the somewhat novel spectacle would be presented of having the lay members of nine of our cathedrals in an independent position, whilst those of the remaining thirteen would be completely at the mercy of the deans and chapters; and this is to be done, it may be further observed, for the purpose of assimilating the two systems." In the extracts we have made, we think we have fairly laid before our readers the gist of the Carlisle memorial, and we shall be glad to give publicity to opinions on the subject from qualified correspondents. We shall naturally discourage any observations likely to create bitterness of feeling between the lay and clerical elements in our cathedrals. We have nothing to do with the domestic arrangements or with the salaries of capitular or non-capitular members of cathedral corporations; but in the Royal Commission appointed to consider the revision of Cathedral Statutes we think we see an opening for a more uniform recognition of the importance of musical services in our cathedrals, which were formerly, and, we think, are still supposed to be, the fountain head of Church Music. We say advisedly "uniform recognition," because, to our notions, the principal point in the Bill introduced by the Bishop of Carlisle is that the dean and chapter of any one of the cathedral and collegiate churches founded by King Henry the Eighth shall prepare the draft of a revised body of statutes, &c.; and although the draft is submitted to the Ecclesiastical Commissioners and the Queen in Council, it may very well happen that in particular cathedrals the capitular body, if so inclined, may have the power to starve the music. This is again a question verging on the political and pertaining to the general subject of local liberties, and of that variety in unity which is confessedly one of the merits of the Anglican Church. But the members of the Royal Commission will perhaps be so far influenced by the Carlisle memorial as to take into consideration whether it be prudent to leave the musical services entirely at the mercy of particular capitular bodies. In these days, when endowments of all kinds are on their trial, it is not safe to fall back, as the memorialists do, upon the pious wishes of founders. The question will have to be ultimately settled on its own merits; and the real point which a Royal Commission has now the opportunity of deciding is, whether the musical services in cathedrals are worthy of national recognition and of so much pecuniary support as can be spared from the funds of particular ecclesiastical corporations. If the decision be in favour of the musical services, they can scarcely be abandoned to the private judgment or tastes of a dean, a bishop, or a chapter. There is a mean or average level in those subjects which rises and falls with prevailing opinion at different periods, and the question suggests itself at this moment, are the ordinary cathedral services at anything like the level of the educated public opinion of the day on musical matters? We refer to the question without pretending to answer it ourselves at once; and we will gladly rely for more

specific information upon the experience of some of our readers in cathedral towns. In giving us the information, they may suggest much that will be valuable to the official inquiry now inaugurated. The Commission will approach the subject irrespective of the special interests of the lay or clerical elements in cathedral corporations, and will consider only the desires of the community or that larger portion of it to whom the preservation of the Church as a State institution is an object, The different members of the Commission will have their own opinions as to how far the grandeur and solemnity of the cathedral musical service, the last and most innocent relic of the ancient pomp of the Church, will conduce to its defence against an attack that it would be idle to deny is imminent. Such a view of the case is perhaps the best guarantee to organist or chorister that his position and social status will be tenderly cared for by the newly appointed Royal Commission.

Mr. J. McCulloch, of San Francisco, has composed music to an Opera on the subject of the "Lady of the Lake," and, *à propos* to this achievement, tells the world, in an elaborate preface, what he thinks on musical matters generally. Mr. McCulloch is a bold man, and has the courage of his opinions, which, by the way, are as odd as his language. As far as we can make out, he is possessed by a deadly hatred of German music, which he calls "artificially compounded subtilties," and cherishes a no less uncompromising love for the music of Italy. But his hatred is funnier than his love, and we will parade a few examples of its expression. Here, however, we are embarrassed by very wealth of material, with such zest and perseverance does Mr. McCulloch hunt down his game. For a beginning, take a rather choice specimen: "Assemble together every vibratory concordance of Haydn, Mozart, Beethoven, Weber, Meyerbeer, and every other composer that ever lived, and there cannot be made up a score of combinations; yet, incredible as it may seem, in this poverty of variety not a single one of the aforesaid worthies has given practical evidence of being possessed of a thorough knowledge of the elementary combinations, few as they are." This is pretty well, but our exiled Scot goes much farther, and tells us that "the whole old fraternity of Bachs and Handels" were mere children compared to modern composers, while Beethoven "in the association of sound and sentiment" was quite a failure. Thus "Fidelio" missed its mark; and, says Mr. McCulloch, in a wonderful sentence, "To single out and amplify a meaningless harmonic fantasy, a kind of purgatorial classic, and try to pass it off as high-class opera is indicative of an overweening meekness too torturously modest." Beethoven, in point of fact, was a poor creature, and "none of his operatic compositions (how many are there?) are fit to stand comparison with Weber's," while "the power to sustain rhythymic (*sic*) and poetical sentiment and consistency was wofully wanting." He was not even aware, miserable man! of the "unscientific notation which disfigures many of his works," and, like Weber and Mendelssohn, could not tell the difference between "an auxiliary or leader and a diminished seventh." To add to his crimes, he "allowed much to come forth that is trumpery and silly, as, for instance, the Eroica Symphony," about which we are told: "Overlooking the many glaring inconsistencies, bad harmony, and much clap-trap make-up, the whole Eroica is disfigured by a mawkish and discreditable attempt to make a show of much mental analytical profundity when it does not legitimately exist." Other composers, usually called great, are treated in the same way, and Mr. McCulloch smashes our whole pantheon of heroes. Happily he leaves us something to worship, namely, Bellini and—himself, for has not Mr. McCulloch written his "Lady of the Lake" in Scotch style, and has not Scotland a "peculiarly characteristic national music, but little known at home and scarcely at all abroad, with rhythmic beauties and ingenious constructive technological fancies far in advance of any other nation?" Bellini we know, but not our McCulloch; and how much we long to make the acquaintance of such a man in this somewhat uniform and monotonous world there can be no need to say. Will not Mr. Carl Rosa act in the matter?

However much we may wonder at the necessity of one of the qualifications named, when we read in an advertisement for a lady clerk that she "must be tall and write a good hand," there can at least be no doubt as to what is required; but we confess that some of the announcements in the daily newspapers puzzle us. One, for example, tells us that vocalists and pianists are so much wanted to appear at certain public concerts that if applicants for this honour will only apply to the advertiser they will, provided they show ability, immediately receive a salary, and if they require more lessons, "no charge whatever will be made for the necessary tuition." Now as we know very many persons in the latter of these two positions, we should at once urge them to apply at so benevolent an institution, were we not convinced that something more than is mentioned must be expected; for, indeed, were it not so, the house would be literally besieged from morning till night. Curiosities in advertisements, too, reach us from the country, and we have now one before us from a "Theoretical and Practical Teacher of Music." We have often heard of teachers who devote themselves to "organising" choirs, but the one here mentioned "reorganises" them, and "properly trains them for the Diocesan Choral Association." Moreover, he announces that he will "quickly remedy *the imperfect enunciation, punctuation*, and *respiration* so generally complained of in choirs that have had their practisings superintended by *amateur choirmasters, schoolmasters, and youthful and inexperienced organists*." We have always considered that a competent master can scarcely be "practical" without being also "theoretical"; but we presume that the object of this one is to impress those who have not considered the matter at all. For his own sake, however, we hope that he does not confine himself entirely to "reteaching"; for if he wait for choirs to place themselves under him who are confessedly deficient in "enunciation, punctuation, and respiration," we fear that his time will not be very fully occupied.

As public attention has been recently so much drawn to the subject of musical education, it is but justice to mention the grand results which have been, in a short time, achieved by the College of Music of Cincinnati. We have before us a book containing the programmes of twelve Orchestral Symphony Concerts given in the great Music Hall of the City, by the Theodore Thomas Orchestra, the programmes of the same number of Chamber Concerts given by the College Quartett, and a list of some 130 compositions played upon the great organ by George E. Whiting (professor in the college), at the Wednesday and Saturday afternoon Organ Concerts, all of which performances have taken place between the months of October, 1878, and May, 1879, inclusive. The high character of the music in these programmes is a sufficient indication of the standard of the College, which now contains upwards of 500 students. The plan of education in the institution appears to be

thoroughly sound, teachers the most eminent in their several departments being engaged, and every facility being afforded to the pupils of attending the concerts of the orchestra, the rehearsals, and the Organ Concerts. An important portion of the instruction, too, is the "College Choir," where singers are carefully trained for chorus-singing; the course of study, however, also including general musical education. "We invite to this choir," says the musical director in his address, "only those who are in earnest, and who will meet our effort to teach with corresponding effort to learn, who will attend the appointed hours for study and the concerts. A private student in the college who loses a lesson is the chief sufferer; but the neglect of a member of the choir injures that symmetry which is made by the perfect balance of the parts." These words cannot be too much impressed upon all who desire to attain eminence in the art they have chosen.

Amongst the number of songs forwarded to us for review we scarcely remember one in which any indication was given what voice it was originally written for, or indeed whether it was intended for a female or a male vocalist. It might reasonably be imagined that the nature of the words would, in many cases, sufficiently show whether they were to be sung by a lady or a gentleman; but considering that we now hear singers of the gentler sex warbling the most impassioned serenades, it is evident that we are not to be in the slightest degree guided by the character of the composition. It is true that catalogues of vocal works often inform us of the compass of each song named; but this is a matter entirely of pitch, and leaves us as much as ever in the dark as to the quality of voice intended. If it be urged as a reason for this important omission that a song will sell more extensively when the voice it is composed for is not mentioned, why should we not have pieces published merely called "Instrumental Solos," on the supposition that they are equally available for a violin, flute, clarionet, or indeed any instrument which can produce the notes, and upon which the passages can be executed? Surely what is known as *timbre* must have something to do with the effect of an instrumental composition; and is this to be entirely ignored in one written for the voice? Would Beethoven's "Adelaide" or Mozart's "Qui sdegno" satisfy their composers if the former were transposed for a bass or the latter for a tenor; and, if not, must we not look upon it as a sign of decadence in vocal music that the same song is published in all sorts of keys to suit any amateur vocalist who may please to sing it? Surely a composer must know best what he means; and, even if his intentions should be disregarded, at least every musician would desire that they should be placed upon record.

It is usually considered that England is slow in recognising the musical works of foreign artists; but two instances have lately occurred which seem to prove that, even admitting the partial truth of this reproach, we are by no means singular in our tardiness. In Paris, it appears, attempts have recently been made to introduce some of the operatic works of Wagner, which have not by any means been received with warm tokens of encouragement; but a selection of his music performed on the composer's birthday was met by an organised opposition, and a disgraceful scene ensued, the noise of which rose far above the Wagnerian strains. It is probable that this hot-headed crusade against German importations may cool down in the course of time; but meanwhile those who wish to form a dispassionate judgment upon the music are prevented from hearing it, and art thus suffers from the prejudices of the few. The other case, although widely different in the result, is the fact of the first performance in Italy of Handel's Oratorio "Israel in Egypt." Considering the popularity of Handel, it seems almost incredible that the Maestro Mustafà, Director of the Società Musicale Romana, should be the first to introduce both "Israel in Egypt" and "The Messiah" into Rome, and that the local papers should now express the belief that the performance of the works of this master will "mark an epoch in the musical history of the country." Surely the grandeur of Handel's writings should have been known to the principal artists of musical Italy years ago; and we should have thought that the performance of some of his works might safely have been tried before now. As we have said, England can scarcely be considered so very conservative, when we find France driving Wagner out of the country and Italy only just becoming acquainted with Handel.

Our operatic managers have been surprisingly reluctant to see that the altered circumstances of the times render advisable a great change in their policy. This remark specially applies to Mr. Mapleson, because, since there must be yet awhile an aristocratic house, Mr. Gye has some excuse for persevering along the old lines. At length, however, there is reason to believe that Mr. Mapleson will establish a democratic opera, like that he is now "running" as a sequel to the ordinary season. Observation at home, and experience in America, have proved to the reluctant managerial mind what should be done, and shown how to do it. Hence we may look for radical changes at Her Majesty's Theatre next year, and it is not difficult to forecast them. We shall expect the emancipation of the house from the coddling system of subscription—at least, to an extent sufficient for freedom from the bondage of leading strings pulled by ticket offices. We shall expect, further, a sweeping change in the interior; and especially a large abolition of private boxes, which are rarely let, and have, as a rule, to be filled with "dead heads." And we anticipate a thorough reform in the absurd dress regulations which bar the doors against every gentleman who is not attired like a waiter. Let Mr. Mapleson do these things, throw open his theatre at moderate prices, provide a good *ensemble*, and show fair enterprise with regard to providing new attractions, and success, we are sure, will follow. No doubt, Mr. Gye would look down on his present rival from the height of a fashionable caterer, but Mr. Mapleson, with a house full of people and a satisfied treasurer, could endure the gaze.

HENRY SMART.

Sincerely do we regret that our expressions of hope in the ultimate recovery of this eminent musician have not been realised. The announcement in our last number that a Government pension of £100 a year had been conferred upon him we have reason to know afforded him the utmost gratification; and, although he did not live to enjoy the solid benefit of this national recognition of his talent, it must be a source of satisfaction to his surviving relatives that his unceasing labours in the cause of the art of which he was so bright an ornament were duly, if somewhat tardily, acknowledged. Peacefully, and surrounded by his sorrowing family, he passed away on the 6th ult., at his residence, King Henry's Road, in his sixty-seventh year, but, as his latest compositions attest, in the full ripeness of his musical powers. Henry Smart was born in a musical family, for his father was a well-known and highly accomplished violinist, and his uncle, Sir George Smart, not only held the post of organist to Her Majesty's Chapel Royal,

but was the acknowledged Conductor of his day. It was fortunate for the art that the young musician shook off the trammels of the law—the profession for which he was at first designed—before the study had unfitted him to develop the gifts with which nature had endowed him. In the profession of his choice he soon obtained eminence; for not only had he exceptional talent as an organist (his extemporaneous performance, especially, impressing most powerfully all who heard him), but his compositions evidenced the possession of an original creative faculty which at once placed him in the foremost rank of his art. His organ works are not only noble examples of musicianly skill, but are replete with a melodious beauty which ever ensures them a cordial welcome. As a composer of church music he obtained a world-wide reputation, his services and anthems having been long universally recognised as masterpieces. At the head of his important secular compositions must be placed the Cantata "The Bride of Dunkerron" (written for and produced at the Birmingham Festival of 1864), which achieved a success fully endorsed by subsequent representations; and there can be little doubt that it will retain its place as one of the most charming works of this fast increasing class by a modern composer. Amongst his other successful compositions must be mentioned the Oratorio "Jacob" and the two beautiful Cantatas, written for female voices, with pianoforte accompaniment, "King René's Daughter," and "The Fishermaidens"; the rendering of the latter of these at a concert by the students of the Royal Academy of Music affording the most unqualified pleasure to the composer, who was unanimously called forward at the conclusion of the performance to receive the warm congratulations of the audience. Mr. Smart had evidently a special talent for writing pieces exclusively for female voices; not only the two Cantatas already mentioned, but numberless Trios for ladies only, being amongst the very best of his smaller works. Within our limited space it would be impossible to enumerate one-half of the contributions to the art which this prolific composer has left us; but in proof that, even with failing bodily health, his mental powers were as keen as ever, we may mention his compositions in the "Organist's Quarterly Journal," every one of which would almost build up a fame as a writer for the instrument upon which he was so excellent a performer. A cheerful and genial companion, Mr. Smart was ever ready to acknowledge in others any portion of the talent of which he himself possessed so large a share; and his enjoyment of music of the highest class was intense. For three or four years he was organist at the Parish Church of Blackburn; afterwards at St. Giles's, Cripplegate; then at St. Luke's, Old Street; and finally at St. Pancras Church, Euston Road, a post which he held at the time of his decease. Although afflicted with blindness, he was always active; and attracted by the organ in the Leeds Town Hall (which he assisted in designing), he was often to be seen and heard there during the summer evenings. His loss, indeed, will be long and widely felt; for never was there a more earnest musician, never one who more heartily laboured to raise the standard of the art he professed and deeply loved; and, as a mark of the national appreciation of these facts, we sincerely hope that the pension granted to him will now be continued to his widow, a precedent for which was established on the decease of Dr. Wesley, of Gloucester. At the funeral, which took place on the 11th ult., a large number of the most eminent members of the profession attended to pay the last tribute to his memory; and the grief of those present who were personally acquainted with him will, we are certain, be largely shared by the many who, knowing him only by his works, cannot but feel that they have lost a dear and sympathetic friend.

CHESTER MUSICAL FESTIVAL.

(From Our Special Correspondent.)

It would be pardonable to take for granted that the Musical Festival held in Chester Cathedral on the 23rd and 24th ult. was absolutely "a new thing under the sun." But it would be decidedly an error, because there was once a time when the antique city on the Dee had a celebration of the kind septennially. Exactly fifty years have passed since the last of those gatherings took place, and any one who is fortunate enough to possess the *Harmonicon* may, by turning to the volume for 1829, read all about it. In some things it unquestionably puts the proceedings of 1879 to the blush, but in others not. There are, for example, greater reverence and propriety in the present than in the past. Then the Cathedral was given up to workmen for weeks, and desecrated by drinking and smoking, the service, moreover, being so arranged as to occupy the dinner-hour. We have changed all that, and for the better; but in other respects we cannot read the report of 1829 without envy. Imagine a festival with such singers as Madame Malibran, Miss Paton, Mrs. Knyvett, and Mr. Braham, supported by an orchestra one hundred strong (led alternately by Cramer and Mori), and a picked chorus of Lancashire and Yorkshire voices, numbering a hundred and thirty. In the orchestra were Lindley and Dragonetti, while we are told that the principal wind instruments were played "by the individuals who stand at the head of their several departments." Chester, as will be seen, did not try to emulate this state of things the other day; but in some respects there was a curious parallel between the two festivities. This passage, for example, written in 1829, might be reproduced now: "Of the selections we cannot speak in terms of unqualified praise. There was not a single thing in them on which we have to give an opinion for the first time." And this also: "The choral band was admirable. The steadiness and correct time of the trebles was quite delightful," Likewise this, in a modified form: "With reference to the books generally we never saw anything so incorrectly got up." As in instance take the following strange jumble of languages in the 1879 book: "*Sopranos primo et secondo*." Further, it might be said now, as fifty years ago: "The evening concerts were but mediocre. Nor do the selections tell much in favour of the taste of the Chester public;" and, yet further: "The instrumental band, as we have before hinted, was miserably deficient in all the stringed instruments," though it cannot be added, "We do not mean numerically deficient," for that is just the fault to be now complained of. But when pointing out all this, criticism should bear in mind that the task of reviving the Cathedral Festival at Chester was one of peculiar delicacy, needing to be set about and discharged with great caution. A large party, whose sympathies were essential to success, would never have tolerated mere performances, no matter on how pretentious a scale, in such a place; while the committee could not know how far the public would support them. Great allowance should therefore be made for the shortcomings of the recent gathering, and, though it will be my duty to point them out, no reproach is involved, as regards some, but only a warning.

It would appear that, for all the discretion of the Dean and his colleagues, a perfectly unanimous feeling did not prevail in city and county. I look vainly for the name of the Bishop of the diocese as a supporter of the Festival, and it is obvious that the clergy as a body held aloof, since, beyond those connected with the Cathedral, very few were announced as patrons. This is the more regrettable since it is hard to see in what the Festival, as actually conducted, could offend the most delicate susceptibilities. The "Services" were really services and no sham, going beyond even those at Worcester in earnestness of religious purpose; the singers, soloists excepted, were all drawn from cathedral choirs, and, as far as I know, the most ardent stickler for "reverence" has never yet seen irreverence in the employment of an orchestra. But it may be said that places in the Cathedral were openly sold, and that people who could not pay were excluded from their own church. This was so, of course; otherwise no Festival was possible; yet I am strongly of opinion that the proceedings should have included, as a matter of policy if not of principle, one free service, with full musical accessories, at an hour convenient for the working classes. At Worcester, last year, the free service was a most interesting feature; and there is reason to believe that, apart from good in other ways, it did much to bring popular opinion into harmony with the entire proceedings. But, although the Chester solemnity was not unanimously supported, the Dean and Chapter have very good reason to know that the mass of

the public was with them. At each service the nave, aisles, and transepts were full; and, in all likelihood, a considerable surplus of receipts over expenditure remains for advancing the good work of restoring the fine old edifice. Chester Cathedral, as all know, had fallen into a sad state of dilapidation when Dean Howson took the work of repair in hand, and such wonders have already been done that visitors who remember the neglected building can hardly believe that what they now see is the same structure. I heard, the other day, of an American who took umbrage at the change. Just landed in England and on the look-out for ruins, the soul within him was vexed and he exclaimed, "Well, now, why couldn't you have put up a new cathedral right away, and left us the old one?" But we do not all think with the Transatlantic visitor, rejoicing rather that Chester Cathedral will henceforth stand as a monument to the piety, liberality, and artistic taste of our age.

As will have been already inferred, the arrangements for the Festival were on a modest scale, and included no more than two grand Services, supplemented by a Miscellaneous Concert in the Music Hall on the 23rd, and a Ballad Concert in the Town Hall on the following day. The soloists engaged were Miss José Sherrington, Miss Jessie Jones, Madame Patey, Mr. Maas, and Signor Foli. The orchestra consisted, all told, of forty-four instruments, that is to say, the regular allowance of "wind" against twelve violins and thirteen other strings. Obviously a band should never be constituted thus, since the weakness of the violins is fatal to efficiency; while, to make matters worse, some of the players were not exactly perfect, and the entire machine worked as though out of gear. This was the great blot upon the Festival, and reduced to a low artistic level that which might have stood reasonably high. On another occasion, let us hope, the managers will recognise how far economy in connection with the orchestra is false economy, to be avoided as carefully as reckless expenditure. The chorus gave less cause for complaint. It comprised about 170 singers drawn from the cathedrals of Chester, Westminster Abbey, York, Durham, Ripon, Manchester, Worcester, Hereford, Bangor, and St. Asaph, St. George's Chapel, Windsor, and Leeds Parish Church. That the voices were of good quality will be taken for granted, as that they rendered the music with precision and taste. But I must point out that here also was felt a want of balance, the trebles—ninety strong, against about forty in each of the other parts—largely predominating. The excess was, no doubt, in the right place, and the boys sang so well that the prominence of their part gave no offence to the ear. All the same, however, it was a defect in the chorus, especially as the basses were comparatively very weak. At the new organ, which is imposing to the eye, whatever it may be to the ear, Dr. Roland Rogers, of Bangor Cathedral, presided, and the performances were conducted by Mr. J. C. Bridge, the Chester organist, who made his first appearance as the musical head of a festival with encouraging success. The arrangements within the Cathedral were a copy of those at Worcester in 1878; the band and chorus occupying a platform beneath the tower, just west of the screen, but not so raised as to interfere with the vista. In front of the platform were seats for the officiating and other clergy, the remaining space in nave and transepts being devoted to the congregation, for whom also raised tiers of seats were erected beneath the west window. It should further be mentioned that the commodious south transept, still used as a parish church, was set apart for the humbler class of festival lovers, who, though they could see little, heard all without impediment. Yes, another thing deserves note. The platforms were constructed and fitted in the builder's yard, so that they could be placed in the cathedral without noise and in very brief space of time. Even thus far did the Dean and Chapter take precautions to avoid offence. Coming to the order of service, it will be seen that the devotional exercises were considerably expanded from the model set at Worcester. After the Confession, Absolution, Lord's Prayer, and two special Psalms, came the First Lesson, Magnificat, Second Lesson, and Nunc dimittis; the Apostles' Creed and three Collects immediately preceding the Oratorio, at the close of which the General Thanksgiving and Blessing brought the proceedings to an end. It is clear from this that the intention was not merely to give the sanction of a religious exercise to a musical performance, but to secure a genuine service. At the same time, it may be necessary on future occasions to modify the plan, since not all great sacred works are as brief as Spohr's "Last Judgment" and Mendelssohn's "Lobgesang." Some alarm appears to have been felt lest the public should fail to discriminate between an entertainment and a religious function, in view of which the Dean issued an earnest appeal for reverential conduct. But as a matter of fact no danger existed. The behaviour of the large congregation on both days was that of church-goers in general, and lacked nothing of entire propriety. Why are the clerical authorities on these occasions so ready to assume that the laity have a mind to forget what is due to a sacred place as well as to their own self-respect?

Favoured by bright weather, the Festival began auspiciously on the afternoon of the 23rd ult. The Cathedral soon filled, and the scene was decidedly imposing as, to the strains of the organ, the long array of surpliced singers filed in to their appointed places. The band, by the way, was not surpliced, and the appearance of its members in the foreground of the platform seemed a little incongruous. Attwood's Coronation Anthem, "I was glad," opened the service, and was sung with great spirit and effect. Unfortunately its commencement suffered from a misunderstanding on the part of the organist, between whose instrument and the orchestra moreover some slight difference of pitch made itself unpleasantly felt. But this was forgotten in the interest called forth by Mr. Bridge's new setting for voices, organ, and orchestra of the Magnificat and Nunc dimittis. Mr. Bridge seems here to have intended a pleasing and popular "service" rather than one illustrative of his highest powers; and it is clear further that the accompaniments were not originally meant to be orchestral. Popular the music will certainly become, as earnest of which it was heard on this occasion with the satisfaction which readily understood works never fail to give when they have any merit at all. Spohr's "Last Judgment" formed the *pièce de résistance*, and no better could have been chosen, since it always borrows solemnity from its surroundings when heard in a cathedral, and never produces half such an effect elsewhere. I cannot praise the performance without reserve, because the orchestra often left much to wish for, and was now and then positively offensive. The vocal music, on the other hand, received a fair amount of justice, the choir singing invariably with spirit and correctness, sometimes, as in "Blest are the departed," with touching expression. Above all did the boys distinguish themselves—the fine quality of their voices, their prompt attack, just intonation, and oneness of delivery being points that connoisseurs could not weary in admiring.

Miss Jessie Jones seemed a little out of voice, but Miss Sherrington sang better than I ever remember to have heard her before, and brought out admirably the feeling of the music. Of Madame Patey, who had little to do, it is needless to say more than that she was in full possession of her great powers; while both Mr. Maas and Signor Foli discharged their respective tasks in a manner becoming their repute. Mr. Maas especially won golden opinions; his pure voice and refined style giving to his music all needful effect. The service ended with the "Hallelujah" from Beethoven's "Mount of Olives," in which the voices were again conspicuous for dash and vigour.

On the following day another imposing congregation assembled, every seat, as far as I could observe, being occupied, and splendid weather lending to the whole festivity a brightness and animation most enjoyable. The order of proceedings was exactly that of the previous day, the music alone being changed. This time the introductory work was the Overture to Handel's "Samson," of which not more than the minuet received anything like justice, and even that lacked finish. An anthem would, under the circumstances, have been far preferable and better suited to the occasion. Amend was made, however, before the First Lesson, when Madame Patey sang Gounod's "There is a green hill far away," accompanied by organ and orchestra. The effect of this could not be mistaken, and every one present must have felt it; with such earnestness did the singer deliver her beautiful and expressive theme.

Then, in due order, came the Magnificat and Nunc dimittis as set by Dr. Bridge of Westminster Abbey for the late Caxton celebration. More masterly church music than this recent years have not produced. It is a fine and truthful illustration of the text—at once expressive and scholarly, appealing to the judgment and moving the heart. To myself it was a revelation of unsuspected power, and it added one at least to the number of those who will welcome any further production from the same pen. Dr. Bridge himself conducted the performance, which was by no means wanting in spirit and effect. After "O rest in the Lord" had been sung by Madame Patey, the "Lobgesang" was commenced and given in its entirety—that is to say with the symphonic movements, which only a larger and better orchestra could have adequately rendered. Here, nevertheless, the forty-four instruments were heard at their best, the Allegretto being listened to with positive pleasure—the more because the opening movement suffered greatly from the weakness of the strings. All the choruses, even those most trying to boys' voices, were well given, and the unaccompanied verse of the choral, "Let all men praise the Lord," approached as near perfection as possible. Miss Sherrington, Miss Jones, and Mr. Maas, to whom the solos were confided, strengthened the good opinions they had earned on the previous day; the first named especially in "Praise thou the Lord," and the last in the trying recitative "We called through the darkness." Generally speaking, therefore, the "Lobgesang" was fairly rendered, and brought the musical service to an impressive close.

I do not purpose devoting time and space either to the Miscellaneous Concert or the Ballad Entertainment. Both were below the dignity and importance of festival work. The performances at one were by no means up to the mark, and the sooner all remembrance of them vanishes the better, albeit they mightily pleased the public. It is said that this experimental Festival will be followed in three years' time by another; and, if so, those who witness it will doubtless have to report many improvements, among them, let us hope, a better use of the evenings, a larger and more efficient orchestra, and the upshot of a wise resolve that nothing shall be left undone to secure adequate rehearsal.

ROYAL ITALIAN OPERA.

The Italian version of M. Massenet's Opera "Le Roi de Lahore," produced at the above establishment on the 28th of June, appeals so irresistibly to the eye that we find it somewhat difficult to gauge the amount of merit displayed by the composer at its true value. The splendour of the processions, the grace and elegance of the ballets, and the picturesque beauty of the scenes so distract the attention that the music too often becomes but a secondary consideration; and it was difficult at the fall of the curtain after each act to decide how much of the applause was elicited by the excellent writing in the finales and how much was due to the gorgeousness of the spectacle. That every opportunity is afforded for scenic effect may be gathered from the following slight sketch of the plot. The first act takes place in the Temple of *Indra*, at Lahore, when *Scindia*, the king's minister, informs the high priest that *Nair*, a young devotee, receives the visits of a lover. She is compelled by the priest and priestesses to summon her admirer, who proves to be *Alim*, the King. He, having power to release her from her vows, asks her to become his Queen, and they depart on an expedition against the Mussulmans. *Scindia*, also in love with *Nair*, vows vengeance against the King, who is defeated in battle, and dies of his wounds. In the third act *Alim* is in Paradise; but still mourning for *Nair*, is permitted by the Indian Deity, *Indra*, to return to earth as a slave, and live with *Nair* until her death, which will occur simultaneously with his own. *Scindia*, who has seized the throne of Lahore, appears in state, and amazed at seeing *Alim*, denounces him as an impostor and orders his arrest; but the priests protect him, considering his appearance as a sign from Heaven. *Nair* passes by as Queen, and *Alim* is in despair, thinking she has forgotten him. She, however, escapes from the hated *Scindia*, stabs herself, and the lovers, dying together, ascend to the heavenly abode of *Indra*. Considering the excessive length of this Opera, it is an unfortunate fact that the best music is in the first act, and that consequently expectations are raised which are afterwards by no means realised. Certainly the opening chorus and the whole of the ballet music in the Paradise of *Indra*, the finale to the fourth act, and many of the concerted pieces, prove that the composer has an individuality quite refreshing after the mixture of styles in the last operatic novelty at this house; but M. Massenet is at his best in the early scenes, much of the music of which is coloured with a delicacy which makes us regret that the modern declamatory school should have so influenced the composer in the later portions of his work. The orchestration, although in parts somewhat noisy, shows the hand of a consummate master throughout, the Wagnerian instrumentation however occasionally becoming so prominent as to afford undoubted proof that M. Massenet has not yet the courage to rely solely upon himself. The part of the heroine was played by Mdlle. Turolla with much earnestness, her singing in many parts eliciting the warmest applause; and the small character of *Kaled*, containing only one solo of importance, was adequately filled by Mdlle. Pasqua. Signor Gayarré sang in the part of *Alim*, as he always does sing, unequally; creating, however, much effect in the passages of mere declamation. M. Lassalle materially increased the reputation he has already made by his fine singing and acting in the somewhat ungracious part of *Scindia*. His magnificent rendering of the air in the fourth act, especially, thoroughly roused the audience to enthusiasm, the encore being too unanimous to be resisted. The minor characters of *Timoor* and *Indra* were played by Signori Silvestri and Capponi respectively, and the choruses were, on the whole, well sung. The Opera may be said to have achieved a deserved success; but unless the spectacular portion of the work prove a powerful attraction, we doubt whether it will be eagerly anticipated in the programme of next season.

There has been no other novelty at this establishment; but the reassumption of *Semiramide*, in Rossini's Opera, by Madame Patti should be mentioned, her success in this part last season being more than equalled this year. M. Ambroise Thomas's pretentious Opera "Hamlet," has also been revived—strangely enough, for only one night—with Mdlle. Heilbron as *Ophelia*, and Signor Cotogni as *Hamlet*, both artists giving the music with good dramatic effect, but without producing any special impression. The season terminated on the 26th ult. with Meyerbeer's "L'Etoile du Nord."

HER MAJESTY'S THEATRE.

The singularly barren season at this establishment concluded on the 12th ult.; but a series of representations at cheap prices—upon which we are almost inclined to think the lessee especially relies as the most profitable portion of his speculation—commenced immediately, with the usual orchestra, most of the principal vocalists, and Sir Michael Costa as Conductor for four nights during the week, M. Sainton occupying his place on the remaining nights. During the month Madame Gerster has appeared with much success as the heroine in "Dinorah," giving perhaps a somewhat unconventional rendering of the character, but singing charmingly throughout. M. Ambroise Thomas's Opera "Mignon," too, has been revived for Mdlle. Nilsson, a feature in the cast being the assumption of *Lotario, the Harper*, by M. Roudil; and we have also to chronicle the cordial welcome accorded to Madame Marie Roze, who reappeared, after her long absence in America, as *Pamina*, in "Il Flauto Magico," singing with a very decided increase of vocal power. During the series of cheap performances Wagner's "Lohengrin" has been given, Mdlle. Minnie Hauck achieving a marked success in the part of *Elsa*. We are glad to say that the short season devoted to the non-aristocratic portion of the public has been so well patronised as to encourage the hope that the Opera in this country will no longer be given up to the fashionable world.

PHILHARMONIC SOCIETY.

The eighth and last Concert of the season, on the 2nd ult., introduced no absolute novelty, but Professor Macfarren s Symphony in E minor, which was given on the

Ragged and torn and true.

FOUR-PART SONG.

Old Ballad (*cir.* 1500). Clara A. Macirone.

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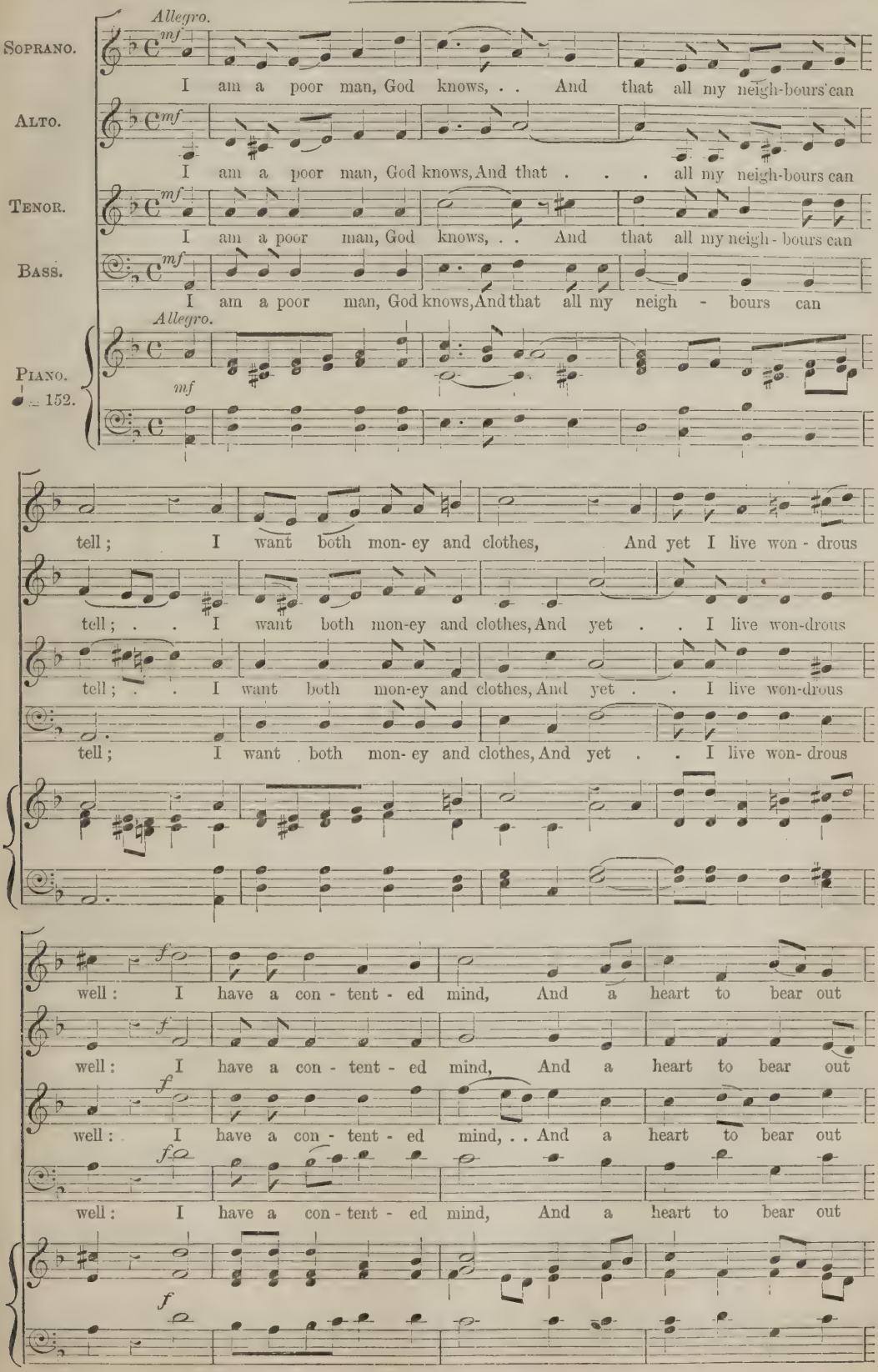
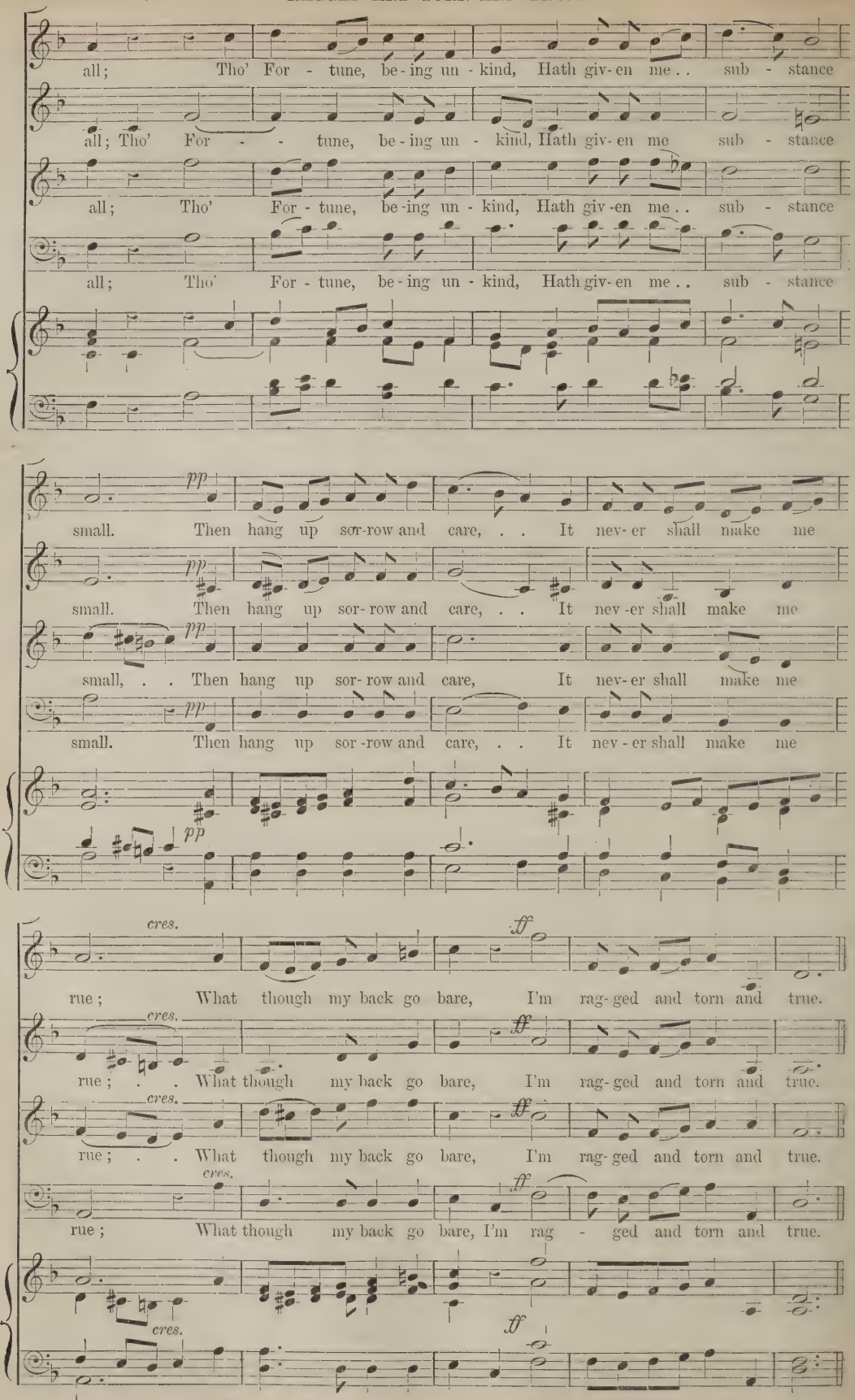
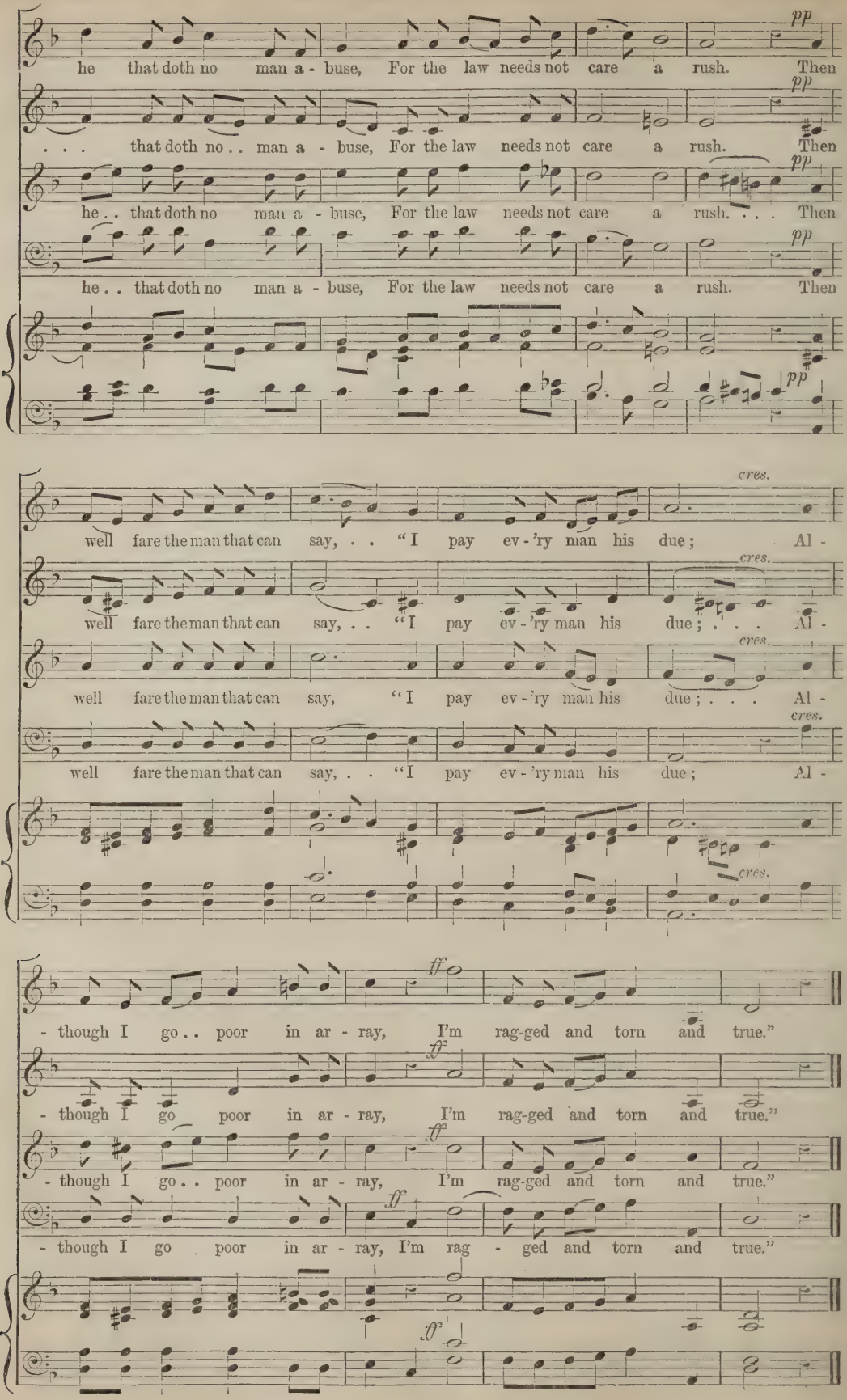

Allegro.
Soprano.
mf
I am a poor man, God knows, . . And that all my neigh-bours can
Alto.
I am a poor man, God knows, And that . . . all my neigh-bours can
Tenor.
I am a poor man, God knows, . . And that all my neigh - bours can
Bass.
I am a poor man, God knows, And that all my neigh - bours can
Allegro.
Piano.
mf
♩ = 152.
tell; I want both mon- ey and clothes, And yet I live won - drous
tell; . . I want both mon-ey and clothes, And yet . . I live won-drous
tell; . . I want both mon-ey and clothes, And yet . . I live won-drous
tell; I want both mon- ey and clothes, And yet . . I live won- drous
f
well: I have a con - tent - ed mind, And a heart to bear out
well: I have a con - tent - ed mind, And a heart to bear out
well: I have a con - tent - ed mind, . . And a heart to bear out
well: I have a con - tent - ed mind, And a heart to bear out
f


all; Tho' For - tune, be - ing un - kind, Hath giv - en me . . sub - stance
all; Tho' For - - tune, be - ing un - kind, Hath giv - en me sub - stance
all; Tho' For - tune, be - ing un - kind, Hath giv - en me . . sub - stance
all; Tho' For - tune, be - ing un - kind, Hath giv - en me . . sub - stance
pp
small. Then hang up sor - row and care, . . It nev - er shall make me
small. Then hang up sor - row and care, . . It nev - er shall make me
small, . . Then hang up sor - row and care, It nev - er shall make me
small. Then hang up sor - row and care, . . It nev - er shall make me
cres.
ff
rue; What though my back go bare, I'm rag - ged and torn and true.
rue; . . What though my back go bare, I'm rag - ged and torn and true.
rue; . . What though my back go bare, I'm rag - ged and torn and true.
rue; What though my back go bare, I'm rag - ged and torn and true.

'Tis good to be honest and just, ... Tho' a man be nev - er so poor; False
'Tis good to be honest and just, Tho' a man . . . . be nev - er so poor; . . False
'Tis good to be honest and just, ... Tho' a man be never so poor; . . False
'Tis good to be honest and just, Tho' a man, tho' a man be never so poor; False
deal-ers are still in mis - trust, ... They're a- fraid of the of - fic - er's door. Their
deal-ers are still in mis-trust, They're a - fraid . . . . of the of - fic -er's door. Their
deal - ers are still in mis-trust, They're a - fraid . . . . of the of - fic -er's door. Their
deal - ers are still in mis-trust, They're a - fraid . . . . of the of - fic -er's door. Their
conscience doth them ac - cuse, And they quake at the noise of a bush, While
conscience doth them ac - cuse, And they quake at the noise of a bush, While he . .
conscience doth them ac - cuse, . . And they quake at the noise of a bush, While
conscience doth them ac - cuse, And they quake at the noise of a bush, While


pp
he that doth no man a - buse, For the law needs not care a rush. Then
. . . that doth no . . man a - buse, For the law needs not care a rush. Then
he . . that doth no man a - buse, For the law needs not care a rush. . . . Then
he . . that doth no man a - buse, For the law needs not care a rush. Then
cres.
well fare the man that can say, . . "I pay ev - 'ry man his due; Al -
well fare the man that can say, . . "I pay ev - 'ry man his due; . . . Al -
well fare the man that can say, "I pay ev - 'ry man his due; . . . Al -
well fare the man that can say, . . "I pay ev - 'ry man his due; Al -
ff
- though I go . . poor in ar - ray, I'm rag-ged and torn and true."
- though I go poor in ar - ray, I'm rag-ged and torn and true."
- though I go . . poor in ar - ray, I'm rag-ged and torn and true."
- though I go poor in ar - ray, I'm rag - ged and torn and true."

occasion, was new to most of the audience, having been played only once at a concert of the "British Orchestral Society," under the direction of Mr. Mount. The first and last movements of this work are excellent examples of scholarly writing, the treatment of the subjects evidencing throughout the hand of a master; but the Gavotte and Musette—which stand in place of the usual Minuet and Trio—fairly took the audience by surprise, not only by the quaint and melodious character of the themes, but by the exquisite orchestral colouring, which, although thoroughly suggestive of the time in which these dances flourished, was positively refreshing, even to those who came prepared to listen to "modern effects." At the end of the Symphony the composer was called into the orchestra, and received an ovation which must have convinced him how legitimately and decisively he had won his success. The other orchestral works were Beethoven's "Pastoral Symphony," and Weber's "Jubilee" Overture, both of which were finely played. M. Saint-Saëns's performance of his own pianoforte Concerto in G minor was remarkable for digital dexterity and perfect command of the passages; but we cannot say that we were much impressed with the music. He also performed Bach's Prelude and Fugue in A minor on the organ, eliciting warm and well-deserved applause. Madame Hohenschild and Mr. W. H. Cummings were the vocalists; the former giving a somewhat feeble rendering of Mozart's Aria "Deh per questo," and the latter singing with much effect the Barcarole "Nymphes attentives," from Gounod's "Polyeucte." Mr. Cusins, who has conducted these concerts for thirteen seasons, was warmly applauded on retiring from the orchestra.

ROYAL ACADEMY OF MUSIC.

THE Annual Concert of the students of this institution, under the conductorship of Mr. Walter Macfarren, was given at St. James's Hall, on the 22nd ult., before an audience filling every portion of the room. In consequence of the distribution of prizes by Her Royal Highness the Duchess of Edinburgh, the programme was somewhat shorter than usual; but enough talent was shown, both in the creative and executive department, to justify us in bestowing the highest praise upon the system of training in the Academy. Mr. W. G. Wood's Symphony in E flat, if we may judge from the first movement, which was the only one given, is a highly meritorious work, both the themes and their treatment evidencing much musical feeling as well as a clearness of thought highly commendable in so young a pupil. An Andante and Gavotte for orchestra, by Miss Cécile Hartog, may also be most favourably noticed (especially the latter movement); and Mr. Ernest Ford's Creed, from a Communion Service, showed that the composer had studied the best models of church music. The pianoforte-playing—represented by Miss Maud Willett in the Andante and Finale from Mendelssohn's Concerto in G minor, and Mr. F. W. W. Bampfylde in two movements from Schumann's Concerto in A minor—displayed not only the effect of sound teaching, but much talent in the players. A violin solo by Master J. Payne elicited hearty and well-deserved applause, both the tone and execution of the juvenile performer giving every promise of future excellence. The solo vocalists were Miss Ada Patterson, Mrs. Mudie-Bolingbroke, Mr. Davies, and Mr. Arthur F. Jarratt (the latter of whom sang with much effect a graceful song by his fellow-student, Mr. Myles B. Foster), and several other pupils joined in some concerted pieces. At the conclusion of the concert Professor Macfarren, in an eloquent address, spoke of the continued prosperity of the institution—upwards of 400 pupils now actually studying in the Academy—and after thanking the Duchess of Edinburgh for attending on the occasion, the prizes were distributed as follows:—

The Lucas silver medal (for a composition of a Scena for voice and orchestra), Arthur G. Thomas; the Parepa-Rosa gold medal (singing), J. Hervet d'Egville; the Sterndale-Bennett, first prize, purse of ten guineas (pianoforte), Margaret Gyde; second prize (purse of five guineas), Alice Heathcote; the Llewellyn Thomas gold medal (for declamatory English singing), Marian M'Kenzie; the Evill prize (for ditto), Arthur F. Jarratt; the Heathcote Long prize, purse of ten guineas (pianoforte), F. W. W. Bampfylde; the Read prizes, purses of £25 and £10 (for composition of a quartett for piano and bowed instruments), first prize to Tobias A. Matthay, second to Henry R. Rose. Certificates of Merit: A. E. Bolingbroke, A. Patterson, C. Samuell, E. Goldsbro, D. Shapley, O. L. Prescott, A. F. Jarratt, and R. George. Silver Medals: S. Ambler, I. Ware, A. Hazard, E. Gregory, M. Gyde, W. H. Brereton, J. L. Hutchinson, J. Grantley, S. Tower, E. Flavell, P. Stranders, J. Payne, A. Harper, M. B. Foster, and W. G. Wood. A very large number of bronze medals were also given.

LONDON MUSICAL SOCIETY.

THE first Concert of this newly formed Society—given in St. James's Hall on the 27th of June—sufficiently attested the fact that amateurs are willing to band themselves into choral bodies, under the direction of an experienced Conductor, not with the desire of competing with those associations which have done so much good in presenting the standard works to an English audience, but with the avowed purpose of introducing comparatively unknown compositions of merit which the large number of paying concert-goers termed the "general public," are somewhat slow to appreciate. That this was a "private concert," however, must have astonished those who, on entering the hall, found almost every seat occupied; and, although it may be said that some few were attracted by feelings of friendship with the artists engaged in the performance, the demeanour of the entire audience throughout the concert was such as to show that the music, unfamiliar as it was, created a profound impression upon every listener. Handel's sixth Chandos Anthem, which was the first piece in the programme, was finely sung, the difficulties being surmounted most creditably, considering how short a time the choir has been in existence. Every point was attacked with decision, the experienced conducting of Mr. Barnby materially helping the weak and strengthening the strong in the general rendering of the work. The orchestra too was everything that could be desired, the excellent additional accompaniments of Mr. E. Silas, which were used on the occasion, never asserting themselves with undue prominence. Hermann Goetz's setting of the 137th Psalm, "By the Waters of Babylon," given for the first time in this country, is not only the noblest and most perfect work of this composer with which we are acquainted, but one of those delicately coloured and sympathetic creations the sacred and reverential feeling in which cannot but deepen the effect of the scriptural text even to the most impassive hearer. The dramatic power too, evidenced as much in the tearful words of sorrow as in the stirring cries for revenge, convince us that the composer, had he lived, would have earned for himself a high name in the lyrical drama. The work produced an almost electrical effect upon the audience; and now that its excessive beauties have been so successfully revealed, there can be little doubt that it will at once take its place amongst the greatest compositions in sacred art. The solos in Handel's Anthem, although most efficiently rendered by Miss H. C. Weber, the Viscountess Downe, Mr. T. Marzials, and Mr. Charles Wade, scarcely invite criticism; but in Goetz's Psalm the singing of Miss Carina Clelland (who is but too little known in the metropolis) was of a high order of excellence, and elicited warm and well-deserved applause. The second part of the concert was devoted to an orchestral arrangement, by H. Esser, of Bach's Toccata in F, and Dr. F. Hiller's well-written and effective "Song of Victory"; in the last-named work Miss Clelland again proving herself a genuine artist by her intelligent rendering of the solos. Mr. Barnby conducted throughout with much care and judgment, his efforts being ably seconded by all the members of the orchestra as well as the choir. So excellent an inauguration concert encourages us to hope that this Society—which is presided over by H.R.H. Prince Leopold—will achieve great results in the future; for not only do we find on the list of the committee names of the highest influence, but the performing members are evidently earnest workers in the good cause they have undertaken; and with so perfect an organisation a decisive and permanent success may be ensured.

THE SNOXELL COLLECTION AND HANDELIAN RELICS.

Messrs. Puttick and Simpson have recently sold a remarkable collection of curiosities under the above title. At the first day's sale (June 9) they disposed of the miniatures and enamels, more than 200 lots, including a few portraits of deceased musicians. On the second day about 200 lots of paintings and medallions, bronzes, china, &c., were sold. Many of these were interesting to musical amateurs, notably an oil-painting by Wollfgang representing George Frederic Handel; although the resemblance to other portraits of Handel was not striking, the picture was engraved almost immediately after it was painted, and it was therefore interesting to compare the somewhat scarce engraving with its original. On the third day of the sale nearly 200 lots of "mechanical automata, musical instruments, Handelian relics, clocks and watches, ormolu ornaments, &c.," were brought under the auctioneer's hammer. A more extraordinary collection of articles it would be difficult to find—automaton rope-dancers, musicians, life-size performing organists, piping bullfinches, a phœnix pecking her breast and feeding her young with blood, dancing bears, magicians, flying birds, drummer-boys, performing elephants, and "*The original anvil and hammer of the Harmonious Blacksmith from which Handel composed his celebrated air.*" It was somewhat depressing to find this worn-out piece of imposture and monument of enthusiastic ignorance and credulity, still in existence, and it was wonderful to note that it sold for £13; but as the purchasers were Messrs. Maskelyne and Cooke, well known for their clever feats of sleight-of-hand and deception, it is to be hoped they will be able to turn the miserable lump of old iron to profitable account. We would suggest that they should arrange to have Handel's celebrated air performed on the anvil with a trumpet obbligato by *Fanfare*. The fourth day's sale included musical instruments, statuary, theatrical dresses, jewellery, &c. The books, music, and engravings were sold on several succeeding days; and finally, on the 21st ult., the autographs and manuscripts were dispersed. Great interest was attached to the last day's sale, as it had been announced that Handel's will, in his own autograph, would be included in the catalogue. It was very generally known that Mr. Snoxell had been for years the possessor of this relic of the great composer, reference having been made to it by M. Schœlcher in his life of Handel; much speculation was therefore rife as to whether the coveted prize would be bought by some of our national trustees or whether the German Handel Society would secure it, but it was purchased by Mr. W. H. Cummings for £53. How it came to pass that various national and local institutions allowed such an opportunity to slip, it would be vain to inquire. The will is wholly in English and is entirely in Handel's handwriting, with a fine bold signature, "George Frideric Handel," the date of the document being June, 1750; this is followed by a codicil dated August, 1756, not in Handel's autograph, but the signature which is his, "George Frideric Handel," as before, at once suggests why he did not write the codicil himself—it is the signature of a *blind man*. A second codicil, signed by Handel, gives colour to the supposition that at the date, March, 1757, he had partially recovered his sight; in a third codicil, dated August of the same year, the signature again appears as if written by one quite blind; and a fourth codicil, dictated and signed on the 11th of April, 1759, only three days before he died, is subscribed in a faltering and feeble hand, "G. F. Handel." This last is witnessed by Rudd and Handel's amanuensis, J. Christopher Smith; and it is interesting to note that by this document, made almost *in articulo mortis*, the "Royal Society of Musicians," of which Handel was a member, received a legacy of one thousand pounds, and instructions are given for the expenditure of a sum "not exceeding six hundred pounds" to erect a monument in Westminster Abbey.

The last day's sale included the inventory of Handel's household goods taken immediately after his decease: this curious document was also bought by Mr. Cummings. Handel's watch, with his name engraved on the case, was bought by an anonymous purchaser.

Mr. Snoxell the late owner of the properties we have enumerated was an amateur violinist, and was for many years associated with the Sacred Harmonic Society in that capacity. He also essayed to become a composer, but, judging from a published volume of his compositions now lying before us, succeeded but indifferently in his endeavours; for, although fairly free from error, they are wanting in interest, and exhibit no indication of talent.

The competition for the Sterndale-Bennett prize of ten guineas for pianoforte-playing was held on the 3rd ult. at the Royal Academy of Music. The examiners were Messrs. Charles Hallé, A. Schloesser, and W. Dorrell. There were twenty-two candidates, and the prize was awarded to Margaret Gyde. A second prize of five guineas, presented by Mr. W. Dorrell, was awarded to Alice Heathcote. The competition for the Heathcote Long prize of ten guineas for pianoforte-playing was also held, the examiners being the same. From among eleven candidates the prize was awarded to F. W. W. Bampfylde. The competition for the Parepa-Rosa gold medal for singing was held on the 5th ult., the examiners being Messrs. Henschel, Lewis Thomas, and Li Calsi (chairman). There were ten candidates, and the medal was awarded to John H. d'Egville. The competition for the Lucas medal for composition was decided on the 14th ult. The examiners were Mr. G. A. Osborne, Signor C. Pinsuti and Mr. Charles E. Stephens, (chairman). There were nine candidates, and the medal was awarded to Arthur G. Thomas.

An extremely successful private Organ Recital was given in Westminster Abbey on Monday evening the 7th ult., by Dr. J. Fredk. Bridge, Organist of the Abbey, assisted by his clever young pupil and assistant, Mr. W. A. Collard. The audience consisted chiefly of the clergy and officers connected with the Abbey, and their families. The programme was well selected, and included Saint-Saëns's Rhapsodie in D, Bach's Toccata in F, two compositions of Sterndale Bennett, an Andante from the fifth Sonata of Gustav Merkel, and several other interesting works, all of which were admirably rendered. Mendelssohn's second Sonata was effectively played by a young lady, a pupil of Dr. Bridge's at the National Training School for Music; and Wagner's Pilgrims' Chorus, from "Tannhäuser" was well performed as a duet by Dr. Bridge and Mr. W. A. Collard. The Recital was keenly appreciated by the select audience assembled.

At the Alexandra Palace, on June 28, a Concert was given, at which Miss José Sherrington, Mdme. Patey, Mr. E. Lloyd, and Mr. Sims Reeves appeared. Mr. Reeves, who sang "The Macgregor's gathering" and "The minstrel boy," was received by the large audience in the usual enthusiastic manner, but declined the vociferous encore awarded to him for his last song. The Choir sang, amongst other pieces, Handel's Coronation Anthem, "Zadock the Priest," and a Chorus, "Sound the loud timbrel," from Schachner's "Israel's Return from Babylon." In the evening, Macfarren's Opera "Robin Hood" was performed, Mdlle. Blanche Cole, Miss Lucy Franklein, Mr. Ludwig, Mr. Aynsley Cook, and Mr. J. W. Turner being the principals. On the 12th ult. Haydn's "Creation" was given, and weekly Concerts in the Central Hall and Grove have taken place during the month.

The St. George's Glee Union gave its 126th monthly Concert at the Pimlico Rooms, on Friday, the 4th ult., the programme being of a miscellaneous character. The Choir was heard to advantage in several Glees, Part-songs, &c., more especially in Mendelssohn's "Vintage Song," for male voices, Rossini's "Carnovale," "O bird of eve" (Lord Mornington), and "Good night, farewell" (Garrett), the solos in which were carefully rendered by Miss Alice Lee, and Mr. R. E. Harvey. Miss Coyte Turner, Miss Bessie Spear, Mr. Alfred Kenningham, and Mr. E. J. Bell, were warmly applauded for their singing of several songs, and Miss Julia Augarde gave two pianoforte solos in a finished manner, both being redemanded. Miss E. Mahon and Mr. F. R. Kinkee were efficient accompanists. Mr. T. Garside conducted.

The Grosvenor Choral Society's eighty-ninth Monthly Concert was given on Friday, the 18th ult., at the Grosvenor Hall. The first part of the programme consisted of selections from Auber's Opera "Masaniello," including the Chorus of Fishermen, the Barcarolle, the Prayer, the

March and Chorus, and the Market Chorus (encored). Several part-songs were given in the second part with much expression and finish. Mr. T. F. Williams received an enthusiastic encore for his clever performance on the concertina. Miss Nellie Dakin, Mr. Arthur Weston, Mr. T. P. Frame and Mr. W. Lloyd were the solo vocalists. The Misses Hartley and Hemming presided at the pianoforte, and Mr. J. H. Maunder at the harmonium. Mr. Henry Baker conducted.

We are informed that an Association has been formed in Edinburgh, under the name of the Scottish Musical Society, the object of which is to foster music in general, and especially to encourage native talent. The promoters of the movement hope to draw attention to the needs of musical art, and ultimately to ensure the presence in Edinburgh of a permanent orchestra. The Society already includes many persons of influence in the city, prominent amongst whom is Dr. Donaldson; and the conductorship has been placed in the experienced hands of Mr. Carl D. Hamilton. We need scarcely say that we cordially wish this new enterprise every success.

A Report just issued by the Education Department shows the extent to which singing is taught in elementary schools, and the proportion in which various methods are used. In England and Wales, 697 schools use Mr. Hullah's system, 534 use the old notation with the movable *do*, 44 use more than one system, and 2,297 use Mr. Curwen's Tonic Sol-fa system. Of the remaining 19,921 schools, by far the larger proportion teach by ear. In Scotland, only 10 schools use Mr. Hullah's system, 105 use the old notation with the movable *do*, 25 use more than one system, and 1,338 use Tonic Sol-fa. The remaining 1,404, a less proportion than in England, teach by ear.

A Concert was given at the Northfield Hall, Highgate, on Wednesday evening, the 16th ult., the vocalists being Miss Helen D'Alton, Miss D'Arcy, Mr. Faulkner Leigh, Mr. Latta, Mr. Bromhall, and Mr. Lynde. Mr. Parker was the solo pianist, and Herr Oberthur performed on the harp. The second part of the evening was occupied with selections from Rossini's Opera, "Il Barbiere di Siviglia," in costume and with appointments. Mr. Faulkner Leigh made a capital *Almaviva;* Mr. Walter Bolton an equally good *Figaro*, and Miss Helen D'Arcy's *Rosina* was a decided success. Mr. Henry Parker conducted the opera.

A very successful Concert took place on the 22nd ult., in the Albion Hall, London Wall, City, by the members of the London Excelsior Band of Hope, assisted by a chorus of nearly 200 voices, the programme consisting of the music performed at the Crystal Palace on the 8th ult. Several of the pieces were received with great enthusiasm and encored. Mr. Williams (General Superintendent of the choir arrangements at the Crystal Palace) conducted with much efficiency, and Mr. J. Marsh (Organist of St. Chad's, Haggerstone) very ably presided at the harmonium.

Mr. John Farmer's Oratorio, "Christ and His Soldiers," was performed at St. James's Hall, on Saturday afternoon, the 5th ult. The soloists were Miss José Sherrington, Miss Annie Butterworth, Mr. Arthur Hooper, and Mr. Thurley Beale, with an orchestra and chorus (including Mr. Stedman's choir boys) of 350 performers. The Oratorio was preceded by the "Pageant Music," or Serenade for full orchestra, written by the same composer for the opening of the Art Museum, at Nottingham, which was well received, one number being encored. Mr. H. J. Stark, Mus. Bac., was the Organist, and Mr. John Farmer conducted.

On Tuesday evening, the 8th ult., the first of the second series of weekly Promenade Concerts was given at the Marble Rink, Clapham Road. Among other artists of established reputation who have appeared at these entertainments may be mentioned Mesdames Edith Wynne, Frances Brooke, and Osborne Williams; Messrs. Pearson, Barton McGuckin, Ludwig, Brocolini, and Thurley Beale. The Bedford Choral Society, conducted by Mr. A. Cittens, gave a commendable rendering of Mr. George Fox's comic Cantata "The Jackdaw of Rheims."

Mendelssohn's "Hymn of Praise" was sung at the evening service at St. Andrew's, Tavistock Place, on the 13th ult., and Rossini's "Stabat Mater" on the 27th ult. On both occasions the choir numbered about 100 voices, and there was a full orchestra, including many eminent orchestral players. The congregations were very large, and the execution of both works, under the direction of Mr. Stedman, was most satisfactory. Spohr's "Last Judgment" and Haydn's "Creation" will be sung on the 10th and 24th inst. respectively.

Mr. Worsley Staniforth gave an interesting Concert in the Vestry Hall, Hampstead, on Friday the 18th ult., a special feature of which was the concertina-playing of Signor Alsepti, of Exeter. Mr. Staniforth played his own Rondino in F for pianoforte, and Monsieur Albert a Morceau de Salon for violoncello. The vocalists were Miss Catherine Penna, Miss Margaret Hancock, Mr. Harper Kearton, and several members of the choir of St. Paul's, Regent's Park.

Miss Nessie Goode gave a Concert on Thursday morning, the 3rd ult., at the residence of Major Wallace Carpenter, which was well attended. She was ably assisted by several students of the Royal Academy of Music (of which the *bénéficiaire* is an Associate) and also by several eminent members of the profession. Miss Goode's singing elicited warm and deserved applause from a highly appreciative audience.

The Dedication Festival at St. Margaret's, Rood Lane, was held on the 20th ult., when Gounod's "Messe Solennelle" was given at the morning service and Mendelssohn's "Lauda Sion" was sung as the evening anthem. There was a large choir and a full orchestra at each service, and both works were excellently rendered under the direction of Mr. Stedman. The congregation, both morning and evening, was very large.

Mdlle. Leona Fabre gave an excellent Concert at the French Embassy, Albert Gate, on Monday afternoon, the 7th ult., assisted by several well-known vocalists and instrumentalists. The pianoforte-playing of Mdlle. Fabre was the principal feature in the programme, her rendering of a selection of well-chosen pieces of varied styles successfully testing her artistic powers.

The St. Paul's Amateur Musical Society gave a performance of Sterndale Bennett's "Woman of Samaria" at the Eyre Arms on the 27th of June. The Society was assisted in the performance by a small band of instrumentalists. Mons. Albert presided at the pianoforte and Mr. Worsley Staniforth at the harmonium. The Rev. J. W. Bennett was the Conductor.

A Recital of Donizetti's Opera "Linda di Chamouni," was given at the Steinway Hall on the 5th ult., with full orchestral accompaniments, conducted by Mr. W. Carter. The artists engaged were Miss Ada Lincoln, Mdlle. Franchi, Mr. Faulkner Leigh, and Signori Vergara and Monari Rocca. The Recital was very well attended.

The artists engaged at the approaching Birmingham Musical Festival are: Madame Lemmens-Sherrington, Miss Anna Williams, Madame Etelka Gerster, Madame Patey, Madame Trebelli, Mr. Vernon Rigby, Mr. E. Lloyd, Mr. W. H. Cummings, Mr. Maas, Mr. Santley, and Herr Henschel. Herr Max Bruch and M. Saint-Saëns will attend the rehearsals of their respective compositions.

On the 21st ult., Mr. Coburn, Conductor of the Grove House Choral Society (consisting of ladies and gentlemen in the establishment of Spencer, Turner, and Boldero, Lisson Grove), was presented with a silver-mounted bâton bearing the following inscription: "Presented to Mr. C. Coburn by his friends of Lisson Grove."

The artists engaged at the Bristol Musical Festival in October are Madame Albani, Miss Emma Thursby, Madame Patey, Madame Trebelli, Messrs. E. Lloyd, Barton McGuckin, Santley, and R. Hilton.

Miss Clara Louise Kellogg will soon leave London for Italy, returning before the winter sets in. She purposes remaining in Europe for some time and will probably turn her attention to Oratorio.

We understand that the organ built by Messrs. Bevington and Sons, of Soho, London, for the North London Collegiate School for Girls, Camden Road, at a cost of £300, is the gift of the pupils.

Another Festival in aid of the Choir Benevolent Fund is arranged to be held in Worcester on or about October 2, after that which (as we announced in our last) is to take place at Bath.

Dr. Sloman's Cantata "Supplication and Praise" will be performed by the Norwood Choral Society during the ensuing autumn, the work being now in active rehearsal.

REVIEWS.

Frederic Chopin: His Life, Letters, and Works. By Moritz Karasowski. Translated by Emily Hill.
[William Reeves.]

In the preface to this work the author tells us that just as he had finished transcribing the first series of Chopin's letters—written in the days of his youth—and was on the point of chronologically arranging the second (Paris correspondence), the insurrection of 1863 broke out in Poland; and this not being a favourable time for literary and artistic productions, the letters were given back to his family. How these interesting records of the brightest portion of the composer's life were wantonly destroyed is told in the following words: "When the brutal and insensate soldiery arrived at the second storey of the house inhabited by Chopin's sister, the mementoes of the great artist, which the whole family cherished with such pious care, were doomed to destruction. The piano—one of Buckholtz's—on which he had received his earliest instruction, and which had been the confidant and interpreter of his first musical ideas, was flung into the street by these Vandals. At night the soldiers made a stack of the ruined furniture in the square at the foot of the statue of Copernicus, and filling their kettles with wine, spirit, and sugar from the ransacked shops, they made merry round the fire, mixing punch and singing boisterous songs. Pictures, books, and papers—among the latter Chopin's correspondence with his family during eighteen years—were thrown in to feed the flames. The reflection which illumined the city announced to the terrified inhabitants that the reign of military terror had begun." All musicians must deeply deplore the loss of these letters; for as the author of this work, who well knew their contents, tells us, in these genial communications to his parents, "he poured forth all his affection for his family, his love for his country, his enthusiasm for his art, and his admiration for all that is beautiful and noble." But in spite of this calamity, the volume before us has a deep interest; for, apart from the letters happily preserved to us, ample material has been supplied by Chopin's sole surviving sister; and not only, therefore, have we a detailed record of the artist's career, but no reasonable doubt can exist as to the authenticity of the events narrated. That Chopin was a remarkable pianist as a mere child is a fact beyond dispute, for at nine years of age he excited the utmost wonder in the Warsaw drawing-rooms by his playing, and was invited, at that age, to perform at a concert for the benefit of the poor. Catalani, when passing through Warsaw, was so delighted with the artistic playing of the youthful virtuoso that she presented him with a gold watch, on the back of which was inscribed "Donné par Madame Catalani à Frédéric Chopin, âgé de dix ans"; and the harsh and violent Grand Prince Constantine, the terror of those around him, to whom Chopin dedicated a March of his own composition, is said to have "walked up and down while it was being played, smiling and beating time with the utmost complacency." Some of the artist's letters to his parents, from Berlin, are exceedingly graphic, and we regret that we have not space for a few extracts from them. Wherever he went his playing created quite a sensation; and it is related that whilst waiting for horses at the little town of Züllichau, he opened a pianoforte which he discovered at the post-house, and so attracted his fellow-travellers by his performance that when the horses were ready nobody would stir, the listeners overwhelmed him with praises, and one of the company (probably the town cantor) went close up to Chopin and said, in a voice trembling with emotion, "Sir, I am an old and thoroughly trained musician; I, too, play the piano, and so know how to appreciate your masterly performance; if Mozart had heard it he would have grasped your hand and cried, 'Bravo.' An insignificant old man like myself cannot dare to do so." Chopin travelled much; but his love for his native country never lessened; and the national colouring which distinguishes some of his best pieces gives to them an individuality which might have degenerated into mere mannerism with a lesser genius. In every sense of the word he was a true artist; and the author of the present volume, who was on terms of the greatest intimacy with him, also shows us how kindly and generous was his nature. Had he not become the pet of society, it is possible that he might have done greater things, but he could at least console himself with the conviction that both as an executive and a creative artist he was thoroughly appreciated. Idolised as he was in Paris, where he was said to have "turned the heads of all the ladies," his days passed as in a delicious dream; but it was in this city that the seeds of the disease which so rapidly enfeebled him were sown; and his dearest friends were powerless to prevent the catastrophe which they knew must soon occur. It is difficult to read any accurate account of the career of Chopin without a feeling of melancholy being created; but this latest tribute to his memory is certainly the best yet offered to the public.

Nœnia (Poem by Schiller). For Chorus and Orchestra. Composed by Hermann Goetz (Op. 10). The English version by the Rev. J. Troutbeck, M.A.
[Novello, Ewer and Co.]

When, some short while ago, this work was performed at a concert given by an amateur choral Society, we dwelt at such length upon its character and merits that very little remains now to be said. We could not, however, refuse a formal review to a thing of so much beauty and worth, while the fact is incontestable by anybody who has seen this music, that public attention cannot, in reason, be too persistently demanded for it. Of one thing we are sure, which is that no amateur who heard Goetz's Psalm, "By the Waters of Babylon," at the initial Concert of the London Musical Society, will fail to turn to the work now before us with eager expectation and high hope. The Cantata is worthy of the Psalm, as the Psalm is worthy of any genius vouchsafed to us in modern times. In both there are surprising power, masterful knowledge of technical means and effect, and that incommunicable and inexplicable something which constitutes the quality of greatness. Alas! that we so early lost this master of music, and did not know what a treasure we possessed till after he had been called to rest from his brief and ill-requited labours. But this, in our art, is the real "old, old story"—one that will probably go on till the end of time.

The Cantata sets out, after a lengthened and most attractive orchestral preamble, with the motto of the whole work, "And the Beautiful must perish," enunciated by the chorus in unaccompanied harmony, and followed by a contrapuntal movement, "What vanquishes men and immortals?" Here the conspicuous freedom with which Goetz wrote under such conditions is fully asserted, but the music is never open to the charge of being merely scholastic. Like a true master, Goetz ever kept in view the highest function of his art as an expression of feeling, and could subordinate all things to it. The chorus closes with a repetition of the "motto," and then a tenor solo, *quasi recitativo*, followed by another for alto, and yet another for bass, makes reference to a case from classic lore in which no power could redeem the dead from the grave. One is reminded here of the grace and beauty with which Mendelssohn illustrated the tragedies of Sophocles; and, indeed, the whole work proves Goetz to have been no stranger to the form and spirit that composer may be said to have invented in "Antigone." At the close of the recitatives we have a chorus in C sharp minor, "But forth she came from the sea," which is from first to last instinct with charm. It would be impossible for us to convey in mere words an idea of the pure loveliness here found. One thinks of Mendelssohn at his best when reading these pages, while all the time conscious of an element which only Goetz could have supplied. The chorus is long extended, but not too long. We can afford to linger over such beauty, and even then feel regret that "the Beautiful must perish." In due course, the

chorus leads directly to a kind of epilogue (also choral), wherein we find consolation for the evanescence of noble and lovely lives. "Yet a death-song upraised by the lips of affection is glorious" sings the poet, adding, "He that is mean and base passes unsung to the grave." Here Goetz draws together all his energies for a supreme effort, and the result is grand. What earnest, exalted and expressive music have we now! It is both strong and tender, like all great things in art. Take, for example, the passage "He that is mean and base," &c., wherein, by the way, we see another reflection of Mendelssohn's spirit. We know but little that is more powerfully true to poetic purport than this, but, indeed, a like observation is applicable to the whole Cantata, which should henceforth be a precious possession in the hands of English amateurs. If it be said that we have written a rhapsody instead of a review, our only answer is, that everybody who makes the acquaintance of this work will admit the inevitableness of a rhapsody, and grant the needlessness of a review.

Novello's Part-Song Book. (Second Series.)

1. *Spring's Approach* (Frühlings Anfang). 2. *Wild Rose* (Wildröschen). 3. *In the Woods* (Waldlied). 4. *The Rose and the Soul* (Rose und Seele). 5. *Adieu to the Woods* (Abschied vom Walde). 6. *King Winter* (Herr Winter). Translated from the German of F. A. Muth by Mrs. Cary-Elwes. Composed by Seymour J. Egerton.

The Triumph of Death. Poetry by Shakespeare. Composed by C. Holland.

It was a Lover and his Lass. Poetry by Shakespeare. Composed by Josiah Booth.

Love's Question and Reply. Poetry by C. Mackay. Composed by John B. Grant.

[Novello, Ewer and Co.]

THE rapid spread of Choral Societies renders the demand for part-music so pressing, that were it not for works like that under notice, the supply must shortly become exhausted. The activity of the firm, however, which has done much to create this want, is not likely to be relaxed now that the result, long aimed at, has been so successfully achieved; and the collection of four-part songs and madrigals contained in Novello's "Part-Song Book" may be always relied on, not only as a library of the best standard part-music by modern composers, but as a vehicle for issuing entirely new works by accredited writers. The nine four-part songs for mixed voices now under review, are here published for the first time. Six, by the Honourable Seymour J. Egerton—with the original German words and an English translation by Mrs. Cary-Elwes—may be cited as most favourable examples of clear and refined writing; and we shall be much surprised if some of these, at least, do not attain the popularity they deserve. No. 1 is a quiet and musicianlike setting of the words, which cannot fail to be effective with a well-trained choir; and, although the same may be said of No. 2, we have in addition several beautiful points—as, for instance, where the phrase, "The white wings of angels shall fan her sweet face," is so tenderly answered by all the voices, from acute to grave, in succession. No. 3, in F minor and major, most sympathetically expresses some very beautiful verses, which—like all those in this set of songs—are so excellently translated as to convey no suspicion of their not being original. We particularly admire the fresh effect of the change into the major on the words "Ten thousand loves;" and the return to the minor throughout is thoroughly in accordance with the feeling of the poetry, a merit not always to be found in compositions of this character. No. 4, in the somewhat unusual key of F sharp major, is exceedingly simple in construction, a good effect being gained in the last four bars by the long holding notes in all the parts, on the words "Heavy moan and sigh." No. 5, although melodious and well written, is scarcely, perhaps, as attractive as the others; but No. 6, "King Winter," which has already appeared in the *Musical Times*, is full of that quaint and rugged character which the poetry demands. Commencing with a bold subject in A minor, the burst in the relative major on the phrase "Ha! who mocks me, tremble!" with the sudden change to A major, the voices entering in imitation, is extremely effective. The short "Andante," intervening before the return of the joyous subject in the major, and the lingering concluding bars may also be cited as well-considered and artistic points in a song which does infinite credit to its composer. Miss Holland's part-song has already been performed with much success by Mr. Leslie's choir. The due expression of the words has evidently ruled the composer in the performance of her task more than the display of her own powers of elaborate part-writing; and the result is a placid composition which appropriately colours the touching and profound verses of Shakespeare. The harmonies are exceedingly good throughout, and the voice parts carefully and fluently written. Mr. Josiah Booth's quaint setting of Shakespeare's well-known poetry is thoroughly English in character, if we may be allowed to affirm that we have a national individuality. The melodiousness of the subjects, and the happy manner in which the voices respond in the oft-recurring phrases "Hey ding a ding a ding," and "with a hey, and a ho, and a hey nonino," will, we are certain, ensure for the song a welcome wherever it is heard. So hearty and spontaneous a composition must appeal powerfully to the many choral bodies in quest of novelty. The last part-song on our list is, we believe, the composition of an American, and is a good example of quiet and unpretending writing. We scarcely know why it should have been printed in $\frac{3}{2}$ time; and fear that, from this cause, it will be difficult to prevent a choir from dragging the second bar of minims; but if it can be kept up to the speed evidently intended by the composer, it cannot fail to prove effective. It is extremely tuneful, and the harmonies are most appropriate throughout. We shall be glad again to meet Mr. Grant in a composition of somewhat ampler dimension.

The Music of the Bible; with an account of the Development of Modern Musical Instruments from Ancient Types. By John Stainer, M.A., Mus. Doc., Magd. Coll., Oxon.

[Novello, Ewer and Co., and Cassell, Petter and Galpin.)

ALTHOUGH the substance of the contents of this volume is contained in a series of papers contributed by Dr. Stainer to the *Bible Educator*, so many alterations have been made, the author tells us in his preface, and so much new matter has been added, that the work assumes an importance far beyond that usually attached to mere reprinted articles. The idea of tracing the development of musical instruments from the earliest times through the medium of the Bible is one which, so ably carried out as it is in this work, materially increases the interest of the subject; for, as Dr. Stainer truly says, "the study of the history of ancient nations, whether with reference to their arts, religion, conquests, or language, seems to gather and be concentrated round the Book of Books," and it is better to base our remarks upon so authentic a record than to trust to the mere opinions—very often immaturely considered—even of many of those who have presumedly studied the matter. The various instruments mentioned in Holy Scripture are divided in this work, as a modern orchestra would be divided, into stringed instruments, wind instruments, and instruments of percussion; and the relation they have to kindred instruments of our own time is then enlarged upon. The first instrument spoken of in the Bible is the *kinnor*, which, although translated *harp* in our version, seems almost proved to have been a *lyre*, if we may judge from the aptitude of an instrument of this class for the purposes to which the *kinnor* was devoted. The continuation of the subject of stringed instruments includes many highly interesting accounts of the ancient *harps*, of the *dulcimer*—the name of which is stated to have been probably derived from the Italian—the development of this instrument, gradually into the modern pianoforte, and of the Greek *lyre* (*Kythros*); the closing chapter of this portion of the work containing a remark with which we perfectly agree, that "there are but few original progenitors, perhaps indeed only one, of the very large number of stringed instruments now in existence." The chapters on wind instruments contain some valuable information upon the *khalil* (which was probably an oboe), the various ancient flutes, horns, trumpets, and bagpipes, with a history of the growth of the organ. We have then two chapters devoted to instruments of percussion, so many of which are alluded to in the Old Testament; and the author gives us the origin of the application of the word *cembalo* to express the pianoforte part in a full score. The final chapter treats of vocal music, and in this we have

much important information concerning musical accents and the various scales. Some ancient melodies are also given, one of which, a beautiful plaintive strain, is affirmed by an old Spanish work to be the veritable melody sung by Miriam and her companions. The very excellent illustrations scattered throughout the book materially increase its value; and we sincerely hope that Dr. Stainer's labours may be rewarded as they deserve, for not only has he accumulated a large mass of reliable information upon a subject of the deepest interest, but he has thrown additional light upon much of this evidence by giving us the result of his own practical experience.

Heitere Musik aus den Werken berühmter Meister, für Pianoforte. Vol. I.
[Leipzig: Bartholf Senff. London: Novello, Ewer and Co.]

Whether or not the anonymous compiler of this volume of pianoforte-arrangements had "forecast" the present gloomy summer with its ever-tearful skies, and its consequent depressing influence on the mind, there can be no doubt, at least, that the publication of a selection of essentially "cheerful music" is just now peculiarly appropriate, and ought to be welcomed on purely psychological grounds alone. And when we add that the selection is throughout a judicious one, representing in twenty-four numbers interesting fragments from the operatic and chamber compositions of classical masters, from Lully, Rameau, and Bach, down to Schubert and Mendelssohn, and that the pianoforte arrangements, while faithfully adhering to the original scores, present no special difficulties to the average performer, we have, we think, said enough to recommend this collection to amateurs desirous of spending an hour now and then in the exhilarating presence of the mirthful manifestations of genius. No attempt is made at a classification, chronological or otherwise, of the numbers chosen, on the principle probably that mirth should be gathered at random. Nevertheless we are of opinion that a somewhat more systematic arrangement would have lent additional attractiveness to a collection of musical pieces embracing some 150 years of the development of the art, and which moreover promises to be followed by other volumes. Thus, the mere indication added to each number of the period during which its composer flourished, would have facilitated the comparison on the part of the art-student of the musical expression given to hilarity during different epochs, while imparting a certain historical significance to the collection. We have the less hesitation in suggesting this real improvement as regards future editions of and additions to the work, since it is so easily supplied. The general "get-up" of this volume of "Heitere Musik" leaves nothing to be desired.

Joyous Spring. Morceau de Salon.
Versailles. Gavotte.
Composed by Michael Watson. [Howard and Co.]

The legato and melodious subject, with the staccato accompaniment, divided between the two hands, which commences the first of these pieces, is in good keeping with the title of the composition; and the subordinate themes—especially that in the subdominant—equally appropriate and effective. A moderately advanced pianist who possesses a trained touch and sympathetic feeling may create a good impression with this unpretentious little sketch. We have often before had occasion to praise Mr. Watson's reproductions of the style of the old dances; and his "Versailles" gives us the opportunity of renewing the expression of our good opinion. He certainly catches the true spirit of the Gavotte; although, perhaps, in the composition before us there is scarcely as much contrast as he has given us in previous pieces of this character. The second theme, in the subdominant, is extremely happy; and the return to the principal subject is not too long delayed.

A New Handbook of Anthems for Public Worship.
[Hodder and Stoughton.]

The intentions of the compilers will perhaps be better understood by our readers if we give the following short quotation from the preface: "Some anxiety is felt by those who think that the music used in public worship should be such only as the whole congregation can sing, lest the introduction of anthems should lead to its being left, partly or wholly, to the choir; and unless the anthems used differ much from those of our cathedrals, all of which were written for choirs, their fear is not groundless. But there is no reason why scripture words should not be so set to music as to be sung freely as hymns." "To provide such music is the object of the present volume."

Some well-known compositions are incorporated in this work, such as Crotch's "Comfort the soul of Thy servant," Goss's "Enter not into judgment," Attwood's "Turn Thy face from my sins;" but for the most part the book is made up of compositions by musicians who are quite new to us. From an artistic point of view these works can scarcely be said to be successful.

Gondoliera. Characteristic Sketch, for piano. By Max Schröter. [J. Scrutton.]

There is a growing fashion in the present day with composers to call their pieces "Elegant" or "Sentimental" (of course with these adjectives translated into French); but really we have never been able to see why such description is needed, for if the compositions have these qualities, there can be no occasion to tell us; and if they have not, assuredly such words upon the title-page cannot strengthen their claims. But Max Schröter, being a foreigner, boldly uses the English language, and declares that his piece is "characteristic"; a totally unnecessary addition, we should imagine, to the title "Gondoliera," the meaning of which is tolerably familiar to all. In this case the piece amply justifies its name, and is moreover an extremely elegant and musicianlike composition. The leading theme certainly owes much of its attractive quality to the persistent figure in the bass with which it is accompanied; but it is graceful, tuneful, and sufficiently suggestive of the subject the piece is presumed to illustrate.

Feuillets d'Album (Op. 83). Composed for the Pianoforte by Stephen Heller. [Ashdown and Parry.]

The refined and artistic compositions of Stephen Heller are real "teaching pieces" for those who desire that their pupils shall cultivate a classical taste for the art; and the trifles before us are a welcome addition to the many works of this class already given to the world by this prolific composer. Of the six pieces in this book, Nos. 1, 2, and 5 will, we think, find especial favour with amateurs. No. 2 is not only extremely melodious, but there is much freshness in the passages contrasting with the opening subject; and No. 5 has a highly attractive theme, which is first given to the right hand, with a staccato arpeggio bass, and afterwards to the left, the accompaniment being transferred to the upper part. All the other numbers are, however, exceedingly effective, and we cordially commend them to the attention of pianists who are sufficiently trained to do them justice.

A Selection of Compositions for the Organ. By Edouard Batiste. [Ashdown and Parry.]

A few of the later numbers of this selection are before us; and our readers will be glad to be informed that when they are known to them they will sustain the already great reputation of the composer. No. 34 is an Offertoire in B minor, and is rather in the "Moto continuo" style. It is brilliant and effective, and only moderately difficult. No. 35 is the same form of composition, in the key of A flat major. It is in the favourite French pastoral style, and decidedly pretty. To our own mind, this style of composition is not well suited for the church. No. 36 calls for no special notice, but No. 37, which is founded on a theme from the Kreutzer Sonata, is a distinctly effective composition. No. 38 is merely a reprint of "See the conquering hero comes," and No. 39 is another example of the secular pastoral style.

Grand Marche Triomphale (Op. 3), for the Organ. By W. Mullineux. [Weekes and Co.]

A good March is by no means an easy form of composition, for excellent and well-known examples of nearly all the available rhythms are to be found in abundance. The first page of the above-named March is not prepossessing, either as to melody or harmony. The consecutive octaves in the second line, between treble and bass, are neither pleasant nor necessary. However, as we

proceed we find our interest awakened, though the March becomes more and more military in its character; but, taken as a whole, it contains much that would be very effective under the hands of a skilful player.

The Psalter, or Canticles and Psalms of David, pointed for chanting upon a new principle: with explanations and directions. By the late Stephen Elvey, Mus. Doc.
[James Parker and Co.]

This Psalter is well-known to most choristers, and therefore requires little recommendation. The present eleventh edition contains Dr. Elvey's latest corrections, completed just before his death. Had breath-marks been added, we should not have hesitated to say that this was one of the most excellent and perfect psalters we have, for every shade of accent is provided for by different kinds of type in the printing.

Short Pieces for the Organ. Edited by Dr. Spark.
[Ashdown and Parry.]

Book No. 9 of this work is perhaps not quite up to the usual standard of interest, notwithstanding that S. Wesley's name is included in it. The pieces are short and easy, just suited to those who play the organ for pleasure and not from a more serious motive. Book 10 contains what we suppose will be a popular march by Himmel, an excellent excerpt from Cherubini's "Requiem," and a pleasant-sounding Andante by F. Lachner.

Four Morceaux from Ballet Music in Gluck's Opera "Orpheus." *Menuetto Grazioso* from "Iphigenia in Aulis" (Gluck). Arranged for the Organ by Herbert S. Oakeley. [Forsyth Bros.]

Sir Herbert Oakeley does good work by helping to make known these movements. They are most elegant and lovely, and the arranger's work is after the model of Charles Hallé's "Pianoforte School"—profusely fingered, and every necessary direction clearly indicated.

Bath's Musical Museum for the Harmonium. [J. Bath.]

This is a collection of short pieces published in small books, and arranged for the above-named instrument. Books 4, 5, and 6 are before us, and are extremely satisfactory, both as to selection and adaptability to the instrument for which they are intended. The pieces are chiefly taken from the pianoforte or orchestral works of classical composers, and are turned to good account in their new form.

Twelve Chant Series for the Te Deum laudamus. Arranged by Neville G. Barnett. [Novello, Ewer and Co.]

This is a very useful little publication, and will save choirmasters the trouble of arranging suitable chants for this most difficult of all hymns. Most of the chants are familiar to all, so the book can be used without giving much trouble to the most elementary of choristers. May we not suggest that other sets follow this one?

The Canticles of Matins and Evensong. Arranged to Ancient Melodies, with varied harmonies and accompaniments, by the Rev. J. Eckersley, M.A.
[J. Masters and Co.]

This setting is to be commended, and deserves to be known in churches where garnished Gregorians are palatable.

We have much pleasure in directing attention to an exquisitely finished fac-simile of a drawing representing Mozart at the age of eight, seated at the harpsichord, his father leaning over his chair playing on the violin, and his sister singing from a piece of music which she holds in her hand. The lifelike expression of the features in each figure of this family group, and the excessive delicacy of the colouring, render this a highly attractive picture, even apart from the interest attached to the subject; and we have little doubt, therefore, that not only music-lovers but the general public will eagerly possess themselves of so valuable an art-treasure. Being a reproduction of a drawing made from life in Paris by N. Carmontelle, the authenticity of the likenesses may be depended upon; and we sincerely hope that the publishers, Messrs. P. and D. Colnaghi and Co., will be amply repaid for their enterprise in issuing so important a contribution to our collections of musical celebrities.

FOREIGN NOTES.

During the recent series of operatic performances given at Leipzig by the company of the Hamburg Stadt-Theater, much enthusiasm was created by the production of Handel's Opera "Almira," the earliest of the composer's many similar stage works. "Almira" was written at Hamburg in 1704 to German words by Feustking, and was produced on the Hamburg stage (then the leading one in Germany in operatic matters) in the following year. The successful revival of the work in our days is the more noteworthy as testifying to the vitality possessed by a species of music generally regarded as obsolete. Considering the unique popularity which the works of what may be called Handel's third period, viz., his oratorios, enjoy in this country, it is surprising that no attempt is being made at a similar revival of one or the other of the numerous operas written by him during the earlier part of his career in England.

An Overture, entitled "Rip van Winkle, intended to illustrate Washington Irving's well-known story, the work of a pupil of the Leipzig Conservatorium, Mr. George W. Chadwick, attracted much attention on the occasion of its performance during one of the recent annual exhibition concerts of that institution.

The manuscript score of an Opera by Haydn, in the composer's own handwriting, has lately been discovered among a quantity of old music which its present owner had acquired for the value of the paper during the sale of the music appertaining to the *répertoire* of the now extinct Théâtre-Italien of Paris. The Opera is entitled "La vera Costanza," and was composed in the year 1785 for the Imperial Opera at Vienna, but, in consequence of intrigues, it was never performed. The manuscript bears the inscription at its conclusion, "Fine dell' opera. Laus Deo. 1785."

Herr Bitter, the new Prussian Finance Minister, has also a reputation as a musical *savant*, being the author of biographies of Johann Sebastian Bach and of his gifted sons, as well as of other musico-historical essays.

We extract the following paragraph from the *Times* of the 21st ult.: "The general congress of the Cecilia Societies of Germany will be held this year at Ratisbon on the 4th, 5th, and 6th of August. The object of these Societies is to effect a reform of the music in the Roman Catholic churches, and to bring it back to the more severe style of which Palestrina and his school are types. It is the usage at these German annual meetings to perform some specimen works, both of the more important and minor kind, of the earlier Church composers; and as the number of singers is always considerable, and all have been well trained, the effect of *ensemble*, which is one of the great features in these works, is always sure to be well rendered. On the approaching meeting there will be choral services and other performances of Church music both in the forenoons and afternoons of the 5th and 6th of August in the Cathedral of Ratisbon, and the Dominican Church and the Church of St. Emmeran. The chief selection of music of the early composers will be on the afternoon of the 6th."

The ninth Musical Festival of the Middle-Rhine was announced to take place between the days of the 26th and 29th ult. at Mannheim, the occasion coinciding with the fiftieth anniversary of the excellent Musik Verein of that town. Herr Vincent Lachner was to have conducted the performances.

M. Halanzier resigned his functions as director of the Paris Grand-Opéra on the 15th ult., having concluded the performances given under his *régime* with Meyerbeer's "Les Huguenots" on the previous day, when he took leave of the *personnel* of the establishment. His successor, M. Vaucorbeil, inaugurated his new office by a performance of Halévy's "La Juive," in the presence of the President of the Republic and a crowded audience. M. Grévy, on the occasion in question, had a prolonged interview with the new Director, in the course of which he assured him of the lively interest he took in the conduct and prosperity of the leading lyrical stage of France.

The state subventions for the purposes of Fine Arts granted by the French Government amount to the sum of 1,696,700 francs. Of this the Paris Conservatoire receives 254,100 francs; similar institutions at Toulouse and Lyons 5,300 francs, and those at Lille, Dijon and Nantes 4,000

francs. The Concerts Populaires are aided by a subvention of 50,000 francs, while the remainder of the grant is distributed towards the maintenance of various theatrical establishments.

The sale of the interesting and most valuable collection of autographs of M. Benjamin Fillin was opened last month at Paris, and is attracting much attention. The collection includes numerous interesting specimens from the pens of celebrated musicians and composers.

M. Hue, a pupil of M. Réber, was the successful candidate at the annual competition for the Grand Prix de Rome at Paris. M. Hillemacher obtained the second prize, and M. Martybota the distinction of honourable mention, both being pupils of M. Massenet.

The *Neue Zeitschrift für Musik* of last month contains an interesting article of a technical character from the pen of Herr Friedrich Grell, and entitled "Vocal Instruction in Elementary Schools."

At the Imperial Opera of Vienna it is proposed during next season to represent on successive evenings, and in chronological order, the whole of Mozart's operatic works.

The second Music Festival of the International Mozart Institution, at Salzburg, took place on the 17th, 18th, and 19th of last month under the direction of Hans Richter, the respective programmes, however, scarcely offering any special feature of interest. A full account of the proceedings will be found in another part of our impression.

The result of the annual public examinations of the Conservatorium of Vienna, which have just terminated, has been a most brilliant one in the instrumental sections, while leaving much to be desired as regards the vocal department, which has been for some years characterised by mediocrity of talent. The fact is in no way attributable to the deficiency of the teaching body, but rather to the existing scarcity of fine voices among the pupils.

M. Joseph Dupont, the director of the Brussels Conservatoire, is setting a good example to the leaders of similar establishments in announcing his intention to institute a series of concerts for the special purpose of introducing to public notice as yet unknown or unpublished works by Belgian composers, as a means of affording encouragement to their efforts and of raising the standard of national art. It is also announced that M. Vieuxtemps, the eminent professor of the violin at the institution referred to, has resigned the post he has held with so much distinction, in consequence of failing health.

M. J. Lemmens, the eminent musical professor, has just founded a music-school at Malines (Belgium), under the style of Ecole de Musique Religieuse, and under the patronage of the Cardinal Archbishop and the Bishops of Belgium. The principal object of the new institution consists in the teaching of Church music in all its branches, embracing organ- and pianoforte-playing as well as theoretical instruction. The high aims put forward in the prospectus which its founder has just issued promise well for the success of the establishment, which will commence its activity in January next.

The Academy of Fine Arts at Lyons has offered a gold medal of the value of 900 francs for the best essay on a theme involving a somewhat comprehensive and elaborate musico-historical study, being no less than an "Etude sur le rôle de mélodie, de l'harmonie, et le rhythme dans la musique en Europe depuis le moyen âge jusqu'à l'époque actuelle." The result, if successful, would unquestionably be an important contribution to the history of the art.

The Municipal Council of Naples has voted a subvention of 200,000 francs, for the support of the San Carlo Theatre of that town.

An Opera by the young Maestro Antonio Scontrino, entitled "Matelda," has met with much success on the occasion of its first performance, last month, at the Theatre dal Verme of Milan.

Madame Albani has, it is stated, accepted a short engagement at the Theatre Pagliano at Florence, the town where she met with her first triumphs. The eminent vocalist will afterwards appear on the operatic stages of Belgium and Holland.

Under the style of "Mendelssohn Choir" a choral society, consisting of men and boys, has just been formed at Auburn (New York) under the direction of Mr. W. C. Richardson.

Slavonic art has sustained a sensible loss by the death on the 29th of June last of Apollinary de Kontski, brother of the eminent pianist, and founder of the Conservatoire at Warsaw, his native town, which institution he conducted till the last. Kontski was born in 1825, and at an early age he began to exhibit great proficiency on the violin. He became a pupil of Paganini, who eventually bequeathed his violin to him as his most gifted disciple. In 1852 he was nominated solo-virtuoso to the Emperor of Russia, which post he retained until 1861, after which period he devoted his talent exclusively to the Warsaw institution. His compositions are of minor importance.

The death is announced in Paris journals of Auguste Barbereau, theoretical musician and Professor of Musical History at the Conservatoire. He was born at Paris in the year 1799, and in 1824 obtained the Grand Prix de Rome with a Cantata entitled "Agnes Sorel." He was also the author of several theoretical works, among which his "Traité théorique et pratique de composition musicale" takes the first rank.

F. M. Ruthart, the author of a very able history of the Munich Opera, died in the Bavarian capital on the 29th of June last.

We have also to record the death of Joseph Schad, pianist and composer of eminence, who died at the age of sixty-seven, at Bordeaux, on the 4th of last month. Schad was born at Steinach, in Bavaria, and under the tuition of the celebrated Aloys Schmidt he became a pianist of European reputation in his time. During the latter period of his life he had fixed his residence at Bordeaux, where he acquired a great and legitimate influence as a teacher. Among his compositions may be mentioned a pianoforte Concerto dedicated to Liszt, and some Nocturnes dedicated to Chopin.

A new Opera by M. Tschaikowski, entitled "Eugen Onagin," the libretto of which is founded upon a romance by Puschkin, was recently performed, for the first time, by the pupils of the Conservatoire at Moscow, under the direction of Herr N. Rubinstein.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—First Organ Concert of M. Eugène Gigout, at the Trocadéro (July 3): Fugue (Niedermeyer); Marche Religieuse (Gigout); Toccata in F (Bach); Transcription of l'Oratorio de Noël (Saint-Saëns): Scherzo (Lemmens); Larghetto for clarionet (Mozart); Adagio and Allegro for flute and organ (Bach); Tarantelle for flute, clarionet, and pianoforte (Saint-Saëns). Second Organ Concert of M. E. Gigout (July 10): Finale of Third Concerto (Handel); Fantasia and Fugue (Bach); Prelude and Fugue, and Marche Funèbre (Gigout); Andante from Violin Concerto (Mendelssohn); Andante from Third Concerto, and Scherzo from "Le Rouet d'Omphale" (Saint-Saëns); Benedictus (Niedermeyer); Air from "Judas Maccabæus."

Leipzig.—Concert at St. Thomas's Church (June 28): Prelude to "Jesus Christus, unser Heiland" (Bach); 126th Psalm (W. Rust); Canon (W. Stade); Psalm 117 (R. Franz). Concert at St. Thomas's Church (July 5): Prelude to "In Dich hab' ich gehoffet Herr," and Motett for five voices, "Jesu, meine Freude" (Bach). Concert at St. Thomas's Church (July 12): Prelude (Papperitz); Prelude, E major, from "Wohltemperite Clavier" (Bach); Salve Salvator, offertory (Hauptmann).

Baden-Baden.—Orchestral Matinée (July 4): Overture "Medea" (Cherubini); Serenade (Haydn); Love-song from "The Tempest," for stringed orchestra (Taubert); "Waldweben," from "Siegfried" (Wagner); March from "Christus" (Liszt).

Mannheim.—Ninth Music Festival of the Middle-Rhine (July 27 and 28): "The Creation" (Haydn); Overture, "Egmont" (Beethoven); Violin Concerto, executed by Jean Becker (Beethoven); Duet from "Jessonda" (Spohr); Symphony, No. 2 (Brahms); "Walpurgis Night" (Mendelssohn), vocal soli.

Bad-Nauheim.—Historical Evening of Dr. Ludwig Nohl: Subject, "The Development of Instrumental Music." Performance: Prelude and Fugue (Bach); Military Symphony, Adagio and Allegro (Haydn); "Jupiter" Symphony, Andante and Minuet (Mozart); Symphony No. 5, Scherzo and Finale (Beethoven); Années de Pèlerinage (Liszt); Overture, "Rienzi" (Wagner).

CORRESPONDENCE.

FESTIVAL OF THE SALZBURG MOZART INSTITUTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Knowing you will be glad to have some account of the special musical treat I am at present enjoying, I send you this sketch of the "Musikfest" given by the Mozartstiftung, in the enchanting spot where the great German composer was born. A truly worthy one for the imaginative and poetically minded Wolfgang Amadeus Mozart to have opened his baby-eyes upon, and wherein first to have beheld the light. As a fitting commencement to the Festival, I went a pilgrimage to the house where he was born, the font whereat he was baptised, and the dwelling in which he lived, loved, and wrote. A gay look of jubilee and bright expectancy pervaded the streets, where long pennons and flags of all colours hung floating from upper windows and reached to ground-floors; while troops of visitors from all parts flocked through the thoroughfares in holiday travelling trim. On the evening of July 17, when the first of the three days' concerts took place, a large company was assembled in the "Aula Academica," where the executants were already stationed in their places on the platform and "ready-tuned." The programme for the evening was admirably well chosen, and consisted of the following selection:—

I. CONCERT.

17. Juli Abends 7 Uhr.

Ouverture zur "Zauberflöte"	W. A. Mozart.
Violinconcert	Seb. Bach.
Herr Hellmesberger, jun.	
Arie aus "Idomeneo"	W. A. Mozart.
(Fr. Schuch-Proska, kgl. Kammersängerin aus Dresden.)	
Ouverture zu "Manfred"	R. Schumann.
Synfonie (H-moll, unvollendet)	Fr. Schubert.
Arie der Königin der Nacht aus der "Zauberflöte"	W. A. Mozart.
(Frau Schuch-Proska.)	
Siebente Synfonie	L. van Beethoven.

The very first chord of Mozart's finest overture served well to announce the supremacy of the famed Vienna Orchestra—so full, so rich, so exquisitely firm and precise in its *togetherhood*. Herr Hans Richter presided as Conductor; and a more excellent one it has never been my good fortune to hear—though I have heard Michael Costa, Chelard, and Felix Mendelssohn themselves. Herr Richter is not only keenly vigilant and eminently suggestive; he has the secret of quiet but perfect control over his band of instrumentalists, and sways them to his minutest promptings with magic potency. It was a true delight—especially after a long period of suffering from the scorn with which the majority of Italian orchestras treat the marks, "p" or "pp" in passages requiring delicacy and subdued treatment—to hear the softly yet distinctly murmured sounds produced by the bows of the stringed instrumental performers, and the mellifluous breathings of the wind band, where "pianos" were needed.

Equally effective in its way was the strenuous unanimity and energy of the "fortes," where they occurred. In Sebastian Bach's Violin Concerto, for instance, there were accompanying passages of colossal stateliness for double-basses that were given with a vigour unspeakably grand, alternated by others of tender touch that were played with a refinement and smoothness truly fairy-like—so distinct, yet so extremely piano were they. Herr Hellmesberger is a violinist of robust style, peculiarly well suited for the execution of Bach's noble composition. He delivered the passages with delightfully characteristic firmness and fire. Frau Schuch-Proska has a fine clear voice and pure intonation; singing the two Mozart airs allotted to her with beautiful absence of the trembling and unsteadiness which so often mar the beauty of singing in our days. Schumann's Overture to "Manfred," on this first hearing, failed to excite my interest as I had expected, until towards its close; when a strain of mournful and even tragic solemnity seemed music to which the dying Hamlet might have breathed out his last words—"the rest is silence." The first movement of Schubert's unfinished Symphony, contains some charming subjects for the violoncellos and interwoven *motivi* for the other instruments; but it—like most of this composer's productions—struck me as being somewhat overwrought. Schubert, when he seizes a graceful idea, is apt to repeat and repeat it, to turn and twist it again and again, to reframe and intertwine it, until the ear becomes wearied with a sense of monotony even while taking pleasure in the musical phrases and acknowledging the contrapuntal skill with which they are worked and reworked. Beethoven's "Seventh Symphony," with its sublimely poetical slow movement and exquisitely playful scherzo—executed to absolute perfection—closed the first evening's musical feast. The day's enjoyment harmonises well with the evening's entertainment; for a town of choicer loveliness in situation and scenery is rarely to be seen. Placed on the banks of a rapid stream—the river Salzach—surrounded by green heights and distant mountains, well-wooded slopes on which picturesque castles and lordly mansions are perched, shores along which brightly and variously coloured houses range in the neatness and grace of adornment that characterises most German dwellings—this spot forms an endless succession of pictures and charming landscapes, besides affording scope for enchanting drives amid lanes and woodlands.

As a final touch—which would have rejoiced the heart of Walter Scott himself, who knew, none better, that good fare crowns befittingly the enjoyment of nature's romantic scenery and refined art-pleasures—the eating in Salzburg is of the best; trout that would have had Isaac Walton's cordial commendation, chickens delicate and "tender as morning dew" (to use a French gastronome's phrase), with Alpine butter and fresh cream, make each day's repast a feast worthy of the "Musikfest" at night.

On the morning of July 18 there was an open-air entertainment on the Kapuzinerberg, consisting of a four-part song for men's voices, an address delivered by Herr Baumeister [who, I afterwards heard, is a celebrated enactor of "Falstaff"; and who has a grand speaking voice, with fervour of delivery and excellent enunciation], and Mozart's quartett, "Still ist das Meer," better known in England as "Placido è il mar," from "Idomeneo." On reaching the point of the Capucin Hill, where a small summer-house stands, I found an eager crowd assembled; some in the full blaze of the sunshine, under parasols and umbrellas, some seeking scraps of shade skirting the inclosure, some clustering beneath the adjoining trees, and a fortunate few on a rickety wooden bench under the eaves of a woodcutter's cottage near the spot. On this bench sat an old lady and a young one; who, perceiving an involuntary glance of longing from me, after toiling up the ascent, got up, and in pretty maidenly words of attempted English, that apologised for the roughness of the wooden accommodation, offered me her seat. I had hardly accepted, with a compliment upon her speaking English so well and her amiable courtesy, when some of the Festival Committee gentlemen came to my sister Sabilla and myself, asking us to enter the summer-house, which had the peculiar interest of being the actual spot in which Mozart composed his opera of "Die Zauberflöte."

It is fitted up with exact models of the table at which he wrote, and of the chair in which he sat when occupying this summer-house; its walls are hung round with pictures, photographs, and innumerable tributary wreaths, fastened by ribbon pendants embroidered in gold, bearing the names of various musical Societies in different parts of Germany who have sent these tokens of Mozartian homage to this shrine. On the table lay an open Mozart album in which we were requested to inscribe our names, as the daughters of Vincent Novello who, exactly half a century ago,—this very month—in the July of 1829—came to Salzburg to convey to Mozart's sister (then in failing health and means) a sum of money subscribed by the musical professors of London as a testimony of their admiration for the great composer's genius and of their sympathy with his sister in her declining age. Strangely moving was it to stand beneath the little summer-house roof, looking forth upon the very mountains and woods and river and picturesque town that Mozart beheld when he raised his eyes from his manuscript; strange to sit in the chair he occupied, listening to the strains he composed; strange to be in the very place where, fifty years since, my own father had come to visit the birthplace of his favourite composer and the spot which had witnessed the birth of some of that composer's finest compositions.

With reverential humility we complied with the committee's request, and placed in the Mozart-Album our photographs and the following inscriptions:—

I pray you, let us satisfy our eyes [and *ears*]
With the memorials and the things of fame
That do renown this city.
Shakespeare's *Twelfth Night*, Act iii., Scene 3.
Mary Victoria Cowden Clarke (born Novello).
Salzburg, July, 1879.

IMPROMPTU ACROSTIC.

S alzburg! for ever will thy name recall
A pleasant mem'ry to my mind; when all
B ut as a dream of beauty shall appear,
I llumined by Art's glow, remote but clear.
L ov'd Mozart seems to tread thy busy streets;
L ost tho' he be to mortal ken, he meets
A t ev'ry moment my admiring eyes,

N ot like the empty visions that arise
O ut of the misty Past. No, Mozart lives
V ividly present, while his music gives
E ternal rapture, ever freshly born,
L ovely as Spring, as radiant as the Morn.
L ong as Art-love shall exist, Mozart's name
O 'er all shall triumph in the rolls of Fame.

Salzburg, July 18, 1879.

The selection for the second evening's Concert was as follows:—

II. CONCERT.

18. Juli, Abends 7 Uhr.

Ouverture (Nr. 3) zu "Leonore" ... ... L. van Beethoven.
Concert für zwei Claviere ... ... W. A. Mozart.
(Brüder Louis & Willi Thern aus Pest.)
Vorspiel zum 3. Akte der "Meistersinger" ... R. Wagner.
Arie aus der Oper "Die Hochzeit des Figaro" ... W. A. Mozart.
(Frau Schuch-Proska.)
Violinconcert ... ... L. van Beethoven.
(Herr Concertmeister Grün aus Wien.)
Sachsens Monolog aus dem 2. Akte der "Meistersinger," "Was duftet doch der Flieder" ... R. Wagner.
(Herr Opernsänger Dr. Krauss.)
Synfonie in Es ... ... W. A. Mozart.

The performance of the third Overture that Beethoven wrote for his opera of "Fidelio" under the name of "Leonore," was absolutely faultless. The precision and perfect *ensemble* of this Viennese orchestra are wonderful; and the effect produced, when they play compositions of such extreme elaboration and difficulty as this one, is consummately gratifying to the musical sense. The brothers Thern played with great delicacy of execution and perfectly in the *style* of the master's composition they gave. Herr Richter conducted Wagner's "Vorspiel" with truest spirit *of course;* and the executants he marshalled were implicit ministers to his will. Frau Schuch-Proska so completely delighted her audience by the mode in which she sang Mozart's enchanting recitative and air, "Deh vieni" that she was encored; but I own to having heard it sung with far more sentiment and charm by other singers I could name. Herr Grün's execution of Beethoven's Violin Concerto was a masterly piece of manual dexterity and finished performance, and elicited liveliest applause. The imaginative and characteristically treated "Monolog" by Wagner had a very efficient interpreter in Dr. Krauss; whose magnificent voice and fine declamation gave full effect to this piece; while the matchless way in which it was accompanied held the hearer's breath suspended with interest and admiration. It is a piece of music that makes one feel one ought to hear it many times ere properly understanding and appreciating its entire poetic intention. Mozart's exquisite E flat Symphony made a fitting climax to the entertainment on this occasion.

Owing to the indisposition of two of the ladies who were to have taken part in the third day's programme, it was modified as follows:—

III. CONCERT.

19. Juli, Morgens 11 Uhr.

1. Streichquartett in C-dur ... ... W. A. Mozart.
(Die Herren Philharmoniker: Grün, Hofmann, Zöllner, Giller.)
2. Drei Lieder (a) "Ewige Liebe" ... ... J. Brahms.
" " (b) "Im Herbst" ... ... Robert Franz.
" " (c) "Liebesglück" ... ... J. Sucher.
(Herr Dr. Krauss.)
3. Andante und Variationen für zwei Claviere ... Rob. Schumann.
(Brüder Thern.)
4. Duett aus "Don Juan" ... ... W. A. Mozart.
(Frau Schuch-Proska, Dr. Krauss.)
5. (a) Minuten-Walzer ... ... Chopin.
(b) Türkischer Marsch ... ... L. van Beethoven.
(Fur zwei Claviere (Brüder Thern.)
6. Zwei Lieder (a) "Mondnacht" ... ... Rob. Schumann.
" " (b) "Frühlingslied" ... ... Mendelssohn.
(Frau Schuch-Proska.)
7. Clavier-Quintett, Op. 44 ... ... Rob. Schumann.
(Die Herren Louis Thern, Grün, Hofmann, Zöllner, Giller.)

With thorough refinement Mozart's Quartett in C major was executed by the four "Philharmoniker" gentlemen; and then came a group of three entrancing "Lieder," one more exquisite than the other, sung to perfection by Dr. Krauss, whose fine manly tone and rich voice are equalled by his taste and feeling in expression. These Lieder were accompanied by Herr Hans Richter, whose delicacy and skill in accompanying vie with his consummate excellence as a conductor. He not only played the elaborately difficult accompaniments to these three Lieder with the polish and mastery of a concerto-player, but he gave enchanting effect to the dainty brilliancies of those to Mozart's duet from "Don Juan," and to Schumann's "Mondnacht," and Mendelssohn's animated "Frühlingslied," in each of which last Frau Schuch-Proska distinguished herself by beautifully characteristic vocalisation. She was in even better voice than on the two preceding occasions, and sang really charmingly. Schumann's two glorious compositions, the "Andante und Variationen," and Quintett, were given in pre-eminent style, and completed the intense satisfaction with which this truly delightful "Salzburger Musikfest" was enjoyed by

Yours faithfully,
Salzburg, July, 1879. Mary Cowden Clarke.

FOURTHS TO OLD CHANTS, &c.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I was "guilty" of a lack of precision in the reference to Drs. Aldrich and Turner, on p. 301, col. 2. But "C. E. K." could hardly understand me as asserting that those masters never wrote *any* fourths to a bass? The remark obviously applied to *such* fourths as that inserted by Rimbault in the fifth measure of Chant 23: viz., E in the alto, over B bass, making a modern inversion of the dominant seventh.

This is not the chord of 6-4-2, which your correspondent commends, but of 6-4-3, which Handel never wrote, and every church-musician should eschew.

Dr. Crotch, in his "Elements," says, "The fundamental note Sol . . . is peculiar to modern music. Handel, Corelli, and other composers of the same period with them, avoided fourths to the bass note as much as possible, and wrote this discord as an inversion of the dissonant triad."

Dr. Callcott, in his "Grammar," writes to the same effect, and remarks on "the want of melody in the intermediate parts where the fourth is inserted."

Canon Havergal, in his Preface to Ravenscroft, observes: "The chord of 6-4-3, which is hardly a century old, is not, of course, in any of the tunes. Purity of ecclesiastical style forbids its use, though so many modern composers inconsiderately introduce it."

I trust that "C. E. K." will now see my intention. I cannot follow him into the wide subject of fourths in general.

While I have the attention of your readers, will you kindly allow a few remarks supplementary to the article above alluded to.

I omitted to notice that Dr. Dupuis' "Second Set of Chants" contains a Double in D, which Bennett and Marshall, and others, wrongly attribute to the Hon. J. Spencer. It is correctly assigned by Goss, No. 85; but the bass should not be thrown up to the higher octave in the second strain: this makes it rise above the original tenor. There are two chants by Dupuis, in Vandernan, which are not contained in either of the sets published by the Doctor himself.

In 1834 Mr. Jonathan Gray, of York, published "Twenty-four Chants: to which are prefixed Remarks on Chanting." Folio. The remarks are interesting, as showing the diversity of use in the various cathedrals at that time. I have not observed any of the chants in other collections, but I remember hearing one in Lancashire some years ago.

"The National Psalmist," a folio volume, chiefly of new music, was edited by Charles Danvers Hackett in 1840.

It contains thirty-eight chants, mostly contributed by living authors; but a few are to be found in Langdon and Beckwith.

"A Collection of Single and Double Chants, adapted to the Psalms," was published by Edmund Lacon Farr (1841). It contains ninety-two compositions, many of which, by Dr. Buck, Dr. Bexfield, T. Adams, &c., seem to be printed for the first time.

Professor Walmisley, of Cambridge, edited a collection of chants, but, not having a copy, I was not able to describe it. I looked through it some years ago, and it did not appear to be of much interest. I think I noticed that several chants were incorrectly given, and others wrongly assigned.—I am, Sir, faithfully yours,

Vicarage, Yoxford, July 4, 1879. Henry Parr.

GAS-ENGINES FOR ORGANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I continue to receive daily inquiries on the subject of my letter to The Musical Times—some of such inquiries, by-the-bye, being somewhat wide of the mark—as to large church-organs and the like; and I shall be glad, therefore, to take the opportunity of publicly answering those whose requirements are similar to my own, viz., *the means of blowing a small or moderate-sized organ in a private house.*

Where a sufficient continuous water-pressure is available, the convenience and admitted success of hydraulic engines would secure the preference, though the cost of the water supply is sometimes very great. Steam has been found to be inconvenient. Of gas-engines there were till lately but two sorts in anything like general use—one very noisy, the other noiseless, but too complicated to be worked without skilled assistance. The little engine, however, I have secured, a £25 "Bisschop" (one-man power), is simple in its construction and very nearly noiseless, and I can therefore recommend it; especially as Mr. Durham, of 23, Leadenhall Street, the agent in London, is practically acquainted with organ work.

The details of attachment and working are as follows: The organ in my house is in a dining-room with a basement room under; in the latter the engine is placed on a prepared bed of shavings and sawdust; not fixed, its weight keeping it in position; and as it is very small, I have it further inclosed in a rough cupboard with double sides filled with sawdust: so inclosed, vibration and noise are reduced to a minimum. Ventilation is provided to the outer air and the exhaust pipe carried through the wall (or could have been into a chimney). The lower room being well ventilated the smell is very slight, and in the room above neither smell nor noise can be detected. The engine can be regulated to different rates of speed, but not with the nicety of a water-engine, so a certain amount of over-blowing is unavoidable. I have therefore a second bellows in the basement-room with a wind-trunk communicating with the upper bellows, the trunk containing a valve to prevent return; the over-blowing is therefore below, and above the wind is delightfully steady.

The engine requires warming for ten minutes before using; oiling also, and will then run without attention for a long evening. No "assistant organist," no unsteady blowing, and no creaking of bellows!

The engine power could be detached from the organ and used for domestic purposes, *e.g.*, pumping, lathe-turning, &c.—Yours faithfully,

J. W. Billinghurst.

St. Mildred's, New Barnet, July 23, 1879.

FREE CONCERTS FOR THE PEOPLE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It occurs to me that some of your readers who are musical might be willing to give help occasionally in concerts for working people in the poorer districts of London.

The Kyrle Society, established for the purpose of bringing natural and artistic beauty to the homes of the people, has among its various branches a choir of volunteer singers, who meet to practise regularly for the purpose of giving free concerts in the poorest districts of London. Every winter this choir gives performances of oratorios in churches, chapels, and mission halls, as well as miscellaneous concerts in school-rooms; and it is occasionally assisted by the very kind help of eminent professional and amateur soloists.

In the summer evenings performances of open-air music in a garden or playground have been given, to the evident pleasure of the listeners.

But the demands upon the choir are more numerous than it can meet, and if other musical Societies would put themselves in communication with the Kyrle Society, and occasionally undertake a concert for the poor, the good work would be greatly multiplied.

Individual singers who would help in the choir would be gladly welcomed by the Kyrle Society, as the choir needs strengthening. The choir is under the direction of Mr. Malcolm Lawson.

Any singers willing to help, either regularly in the choir or occasionally in the performances, are invited to put themselves in communication with Miss Leycester, Hon. Secretary, 14 Nottingham Place, W., from whom they will learn full particulars as to the dates of practice, place of meeting, and music to be performed.

I am, Sir, yours faithfully,

July 11, 1879. M. Hill.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. K.—*Even if the view which you state be held to be correct, it would seem to be more proper to sing the verses of the Te Deum which you quote* forte *than* mezzo-forte. *There is certainly no reason for singing them* piano. *They may not express our own praise, but they do express praise which is continually being offered with ours, and to which we refer with exultation.*

Paolo Eruino.—*Liszt has definitively declined to again appear as a public performer in England.*

Joseph Kindon.—*The question should be addressed to a singing master.*

A. F. F.—*Will be answered in our next number.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ampleforth, York.—The Concert in connection with the annual Exhibition Day was given by the professors and students in the Study Hall on the 16th ult., under the direction of Herr P. von Tuggener, Professor of Music at the College. The concert was a most delightful one in every respect, and elicited from the numerous company the warmest plaudits and several encores. A Commemoration March, by Scotson Clark, and Weber's *Jubilee Cantata* occupied the first part of the programme. The second portion was miscellaneous, and included compositions by Professor Tuggener.

Banbury.—At Mr. G. A. Hardacre's tenth and last Organ Recital at the Parish Church, he was presented with a purse and silver salver, on which was engraved, "Presented with a purse of fifty sovereigns to G. A. Hardacre, on his leaving Banbury, by the Vicar and congregation of St. Mary's, and other friends, as a mark of their personal esteem and appreciation of his musical talent. June 28, 1879."

Beckenham.—An interesting Meeting was held in the Schools on Monday evening, the 15th ult., when the boys of the Parish Church choir were publicly examined in musical knowledge in the presence of a number of friends. The Rector, Rev. W. L. Cator, presided, and introduced Mr. J. Spencer Curwen, who had volunteered to conduct the examination. The boys have been taught music on the Tonic Sol-fa system by the Organist and Choirmaster, Mr. Sydney F. Coles, F.C.O. Each boy underwent five individual tests, of musical memory, time, tune, musical ear, and sight-singing, and their successful performance was greeted with applause. The Rector concluded with a vote of thanks to Mr. Curwen, which was heartily carried.

Benhilton, Sutton, Surrey.—On the 8th ult., an Amateur Concert was held in the School-room, in aid of the funds of the Parish Church, All Saints'. An interesting programme was provided, and rendered throughout most satisfactorily. The first part was devoted to sacred music, the chief items worthy of notice being Mozart's "Gloria" (*Twelfth Mass*) and "Ave Verum," the latter especially being

artistically rendered, and Spohr's "As pants the hart," the solo being well sung by Miss Williams. Mr. Detmar and Mr. Hyslop were also very successful. "Ti Prego" (Curschmann) was effectively rendered by Miss Williams, Miss Ball, and Mr. Detmar. The second part commenced with Beethoven's Overture, *Egmont*, arranged as a pianoforte duet, well played by Mr. Sharp and Mr. Ward. The trio, "O memory" (Leslie), by Miss Place, Mr. Ball, and Mr. Hyslop, was well received and encored, as were many of the songs. The choir sang several part-songs with good expression, reflecting great credit on the Conductor, Mr. Sharp, the organist of the church. Mr. Ward was an able accompanist.

Berwick-on-Tweed.—The nineteenth Annual Festival of Parochial Choirs in connection with the Durham Diocesan Church Choral Association took place in the Parish Church on Tuesday, the 15th ult., on which occasion the choir consisted of about 400 voices. The movement was originated in 1860 by Mr. T. Rees Evans, and annual meetings have since been held in the diocese, the centre of attraction every fourth year being the Cathedral Festival. The great good derived from these meetings was fully shown by the steady chanting of the psalms and canticles, the precision with which the five-part anthem was executed, and the careful attention to light and shade in the rendering of the metrical tunes. The prayers were intoned by the Rev. H. Clementi Smith, M.A., late Precentor in Manchester Cathedral; the lessons being read by the Rev. T. Procter, M.A., Vicar of Tweedmouth, and the Ven. Archdeacon of Lindisfarne; and the sermon preached by the Right Rev. the Bishop of Edinburgh. Mr. Alfred Heap, Organist to the Right Hon. the Earl of Home, presided at the organ; and Mr. Rees à Becket Evans, Organist of the Episcopal Church, Melrose, officiated as Conductor.

Eastbourne.—The Orchestral Concerts now taking place at the Royal Pavilion are unquestionably the best that have ever been given. The new Conductor, Mr. Julian Adams, who earned so much fame both as a director of the orchestra and a pianist at the Pavilion, Buxton, has been engaged, and under his supervision the selection and rendering of the music have delighted every lover of the art. The inaugural concert to celebrate the opening of the Park season was well attended, and the season promises to be a most prosperous one.

Faversham.—Mr. C. D. Hobday gave a most successful Concert of Classical Chamber Music, on Thursday evening, June 26, at the Institute, under the patronage of Lady Sondes and Lady Harris. The following artists were engaged: vocalist, Miss Florence Norman, R.A.M.; pianoforte, Mrs. Bucknall-Eyre, R.A.M.; first violin, Herr A. Kummer; second violin, Mr. E. B. Norman; viola, Herr Weber, and violoncello, Mr. Joseph Norman. The programme was well selected and admirably rendered.

Frome.—The new organ, recently erected in Holy Trinity Church by Messrs. Allen, of Bristol, was opened on the 22nd ult. The organ is in a neat yet handsome pitch-pine case. There are three double-action composition pedals to great organ, and two to swell. The compass of the pedal-board is 2½ octaves, that of the sound-board 5½ octaves—so that, by drawing the two pedal stops and the octave, the effect of four stops is produced. The choral service, during which Mr. J. Davis Cox presided at the organ, was well rendered, the choir giving evidence of Mr. Cox's careful training. The service was read by the Rev. W. E. Daniel, vicar, and the lessons by the Rev. G. F. De Gex, vicar of Christ Church, and the Rev. G. Boodle, of Cloford. The preacher was the Rev. W. Tait, of Tavistock. After the sermon Mr. W. H. Cox gave a recital upon the organ, which was well calculated to display the beauties of the instrument.

Handsworth, near Birmingham.—The second Annual Festival Service of the Lichfield Diocesan Gregorian Choral Association was held at St. Michael's Church, on Thursday, the 17th ult. The choir numbered 280 voices, and was composed of the choirs of All Saints, Christ Church, St. John's, and St. Andrew's, West Bromwich; St. Andrew's and Christ Church, Wolverhampton; St. Augustine's Mission Church, Stafford; St. Anne's, Derby; Wilmcote, Walton, Amblecote, St. Matthew's, Smethwick, and some members of St. Michael's, Handsworth. Mr. C. Warwick Jordan, Mus. Bac., Honorary Organist to the Association, presided at the organ. The service-book contained the new arrangements of the first tone to the Magnificat, and of the fifth tone to the Nunc dimittis—the former by Mr. Warwick Jordan, the latter by the Rev. H. Fleetwood Sheppard; both specially written for the occasion. Considering that there had been only one joint rehearsal, the Plain-Song and Harmony Choirs sang together with wonderful precision, under the conductorship of Mr. Frederick W. Williams, the Honorary Secretary. Altogether the service was very successfully rendered.

Kelvedon.—A new clock, with Cambridge chimes, having been set up in the tower of the Parish Church, a Festival Service was held on Friday afternoon, the 4th ult., which attracted a crowded congregation. The choir of the church was augmented for the occasion by members of the choir of the Temple Church and St. Paul's, Regent's Park, Mr. Worsley Staniforth presiding at the organ. The service was Bunnett in F; the Anthem, Sterndale Bennett's "God is a Spirit;" Kent's "Blessed be Thou" being sung at the conclusion of the service. The sermon was preached by the Rev. Sir John C. Hawkins, Bart., Canon of St. Albans' Cathedral.

Leeds.—On the 15th ult., at the Town Hall Organ Recitals, Dr. Spark devoted the whole of his programme to the works of the late Henry Smart. The selection was excellent; and we need hardly say that the friend of thirty years did full justice to the works of the deceased. The most interesting number was a Postlude in E flat, written for the *Organist's Quarterly Journal*, and the last composition of Mr. Smart. It is a clever and musicianlike work, and of such elaboration that a first hearing would hardly justify a critical analysis. Instead of playing an Allegretto set down in the programme, Dr. Spark appropriately played a hymn written by the late composer, which was listened to with much attention by the large audience assembled.

Navan.—The Ninth Festival of the Meath Church Choral Association was held on the 24th of June in the Parish Church. The choirs present were Trim, Athboy, Slane, Kells, Navan, Ardbraccan, Kentstown, Paynestown, Rathmolyon and Agher, in addition to several individual members of other choirs. Before the service, the hymn "Praise, my soul, the King of Heaven," was sung to Dr. Gauntlett's tune. The Venite was sung to a single chant by Sir F. Ouseley, the 107th Psalm to a cycle of four chants by Mr. Young, of Lincoln, and the 121st Psalm to a Chant in E by Mr. Barnby. The Te Deum was Tours in F, and the Anthem, Sir G. Elvey's "O give thanks." The Kyrie was taken from Dr. Steggall's Service in G, and the Introit from Sir R. Stewart's Service in the same key. The Jubilate was sung to a fine double chant by Sir. J. Goss. The singing of the united choirs was very satisfactory throughout, the various leads in the Anthem and Te Deum being taken up with precision. The sermon was preached by the Rev. G. Nugent, Chaplain to the Bishop of Meath. Mr. W. H. Gater, Mus. Bac., Choirmaster to the Association, presided at the organ.

New Mill, near Huddersfield.—On Sunday, the 6th ult., special Services were held in the Parish Church, and collections made in behalf of the Day and Sunday schools. The sermon in the morning was preached by the Rev. E. Brownrigg, Vicar of Shelley, and in the evening by the Rev. C. A. Hulbert, Vicar of Almondbury and Hon. Canon of Ripon Cathedral. The musical portion of the services was rendered very efficiently under the direction of Mr. C. E. Holmes, Organist and Choirmaster, who presided at the organ. The Anthem in the morning was "It came even to pass," Sir F. A. G. Ouseley; and the Jubilate was sung to Dr. John Smith's (Dublin) setting in B flat. In the evening, the Anthem was Handel's air, "Praise the Lord with cheerful noise" (*Esther*), and the Chorus "Fixed in His everlasting seat" (*Samson*). The solo vocalist was Miss Annie Jenkinson. The chorus was sung with great precision and effect. The Magnificat and Nunc dimittis were taken to Sir R. P. Stewart's setting in G. At the close of the evening service Beethoven's "Hallelujah Chorus," from the *Mount of Olives*, was sung. The hymns at both services were special, and the tunes included two new ones by the Organist, which were especially well rendered.

Newport, Essex.—On Thursday, the 17th ult., the Annual Festival of the North-West Essex Choral Association was held in the Parish Church. The choirs numbered about two hundred voices. Mr. Worsley Staniforth, the Choirmaster to the Association, presided at the organ. The Responses were sung to Tallis's music; the Psalms in the morning being taken to Gregorian tones, and those in the afternoon service to Anglican chants. Mr. Warwick Jordan's arrangement of the Fifth Tone was used for the Te Deum, and the Anthem was Sir John Goss's "O give thanks." An excellent sermon was preached by the Rev. Edgar Smith, of Highgate. The festival was in every respect a great success.

North Berwick, N.B.—Mr. Frank Bates, Organist of St. Baldred's Church, gave an Organ Recital on Monday, the 14th ult. The programme included Bach's Fugue in G, and selections from Handel, Mendelssohn, Smart, Guilmant, &c.

Sherborne.—The forty-ninth Commemoration Concert was given on Thursday evening, the 3rd ult., by the School Musical Society in the new school-room. The programme was an ambitious one, but its success was quite equal to its aim. Part I. opened with two movements from Beethoven's Symphony in C, performed by the school orchestra, assisted by eminent artists from London. This was followed by Mendelssohn's Cantata *Praise Jehovah*, which by its massive breadth and the prominent part taken in it by the chorus was the best possible work that could have been selected for the occasion. In this the school chorus highly distinguished itself under the able conducting of Mr. Louis N. Parker. The solos were all sung by members of the choir.

Sydney.—The programmes of the Concerts given by the University Musical Society and the Sydney Musical Union, under the direction of Herr Josef Kretschmann, are models of what classical concerts should be. The attendances at the performances have been uniformly good; and there is little doubt that the continuance of these Associations is earnestly to be desired by all who wish to aid in the spread of high-class music.

Tenbury.—The members of the Musical Society gave a performance of Mendelssohn's *Elijah* in the Corn Exchange, on Thursday, June 26, which was numerously attended. The principal parts were taken by Mrs. Caldicott, Miss M. E. Pound, Mr. Fredricks, of Hereford Cathedral, and Mr. Thorndike. The choral singing was most satisfactory; the points were firmly taken up, and every difference of light and shade carefully observed. The performance was materially assisted by a small orchestra led by Mr. E. G. Woodward, of Gloucester. The concerted pieces were well sung by members of the Society.

Tenby.—A Masonic Festival Service was held at St. Mary's Church on Thursday, the 10th ult. The choral portions of the service were sung by the church choir, assisted by Masons, numbering thirty-eight voices. Throughout the service they sang well together, in good time and perfect tune, and with a very commendable attention to light and shade. The responses were sung to Tallis's festival setting, and the special psalms to Gregorian tones by the boys' and men's voices alternately. The Cantate Domino was sung to an old cathedral double chant of Dr. Woodward's, and the Deus misereatur to a single one by J. Barnby. The Anthem was Gounod's "Send out Thy light," which was on the whole well sung. Previous to the commencement of the service Mr. Armstrong played an excellent selection of music. A collection was made at the close towards masonic and local charities, which amounted to nearly £10.

Woolwich.—The Rev. T. Tuffield, assisted by Miss Marian Williams (Gold Medalist R.A.M.), Miss Martha Harries, R.A.M., and a number of friends, gave a Concert at the Town Hall, on the 2nd ult., to a large and appreciative audience. Miss Williams created quite an enthusiasm by her splendid singing, and Miss Harries shared the honours of the evening with her, both ladies receiving several encores. The choir sang in a finished style, under the leadership of the Rev. T. Tuffield.

Worcester.—The Members of the Worcester Madrigal Society, conducted by the Rev. E. V. Hall, Precentor of the Cathedral, gave a very successful Concert on the 8th ult. in aid of the Restoration Fund

of St. Helen's Church. The programme included several specimens of madrigals ancient and modern. Mr. Crane and Mr. Dyson, both of the Cathedral choir, contributed solos—Handel's "Nasce al bosco," Beethoven's "Adelaida," and a song, "The Brooklet," by the Conductor.

The name of Miss Louie Wood, who gave a Concert at Crayford, noticed in our last number, was printed, by mistake, Nova.

Organ Appointments.—Mr. Hamilton Robinson, R.A.M., Organist and Choirmaster to Brunswick Chapel, Hyde Park, W.—Mr. Sidney Hall, Organist and Choirmaster to St. John's Church, Hurst, near Ashton-under-Lyne.—Mr. Edwin Allwright, Organist and Choirmaster to St. Katherine Cree, Leadenhall Street, E.C.—Mr. J. C. B. Tirbutt, Organist and Choirmaster to the Church of All Saints', Reading.—Mr. William L. R. McCluer, Organist and Choirmaster to Rains Episcopal Chapel, Homerton.—Mr. Alfred Long, Organist and Choirmaster to the Chapel of the Rolls, Chancery Lane.—Mr. T. Martin Channon, Organist and Choirmaster to the Church of the Holy and Undivided Trinity, Knightsbridge, S.W.—Mr. Frederick E. Lucy Barnes to Trinity Church, New York.—Mr. P. R. Maclagan to Christ Church Cathedral, Montreal.—Mr. Hamilton White, Organist and Choirmaster to Worksop Abbey.—Mr. J. Butler Fortay, Organist and Choirmaster to Emmanuel Church, West Derby Road, Liverpool.

Choir Appointment.—Miss Florence Adderley (Alto) to the Church of the Holy and Undivided Trinity, Knightsbridge, S.W.

OBITUARY.

On the 1st ult., Joseph Crispin Tiley, Mus. Doc., Oxon., Organist of St. Michael Bassishaw, Basinghall Street, E.C., aged 36.

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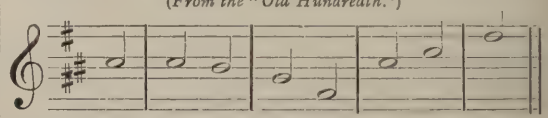

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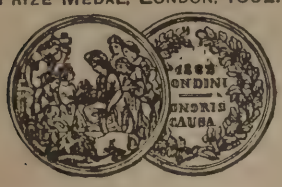

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1879.

MOZART AS A PIANOFORTE COMPOSER.

By H. Heathcote Statham.

We hear very little at present of Mozart's pianoforte music beyond an occasional performance of the D minor Concerto, the work in which he reached his highest point as a composer for the instrument, and which is almost the only one still considered an attraction in a classical programme framed on modern ideas. So far as concert-room performances are concerned, there may be a practical deficiency urged against many of his pianoforte compositions, as unfitted to elicit the tone and effect of a modern piano in such a way as to enable it to compete successfully with the larger scale of the modern orchestra. This objection cannot apply, however, with equal force to his chamber music for pianoforte solo, where sonority is not of essential consequence; at all events the disqualification would apply equally to the gavottes and suites of Bach, the former of which at least are frequently played and listened to by amateurs of the most advanced views without any sense of anachronism, rather with virtuous consciousness that they are doing the correct thing. But the effacement of Mozart's pianoforte music in drawing-rooms seems for the present to be almost complete. Amateurs of classical tastes have their favourite bits of Schumann and Grieg for chance contribution to social musical enjoyment; and to play a rondo or a set of variations by Mozart in an æsthetic circle would require a certain degree of courage and independence, even when set off by an apology for an antiquated and unfashionable taste.

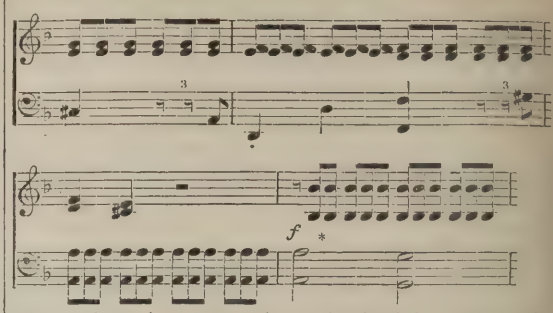
To the musician of course all that Mozart has done is of importance; though it would seem that even professed musical students have in many cases allowed this portion of his work to drop out of sight a good deal. Beyond their circle, and among the now very numerous ranks of more or less intelligent amateurs, the present fashion in music appears to preclude any knowledge of it at all. Yet even putting aside the purely musical interest and beauty of these works, they fill a much more important place in the history of pianoforte music than is generally assumed, when we consider that the modern pianoforte actually came into existence in the course of Mozart's career, and that he was therefore the earliest composer of the highest order who could do anything towards forming a style for the instrument.

Had the composer's life been prolonged for ten or fifteen years it is not improbable that he would have fully achieved the formation of a complete pianoforte style, suited to the genius and capabilities of the instrument, and totally distinct from the old harpsichord and clavier style. The power of the instrument for passionate expression and breadth of effect is unmistakably illustrated in the first movement at all events of the D minor Concerto, and still more unmistakably in isolated passages in the pianoforte sonatas and variations for chamber performance. But it must inevitably have been a long business for a composer who had been brought up from infancy as a player in the old harpsichord style to get rid of its trammels, even under the suggestive influence of an instrument with new capabilities of expression; and if we take his pianoforte music in the mass, it must be admitted that the epithet "old-fashioned" is fairly applicable to a considerable proportion of it when regarded from the modern point of view. The ornaments, turns, and twitterings with which the older school of harpsichord writers endeavoured to conjure expression out of an expressionless keyboard, are still retained in much of his music in almost their original exuberance, though the need for such picturesque impertinences had passed away with the introduction of the "forte-piano" action. The long shake on the penultimate note of a full cadence, accompanied by arpeggios of the usual sequence of harmony, is a mannerism occurring over and over again, and imparts a disagreeably mechanical effect to some of what are otherwise his most graceful movements; and it is, in fact, difficult to reconcile the frequent employment of so trite a resource with the evidences of boldly original thought and treatment which we meet with in special cases. But very likely the real explanation is to be found in the fact that to many of these published pianoforte works the composer himself attached little value; they were probably in many cases written *currente calamo*, and mainly as "pot-boilers." It is obvious from the records in his life and letters that his great works for the pianoforte were his extempore performances, in which he could indulge not only his own genius, but any peculiar power of treatment of the keyboard of which he was possessed. He himself said, after having extemporised Fantasias for some time, to a favoured member of the orchestra at Leipzig, "Now you have heard Mozart for the first time;" and it was not until his wife had repeatedly heard him extemporise fugued Fantasias, and complained that he had neglected that serious style of composition, that he composed in set form, and published the work (the Fantasia and Fugue in C) which is probably in many respects typical of the style of his extempore performances when in a happy humour. The distinction between this and the majority of the published solo works is remarkable. The pianoforte is treated in a much fuller style than usual, the modulations and the forms of the figure passages are far more bold and original than in the majority of the Sonatas, and the whole of the Fantasia portion must in its day have been considered exceptionally difficult; and this last point is one to be borne in mind in considering the style of the published works generally. At a time when refinements of execution were so little advanced that people (musicians apparently) were astonished at Mozart's power of keeping his two hands independent in the *tempo rubato* of an Adagio, it is obvious that there could not have been any market for works transgressing much beyond the boundaries of the current style and execution of the day. This Fantasia—the representation, as we conclude, of Mozart's extemporising style—stands nearly alone among his solo pianoforte works, and is one that can never really grow old, though it may be neglected for a time. If a first-class player were to deliver it at such a gathering as one of the Musical Union Concerts, the effect cannot be doubted for a moment. In this respect the composition stands higher even than the once well-known Fantasia in C minor (it is to be feared that epithet can hardly now be applied to it), which foretells in a remarkable degree the pathos that Beethoven was to draw from the pianoforte, but still only does what was afterwards done by him with greater power and intensity; while the Fantasia and Fugue in C represents a power quite different from that of Beethoven, but quite as complete and as elevated in its own way.

It is impossible to believe that the mood which could produce such music as this for the pianoforte was as exceptional with Mozart as the published pianoforte works might lead one hastily to imagine. The grace which pervades everything he wrote is as

conspicuous in these works as elsewhere, but it is also in many instances a superficial grace, compared with what marks the acknowledged best efforts of his genius. We do not very often find that concentrated power and significance of treatment which constantly characterise the smallest gavotte or bourrée of Bach, and is the secret of the influence which these short but not slight compositions have over us. But every one knows that Mozart could show, and has shown frequently, this concentrated power of construction in a short space as remarkably as Bach ever did; as in the minuet of the "Jupiter Symphony" and in that little stray Minuet in D, for pianoforte solo, which is such a complete specimen of elevated style on a small scale. We are therefore led to the conclusion that the lofty style and concentrated power which every now and then are illustrated to perfection in Mozart's pianoforte compositions represent the real Mozart as he was when extemporising on the pianoforte for his own pleasure, or that of a few favoured and specially sympathetic listeners; that the bulk of his published piano music was of less importance to him than a good many other things which he did; and that it represents Mozart taking life easily, and supplying the clavier-playing public with "food convenient for them."

Music written within these limits, even by a composer of genius, of course inevitably has its day. The time comes when the devices once thought so charming have become worn out, when the passages once thought so full of feeling have come to seem comparatively tame and cold to a generation which has new sympathies and fashions. Music which gives very wide-spread and general pleasure in its own day does so very often exactly because it has nothing very permanent in it, and appeals to those general likings of society which do not penetrate beneath the surface of art. Thus a great deal of Mozart's pianoforte music is admirably written for the style and execution prevalent in his day, just as Handel's operas were admirably written for the singers and for the public of his own day. When the style of playing and of vocalisation changes with the demands made upon the art by a new generation, the kind of charm which such works once had, the charm arising from finish of form and perfect fitness for the means of execution, fades away, and it is then seen that there is very little behind the form. But it should by no means be inferred that Mozart's piano-music, even taken as a whole, has no more right to the sympathies of the present age than have Handel's operas. Many even of the works which seem now to belong entirely to the past in style and feeling are so graceful and symmetrical, and so completely adapted to the genius of the keyboard as it appeared to the players of that day, that it is worth while sometimes to go back a little in spirit, and endeavour to enjoy them from the composer's point of view. When we look at the early concertos in this light, we are struck by the complete appreciation which Mozart at once evinced of the effective methods of contrast between the piano and orchestra; the bright glitter of scale passages for the solo instrument, accompanied by more sustained passages for the band, and, conversely, the due relief of the more sustained piano passages by broken lights and shadows in the accompaniment. These things are commonplaces and matters-of-course now, but they were in a great measure new effects at the time. Every now and then, too, in the midst of what now seems faded and weak in effect, we are surprised by a passage breathing a fuller tone and feeling, as if the new genius of the pianoforte were hinting at his future forms of expression. In the Concerto in B flat, for instance (No. 2 in Breitkopf and Härtel's new edition), we come in the slow movement upon passages which are quite in advance of the harpsichord style in which the other two movements are written—



where the minor second, emphasised by octaves in both hands, is something quite in the modern style, and would probably have scandalised many respectable persons in those days. The whole movement, simple enough as it is, is in a high strain of feeling throughout, and compares curiously with the somewhat conventional prettinesses of the rest of the work.

In the same kind of way, in the solo sonatas, we are frequently surprised by details of startling individuality in the midst of works which in the main seem composed in an antiquated conventional manner. The Sonata in C (No. 60 of Potter's edition), evidently an early work, surprises us with a passage—

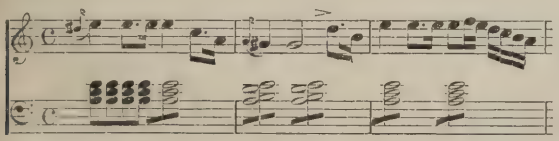
which looks as if it had been the suggestion of a well-known feature in the first movement of Beethoven's Op. 22 Sonata. In the Rondo of the Sonata in F, a cradle-song tune to begin with, the composer suddenly assumes his serious contrapuntal face at the opening of the Coda; in that of the Sonata in B flat, still more childlike in the *naïveté* of its leading theme and general style, we are suddenly delighted and refreshed by the charming way of ornamenting the dominant pedal passage leading to the return of the subject—

and still more by the effective use to which this is turned in the cadenza—

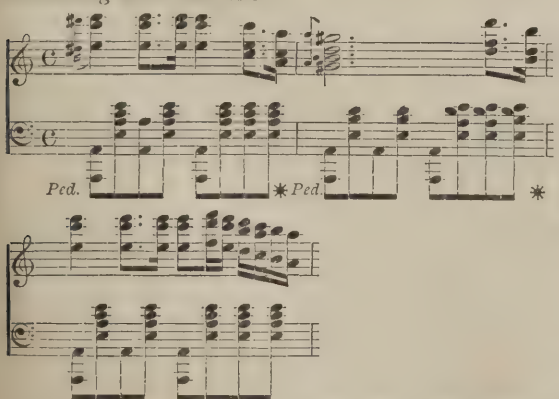
a passage which takes us far away from the old "turn" and "trill" school. The slow movements, even of the more conventional sonatas, are in the majority of instances beautiful; and the deeper feeling generally infused into them is an evidence of the truth of the view which holds that Mozart's genius, in spite of the repute of cheerfulness which attaches to it, was essentially of a melancholy turn.

The Sonata in B flat commencing in unison, the first and last movements of which might have been Haydn's, has a slow movement replete with the deepest feeling, and which no change of fashion can ever permanently injure. It has few notes, compared with modern pianoforte music, but they are notes not one of which can be spared; and is full of passionate and constantly changing feeling from the first bar to the last.

Unfortunately, people cannot think that anything is passionate or intense in pianoforte music now unless it is in handfuls of notes, with a constant use of the pedal to sustain combinations which cannot be manipulated otherwise. In this respect, it may perhaps be said that the study of Mozart's pianoforte music is a useful lesson in regard to scale, a practical proof that powerful expression does not depend on the absolute number of notes employed or on the sonority of the effects produced. The practice of playing solo pianoforte music so much in large rooms has probably operated to vitiate public taste to some extent in regard to the capabilities of the piano. The solo sonatas of Beethoven are constantly over-played, if one may use the expression, to make them tell in a large concert-room, whereas they were intended to be to the drawing-room what the orchestra is to the concert-room. And if we turn to one or two of the solo sonatas of Mozart, which really represent the genius of the composer at his best, we are still more impressed with the fact that many notes and much noise are not necessary conditions of grand music. Except the fantasia and fugue above mentioned, no work stands out as so emphatically great among Mozart's solo pianoforte compositions as the first movement of the A minor Sonata. It is as broad and abstract in style as the first movement of the Waldstein Sonata; it may be questioned indeed if it is not in a really more elevated style. But the mechanical means of producing the effect are of the simplest, and the essential greatness of the music is in danger of being underrated by modern amateurs, from the acquired habit of associating greatness of style on the instrument with handfuls of notes and the constant use of the pedal. Many modern players, if they played the work at all, would probably much prefer to substitute for the actual notation of the theme—



something more like this—



which is the kind of way it would have been written if the theme had occurred to a composer of the present day as a motive for a grand sonata; and so on in proportion through the sonata.* And to satisfy what is now expected from pianoforte-playing in a large concert-hall, such a treatment would almost seem necessary. Yet no essential greatness could be added to the music by such means, and it would lead to a much coarser and less pure style of expression and finish of the music, in regard to the most essential characteristics of pianoforte music. But this taste for loud and heavy playing seems to have been fostered recently by too frequent a habit of playing in large concert-rooms music originally intended for the drawing-room. The playing and the style have to be forced to make the music tell in a large space; while when played under the conditions for which it was composed the scale of the movement is all in perfect keeping, and no more notes are required to give it its full grandeur of expression.† The transcription of this fine movement for the organ is an experiment, however, that might be very well worth trying.

The last movement of this sonata has been sometimes quoted as of special interest owing to the forecast of Beethoven's style which it gives; but though this gives a great interest to it and to the C minor Sonata, Mozart is never really so fine as when he is in his own style in its most matured form, and not straying beyond it; which indeed may perhaps be said of every composer. In his "advanced" music we feel that something has been aimed at which is not quite achieved. A more successful move in advance of his day is shown in the slow movement of the same sonata (the A minor), in a fine and, for that date (even for Mozart), unusual attempt to give an orchestral breadth of expression to the music while keeping strictly to the pianoforte style, in the fine episode commencing—

And if there were any longer room for question about the authorship of any part of the Requiem, it would be of interest to compare the half-close of this episode, before the resumption of the principal subject, with the passage in the "Recordare" at the words "Ne perenni cremer igne." Some of the anticipations of Mozart as to special forms of expression in pianoforte composition are worth notice. Beethoven's commencement of the Concerto in G by a few bars for the piano alone, then leaving it long silent, was very near being anticipated in Mozart's Concerto in E flat (No. 9 of Breitkopf and Härtel), where the orchestra calls attention in a unison

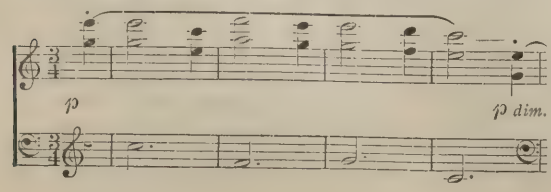
* Dr. Von Bülow, it appears, has actually modified some classical works of great composers in this kind of manner.

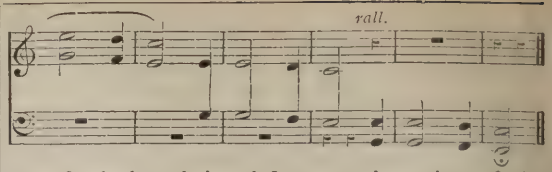
† We used to try playing the running passages in the bass, at the close of each section of this movement, in octaves, by way of giving more dignity to the close, but soon came to the conclusion that where Mozart did not write octaves they were no improvement.

phrase, and the piano then gives out, alone, the leading phrase of the subject:—

This is repeated, and then the piano is silent during the usual peroration of the orchestra, entering at last unexpectedly with a long shake on a high note, again in a rather Beethovenish manner. Some striking suggestions, for the time at which they were made, are to be found in the little-known set of variations on Grétry's lovely old tune, "Une fièvre brulante" (which, it may be remembered, Beethoven also treated in the variation form). The composition was evidently regarded as rather a special "piece"; it contains one variation marked "bravura," containing what were probably considered showy difficulties in that day, including a good many rapid scale passages in thirds, which remind one of Mozart's description of Clementi's playing, "He has a brilliant right hand, and his principal passages are thirds," and suggest the idea that this was meant as something in Clementi's line. But the interesting variation is the fourth, which is in the form of a highly impassioned recitative with interlude phrases, in a remarkably modern style: *ex. gr.*—

The conclusion of the whole composition is also worth noting, the leading phrase of the theme repeated in *diminuendo*—





The final close being left as an inversion of the chord, to keep the idea intact.

But this must be our last quotation from works from which it is strange to think that any of the quotations should be new, as we have no doubt they are, to not a few of our pianoforte-playing readers, among the amateurs at all events. These last would do well to study some of these half-forgotten, or at least ignored, pianoforte compositions of Mozart, if only to keep the balance against the too exclusive cultivation of Schumann and Grieg which is carried on at present in our drawing-rooms.

SOME ACCOUNT OF THE CLAVICHORD, WITH HISTORICAL NOTICES.

By Carl Engel.

(*Concluded from page* 415.)

That Johann Sebastian Bach was an admirer of the clavichord is evident not only from the fact of his having written for it some of his finest compositions, but also from certain recorded observations. He appreciated it more highly than the harpsichord, on account of its capability of yielding to the intentions of the performer, and of permitting various modifications of expression to be obtained merely by the touch. He always preferred to play on the clavichord; the harpsichord was for him too soulless, and the pianoforte too coarse. This statement is to be found in the biographical sketch of J. S. Bach written by J. N. Forkel, who was personally acquainted with the two eldest sons of the great composer, Friedemann and Emanuel.

When, in the year 1726, Gottfried Silbermann submitted to J. S. Bach for examination a pianoforte which Silbermann had made, Bach declared that his clavichord was decidedly superior to it in regard to expression and delicacy of touch. No doubt he was right; and his candid criticism, which is said to have offended Silbermann, may perhaps evidence the imperfection of the pianoforte at that time rather than the excellence of the clavichord. It must be remembered that the pianoforte was then a new invention still in its infancy, dating from about the year 1711, when it suggested itself to Cristofori to substitute hammers for the jacks and crowquills in the clavicembalo. Moreover, it is recorded that in 1741, about twenty years after his first attempt, Silbermann succeeded in constructing two pianofortes which obtained the approval of J. S. Bach.

G. Silbermann's pianofortes had the shape of the harpsichord. In the year 1758 C. E. Friderici, at Gera, in Central Germany, commenced constructing pianofortes in the oblong-square shape of the clavichord. In order to distinguish his instrument from that of Silbermann, he called it *Fortbien*. However, there is no satisfactory evidence for the statement, found in almost all the treatises on the history of the pianoforte, that Friderici (or Friederici, as modern writers spell his name) was the first pianoforte-maker who adopted the oblong-square shape. On the contrary, there are indications of this shape having been adopted at an early period, and of its having been suggested by the clavichord. The organ-builder Spath, in Ratisbon, is recorded to have altered clavichords into pianofortes by substituting hammers for the tangents. As there lived in Ratisbon (German, "Regensburg") two organ-builders of this name—

viz., Franz Jakob Spath, who died at an advanced age in the year 1760, and Johann Adam Spath, who may have been his son—and as their christian names are not given in the records, it is impossible to determine precisely the time when those pianofortes were made. In Rimbault's book on the pianoforte may be seen an illustration of an early square pianoforte, but no date is given. There must have been such instruments in Germany about the year 1750, if not earlier. On the other hand, D. G. Türk, in his instruction-book for playing the clavichord, published in the year 1789, defines the pianoforte (or *fortepiano*, as he calls it) as having the shape of a small harpsichord; and, he adds, "some new and diminutive kinds have the shape of the clavichord."

It is not my intention here to allude to the early history of the pianoforte further than is necessary for showing how certain peculiarities in its construction were anticipated in the clavichord. Gottfried Silbermann's pianoforte had two strings in unison for each tone throughout, just like the clavichord. The higher octaves were rather weak in comparison with the bass, and it was this inequality of sound upon which J. S. Bach especially remarked when he examined Silbermann's first instruments. In fact, it was so generally objected to by the clavichord-players, that the manufacturers of the "new instrument" were soon induced to attempt to remedy the defect by the employment of three or more strings for each tone in the treble. Jakob Adlung, in his work entitled "Anleitung zur musikalischen Gelahrtheit," the first edition of which appeared at Erfurt in the year 1758, mentions such improved pianofortes, which he saw in Erfurt, and which were made by Fickert, in Zeitz, Prussia. The highest octave had five strings for each tone, the middle octaves four, and the lowest octave three. This arrangement was adopted, Adlung remarks, "not only with the object of ensuring the desirable equality in the power of sound, but also in order to prevent the frequent breaking of the string by offering a greater resistance to the force of the hammers." This expedient must date at least from the year 1750; at any rate, Wahlfried Fickert—or Ficker, as he is called in some German musical dictionaries—is recorded to have flourished as a manufacturer of organs and clavichords residing in Zeitz about the year 1730. Adlung states that the hammers were made either of wood or of horn, and the hammer-shanks either of wood or of metal. The instrument was called *Hammerwerk*, and also *Hammerpantalon*. The first designation was given to it when it was constructed so that the hammers struck the strings from below; and the second designation, when they struck the strings from above. This statement also shows that Beethoven, when he adopted on the title-page of some of his latest pianoforte sonatas the designation of *Hammerklavier* for *pianoforte*, did not exactly coin a new word. As regards the *Hammerpantalon*, there can be no doubt that it was suggested by the famous dulcimer constructed and played in public concerts by Pantaleon Hebenstreit, which in the beginning of the eighteenth century became known by the name of *Pantaleon*, and was afterwards called *Pantalon*. In this dulcimer the strings were of course vibrated by being struck from above.

It is curious to observe how long a time the pianoforte had to struggle with its precursors, the clavichord and harpsichord, before it obtained the regard of musical composers. It is difficult to believe that the "new instrument" should not have been known to Handel as well as it was to J. S. Bach, considering that J. Mattheson, in Hamburg, the friend of Handel's youth, knew it well, and noticed it as early as in the year 1725, in the second volume of his "Critica Musica." Still more strange it appears that neither the musical dictionary by J. Walther (Leipzig, 1732), nor even a later one, the second edition of "Musikalisches Lexicon" (Chemnitz, 1749), notice the pianoforte. J. Walther mentions, however, Cristofori, whom he calls Cristofali, as having invented "a clavessin on which *piano* and *forte* can be produced," and he refers the reader to Mattheson's "Critica Musica."

After J. S. Bach's commendation of Silbermann's achievements in 1741, the pianoforte began to attract the attention of some other German musicians of reputation. For instance, Johann Joachim Quantz, the distinguished flute-player of King Frederick II. of Prussia, remarks in his comprehensive instruction-book for the flute, published at Berlin in the year 1752: "The modification of loudness cannot be obtained so well on the harpsichord, if it has only a single keyboard, as it can be obtained on the instrument which is called pianoforte, and which contains hammers instead of quills. . . . Indeed, the pianoforte possesses all the conditions which are requisite for a good accompaniment, and it depends only upon the performer to employ them judiciously. True, a good clavichord possesses also these conditions; but it cannot produce the same effect, because a *fortissimo* is not obtainable."

In England it took a still longer time than in Germany before the pianoforte gained popular favour. The playbill of the Theatre Royal in Covent Garden, dating from the year 1767, which announces the pianoforte as "a new instrument"—half a century after its invention—has been so often mentioned that it is unnecessary to say more about it than that this suggestive document may be seen framed at Messrs. Broadwood's. At all events, records like these ought to be taken into consideration in appreciating our social music of the time of Handel.

It is to be regretted that the biographers of Johann Sebastian Bach do not positively state which of his compositions for keyed stringed instruments were originally intended by him for the clavichord and which for the harpsichord. However, in most instances this is ascertainable from the title or from the characteristics of the composition. For example, it admits of no doubt that the series of Preludes and Fugues issued by him under the title "Das wohltemperirte Clavier" were conceived for the clavichord; and the same may be surmised of the famous Chromatic Fantasia, on account of the various modifications in accent and expression which it constantly demands from the touch of the player. On the other hand, the "Thirty Variations on an Air," in which the effects are to a great extent calculated upon the employment of two manuals, and upon the different qualities of sound produced by registers or stops, were originally conceived for the harpsichord (*clavicembalo*); and this is also the case with his concertos, which, being intended for public performance, require a more powerful sound than that of the clavichord. Furthermore, it appears probable that with many compositions of this kind J. S. Bach wished to leave it optional whether they should be played on the clavichord or on the harpsichord. It must be borne in mind that in his time the art of instrumentation had not advanced to the degree of development which it has attained in the present century. Handel states on the title-page of his Concertos that they are intended for the harpsichord or organ—two instruments which have nothing in common as far as treatment and quality of sound are concerned. Nevertheless, it is desirable to ascertain which of Bach's compositions were especially intended for the clavichord, since it is instructive to the musical student to know the works of the great

masters of his art exactly as they were originally conceived.

The assertion of some of our musical writers that J. S. Bach's clavichord had a compass of only four octaves is evidently unfounded. Probably it arose from an examination of his clavichord compositions, which are generally restricted to that compass. But we know that he possessed a fine clavichord made by G. Silbermann; and we shall presently see that about the year 1750, and most likely at an earlier period, G. Silbermann constructed his clavichords with a greater compass than four octaves. As Emanuel Bach, in 1753, regarded the greater compass requisite for a good clavichord, it is not likely that his eminent father, who died in 1750, should not have possessed an instrument with such a compass, especially as he was a friend of G. Silbermann. The real reason why the clavichord compositions written during the first half of the eighteenth century seldom overstep four octaves may be found in the circumstance that the extension of the compass beyond these limits was at that time still rather an extraordinary adoption, the older and common clavichords having generally only four octaves. Besides, the tones above this compass were in most instances too thin and feeble to be of much use; and a further extension of the bass produced indistinct and humming sounds, so that it was found advisable to add a thin octave string to each tone in order to render the bass more distinct. This contrivance was apt to render the lowest tones too prominent; no wonder that the composers rather kept to the four octaves which had the most effective quality of sound, and which offered no impediment to their compositions being played on any clavichord, no matter whether it was an old one or a new one.

J. S. Bach's Chromatic Fantasia extends in the treble to—

and in the bass not lower than—

This beautiful composition is therefore confined to the compass of four octaves. On the harpsichord the extension of the compass was effected at a somewhat earlier period than on the clavichord, probably because the twang of the quills renders the low bass tones and high treble tones much more distinct than does the push of the tangents.

Having given the opinions of Handel and J. S. Bach on the capabilities of the clavichord, it is hardly necessary to give those of their contemporary fellow-artists, since the opinions of these two masters have ten times more weight than all the others taken together. I must, however, make an exception in favour of Emanuel Bach, because he was probably the most accomplished clavichord player who has ever lived.

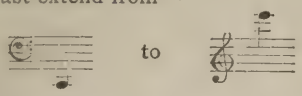
Dr. Burney, who visited Emanuel Bach in Hamburg in the year 1772, relates in his journal: "He was so obliging as to sit down to his Silbermann clavichord and favourite instrument, upon which he played three or four of his choicest and most difficult compositions, with the delicacy, precision, and spirit for which he is so justly celebrated among his countrymen. In the pathetic and slow movements, whenever he had a long note to express he absolutely contrived to produce from his instrument a cry of sorrow and complaint as can only be effected upon the clavichord, and perhaps by himself."

Likewise J. F. Reichardt, the well-known Prussian Kapellmeister, who visited E. Bach in Hamburg in the year 1774, records ("Briefe eines aufmerksamen Reisenden." Frankfurt, 1774; vol. ii., p. 16): "Herr E. Bach, plays not only a very slow and song-like Adagio with the most touching expression, to the shame of many players on other instruments who, considering the natural capabilities of their instruments, might imitate the human voice with even less difficulty; he is also able to sustain in this slow tempo a tone of the duration of six quavers with all degrees of power and softness; and this he can do in the bass as well as in the treble. But he can accomplish it probably only on his precious Silbermann clavichord, for which he has also especially written some Sonatas in which he has introduced such long-sustained tones. The same remark applies to the extraordinary power with which he renders some passages. Indeed, it is the strongest *fortissimo;* any other clavichord but Silbermann's would be knocked to pieces by it. And then, again, we have the most delicate *pianissimo*, which it would be impossible to produce at all on any other clavichord."

According to E. L. Gerber ("Historisch-biographisches Lexicon der Tonkünstler." Leipzig, 1790), the Silbermann clavichord which Emanuel Bach possessed, and which he highly appreciated, was constantly used by this eminent musician during the last fifty years of his life. As he died in 1788 he must have become possessed of it about the year 1738. No doubt the old clavichord was more durable than is the pianoforte, not only on account of the simplicity of its mechanism, but also because it was treated much more gently than the pianoforte is treated by most pianists of the present day. It would, however, appear that E. L. Gerber's statement requires rectification. According to C. H. Bitter ("Carl Philipp Emanuel und Wilhelm Friedemann Bach." Berlin, 1868; vol. ii., p. 118), the Silbermann clavichord was not among the effects of Emanuel Bach; and it is conjectured that he disposed of it in the year 1781, because there is among his compositions a Rondo in E minor, written in the year 1781, and headed, "Abschied von meinem Silbermann'schen Clavier" ("Farewell to my Silbermann Clavichord"). Be this as it may, we learn from a letter of his, dated "Hamburg, 1773," that he valued Friderici's clavichords especially on account of their great equality of tone, and that he objected to the additional octave-string in the bass adopted by Barthold Fritz. Among his effects were two clavichords by Friderici, a harpsichord, and a pianoforte by Jung.

In his celebrated work, "Versuch über die wahre Art das Clavier zu spielen" ("An Essay on the True Method of playing the Clavichord." Berlin, 1753), Emanuel Bach remarks: "The harpsichord is chiefly used for *concertante* music, and the clavichord for playing alone. The new *forte-piano* [the pianoforte], if it is manufactured well and durable, possesses many advantages; but its peculiar treatment is difficult, and requires especial study. The instrument suits well for solo performances, and also in *concertante* music, if there are not too many instruments combined with it. I am, however, of opinion that a fine clavichord, although its tone is less loud, possesses all the beauties of the forte-piano, and has in addition the *Bebung* [a sort of *tremolo*] and the sustained sound, because I can give the key an additional pressure after having struck it. The clavichord is, therefore, the instrument on which we can judge most accurately the accomplishments of a player on stringed instruments with a keyboard. For the qualities of a fine clavichord it is requisite that it should have, besides a sonorous and in-

sinuating sound, the proper number of keys, which should at least extend from—



The high E is desirable because it enables the clavichord-player to try occasionally also compositions which are not written for his instrument. Besides, our composers are rather fond of extending the compass so high, since there are other instruments on which this tone can be produced without very great difficulty. The keys must have the proper weight for raising the finger. The strings must be so strong as to permit their being forcibly attacked as well as to be treated tenderly, so that the player is enabled to produce with distinctness and purity all kinds of passages, be they loud or soft. . . . Whoever can play the clavichord well can also play the harpsichord well, but not *vice versâ*. The clavichord ought, therefore, to be practised for attaining the right expression in performance, and the harpsichord for strengthening the fingers."

As regards the *Bebung* before alluded to, Emanuel Bach says: "A long-sustained tone which requires a passionate expression is appropriately given with the *Bebung*. This is produced by holding the key down with the finger, and then, so to say, balancing the finger on the key." The signs for the *Bebung* he gives thus:—

It will be observed that this peculiar kind of *tremolo* cannot be produced on the harpsichord, because it requires the tangent while pressed against the string to act on it with a trembling motion, somewhat like the finger of the violin-player when he produces a similar effect on a sustained note. Probably the effective "cry of sorrow and complaint," recorded by Dr. Burney in the extract from his journal quoted before, was produced by the *Bebung*.

As this mode of expression is very peculiar, and as it cannot be exactly rendered even on our most perfect grand piano, it may interest the reader to have also the explanation of it given in the instruction-book for the clavichord by Daniel Gottlob Türk ("Klavierschule, oder Anweisung zum Klavierspielen." Leipzig and Halle, 1789), which is generally considered as one of the best works of its kind. Türk says: "The *Bebung* (French, *balancement;* Italian, *tremolo*) can be applied effectively only to a long-sustained tone, especially in compositions of a plaintive character. It is usually indicated in the notation by these marks—

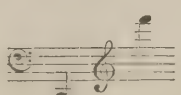
or by the word *tremolo* being written over the note; and its execution is thus—

In order to produce it effectually the finger must be held on the key as long as the duration of the tone demands, and the player must endeavour to increase the loudness of the tone by a gentle pressure of his finger several times repeated. It is perhaps hardly necessary to say that after each pressure the weight must be slightly relaxed, without however raising the finger entirely from the key. Moreover, every one knows that this expression is only attainable on a clavichord, and indeed only on a very good one. In general, the player ought to guard himself against the frequent employment of the *Bebung*, and if he employs it he must take care to avoid the objectionable manner of forcing the tone above its pitch by too vehement a pressure."

In order to show how Emanuel Bach used the *Bebung* in his clavichord compositions, an example is given, taken from the Andante of the second Sonata of his "Sechs Clavier-Sonaten für Kenner und Liebhaber" ("Six Clavichord Sonatas for Connoisseurs and Amateurs." Leipzig, 1779):—

The Sonata from which this example has been copied is the same which Professor C. F. Cramer, a friend of E. Bach, distinctly points out ("Magazin der Musik." Hamburg, 1783; p. 1217) as one of the compositions expressly written by E. Bach for his Silbermann clavichord, "on which instrument he used to play it with particular delight." Now as this Sonata extends in the treble to—

it is evident that the Silbermann clavichord in the possession of E. Bach must have had a compass embracing that tone. D. J. Türk, in enumerating the qualities of a good clavichord, remarks: "Its compass should be at least thus—



but, at the present day, preference is given to an extension in the bass to—

Nay, some manufacturers adopt even a still wider compass." It must be borne in mind that Türk's book dates from the year 1789. His statement affords a glance at the attempts at improvement which were in the second half of the eighteenth century resorted to in the construction of the clavichord. He speaks of registers or stops—such as the Cœlestina, the Pantalon, &c.—with which some of these instruments were provided; but he disapproves of them because "they bring the strings out of tune, and spoil the touch of the player."

If large dimensions, a keyboard comprising five octaves, and the greatest power obtainable, constituted the chief requisites of a fine clavichord, no doubt preference must be given to the specimens

which were made during the second half of the eighteenth century. Still, it would appear that the clavichords of Silbermann and of his pupil Friderici, dating from the first half of the eighteenth century, have seldom been rivalled and never been surpassed, as far as nicety of mechanism, accuracy of touch, and delicacy of expression are concerned. As regards the harpsichord, its highest degree of perfection in tone and touch was evidently attained at an earlier period. At all events, it may be doubted whether the famous Rucker's harpsichords, dating from the seventeenth century, have in this respect ever been eclipsed by the grand and full-toned harpsichords which were made towards the end of the eighteenth century, especially in England, and which, it must be admitted, are remarkably fine.

In short, it would appear that the best clavichords and harpsichords were in existence at the time of Bach and Handel; and we know from the biographical notices transmitted to us that these eminent musicians had, as might indeed be expected, instruments by the most distinguished makers.

But it is unnecessary to discuss this question further here; I merely draw attention to it because an acquaintance with the history of these instruments seems to me important for obtaining a correct appreciation of our classical music composed for the precursors of the pianoforte. With this music every musician, and especially every professional pianist, ought to be familiar; and it is chiefly the desire to assist, in however small a degree, in promoting the study of classical instrumental music which has induced me to give a detailed description of the clavichords in my possession.

Messrs. Broadwood have kindly consented to my proposal to place the *Gebundene Klavier* (Clavichord No. 4) in one of their rooms in Great Pulteney Street, where it may be seen during the present month (September). I therefore invite my musical friends—and my musical enemies also, if I have any—to go and examine it; or, still better, to play on it Bach's fugues precisely as he himself played them on the clavichord.

AN ANALYSIS OF BEETHOVEN'S "MISSA SOLEMNIS."

By Fr. Niecks.

In the April number of The Musical Times I endeavoured to characterise Beethoven and his "Missa Solemnis"; now I wish to supplement those general remarks by an analysis of this work. The mention of a few dates and circumstances relative to the history of its birth and existence may not be deemed an inappropriate prelude to an exposition of the internal structure and pervading spirit. Beethoven began the composition of his Opus 123 in the winter of 1818-1819, and on February 27, 1822, announced its completion in a letter to his pupil, the Archduke Rudolph, into whose hands a copy of the score was delivered on March 19, 1822. Schindler relates that the composer put the finishing touch to the "Missa" in the summer of that year, when he was staying at Baden, near Vienna. At any rate the work attained completion two years too late for its original destination, namely, to be performed at the installation of the Archduke Rudolph as Archbishop of Olmütz, an event which took place on March 20, 1820. Almost the only pleasant fact on record of Beethoven's life at that time is the satisfactory state of his health. "Forgive the confusion," he writes from Vienna, on April 16, 1819, to Ferdinand Ries, in London, "if you knew my situation you would not be astonished at it. Rather at what I here accomplish in spite of it." And again on May 25: "Do not forget the quintett, Op. 104, and the Sonata, and the money; I meant to say, The honorarium, *avec ou sans honneur*." Schindler informs us that the pension which Beethoven received from the Archduke Rudolph and the Princes Kinski and Lobkowitz had shrunk to £90 a year; and that besides this sum he had only the proceeds of the sale of four sonatas—Op. 106, completed in 1819, and Op. 109, 110, and 111, composed in the winter of 1821-1822—the only important works, if we add to them the Overture in C, Op. 124, which he wrote during the time he was busy with the Mass. The particulars of this account may not be quite correct—the pension, for instance, was in reality £136—but the fact that the master's income during the years 1818-1822 was inadequate to supply his wants can, unfortunately, not be doubted. Thayer calculates that in the spring of 1823 Beethoven's debts amounted to 7,000 florins. In the year 1820 such was the composer's lack of money that he had to content himself for four days with a glass of beer and some rolls for dinner. Of course he might have sold the shares he had bought in the prosperous time of the Congress; but these were to be a legacy for that scapegrace, his nephew, and must not be touched. An idea of his domestic felicity may be formed by throwing a glance at his diary of the year 1819: "January 31.—Given notice to the housekeeper. February 15.—The cook has come. March 8.—Given 14 days' notice to the cook. March 22.—The new housekeeper has come. May 12.—Arrived at Mödlin [village near Vienna]. *Miser et pauper sum.*" And so on in the same key. But the master was tried by more grievous troubles than pecuniary difficulties, mean privations, and the teasing annoyances of housekeeping. A lawsuit between him and his sister-in-law, begun in 1816 and not ended till 1820, was especially a cause of great vexation and bitterness to him. His nephew had been recommended to his care by his dying brother, but the mother of the boy, whom Beethoven held to be a woman of doubtful moral character, disputed the guardianship with him. The earnestness and conscientiousness with which the composer undertook the charge of his nephew's education are characteristic of the man. This new duty engrossed his thoughts and influenced his actions, it incited him to live and work. All these circumstances contemporaneous with the composition of the Mass must be taken into account, and also his previous career with its sad sufferings—the hardship of his childhood, his bodily diseases, above all the loss of hearing, with the consequent social isolation, &c.—for they show us how his soul was strung and tuned, and what agents were at work to produce music such as is heard in the "Missa Solemnis." Let us take note of two extracts from the diary which Beethoven kept at this time: "Hard is thy situation at present; but He above is, oh, He *is*, and without him nothing is."—"God, God, my Refuge, my Rock, Thou seest my heart! Oh hear, ever ineffable One, hear me, Thy unhappy, most unhappy of all mortals."

In a letter addressed to, but never received by Cherubini, dated March 15, 1823, Beethoven writes:—

"I recently completed a grand solemn Mass, and have resolved to offer it to the various European Courts, as it is not my intention to publish it at present. I have, therefore, asked the King of France, through the French Embassy here, to subscribe to this work, and I feel certain that his majesty would, at your recommendation, agree to do so.

"My critical situation demands that I should not solely fix my eyes upon Heaven, as is my wont; on the contrary, it would have me fix them also upon earth, here below, for the necessities of life."

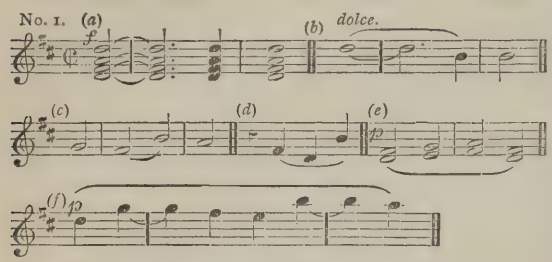
The Courts which subscribed for a MS. copy of the score, at the price of fifty ducats—Austria was not honoured with an offer—were France, Russia, Prussia, Saxony, and Darmstadt. Two more copies were taken by Prince Anton Radziwill and J. N. Schelble, for the Cäcilien Verein at Frankfort. From Lenz's "Kritischer Katalog" it would appear that also Prince Nicholas Borissowitsch Galitzin was in possession of a copy, for which he had paid fifty ducats. King Louis XVIII. of France, on receiving the score, presented the composer with a heavy gold medal, bearing on one side the bust of his majesty and on the other the inscription, "*Donné par le Roi à Monsieur Beethoven.*" The master was especially pleased with this mark of appreciation, because he thought he owed it to the recommendation of Cherubini, a composer whom he much admired. In 1825 Beethoven sold the Mass to the publisher Schott, of Mainz, for 1,000 florins. The title and dedication run thus: "*Missa composita et serenissimo ac ementissimo Domino Rudolpho Joanni Caesareo Principi et Archiduci Austriae S. R. E. Tit. s. Petri in monte aureo, Cardinali et Archiepiscopo Olnicensi profundissima cum veneratione dedicata a Ludovico van Beethoven.*" The composer never heard a complete performance of his work; but at a concert which he was induced to give at the Kärnthnerthor Theatre, Vienna, on May 7, 1824, there were performed under his direction, besides the Ninth Symphony, and the Overture, Op. 124, the Kyrie, Credo, Agnus Dei, and Dona from the "Missa Solemnis," which, in order to satisfy the censor, who objected to the word "Missa," appeared on the programme as "Three great Hymns with solos and chorus." It was at this concert that the singer, Mdlle. Ungher, had to turn the deaf composer round that he might see the applause of the audience which he could not hear. The honour of having for the first time performed the complete work does not belong to Germany, but to Russia, where it was given on March 26, 1824. A note prefaced to Peters's edition of the score informs us that in Cologne the first performance took place on May 27, 1844; in Leipzig, on March 21, 1845; in Bonn, on August 10, 1845. Turning over the leaves of an old Vienna periodical, I came across a notice which mentions a performance of the work, in 1831, at Wansdorf, near Runeburg, in Bohemia, by 109 singers and players, under the direction of the schoolmaster, J. V. Richter. During the last twenty years the work has been somewhat more frequently heard. Riedel's Society, at Leipzig, performed it twelve times in the course of twenty-five years. Germany distinguished herself especially in 1870, the Beethoven centenary: the Mass was performed in May, at Weimar (Tonkünstler-Versummlung); in September, at Bonn; in December, at Vienna (in the Saal der Musikfreunde); in the same month at Leipzig (Riedel's Society); and in other places. In England the "Missa Solemnis" was produced by the Philharmonic Society (under Costa) in 1846; by the Sacred Harmonic Society, twice (likewise under Costa), in 1861; and by Barnby's Choir, at St. James's Hall, in 1870. The rareness of the performances of this extraordinary work is attributable to various causes: to its length, which disqualifies it for church purposes; to its difficulties, which can be overcome only by the best executants, and after long, devout practice; to the composer's disregard of the natural limits and capabilities of the voice; and, lastly, to its sublime character and deep spiritual import, which were in advance of the age in which it was written, and for the great majority of concert-goers will always be inappreciable. But Beethoven was in no wise a practical man; his ideal was always dearer to him than vulgar success. Schindler, in writing of the time when the master began the composition of this Mass, says the Credo assumed, contrary to his plan, such dimensions that if he continued his path with his customary consistence it was impossible to foresee when the work would be completed. Indeed, hardly a third of the Mass was finished when the Archduke left for Olmütz. Beethoven does not allow himself to be determined by outward circumstances. This is a characteristic of the man and his art. He creates spontaneously, and his ideas suggest to him adequate forms and means. In 1823 Count Dietrichstein invited him to write a Mass for the Emperor. The Count, broaching this matter to Beethoven's friend, Count Lichnowski, said that the composer was at full liberty to follow the dictates of his genius, nevertheless he thinks he ought to mention that his majesty has such and such tastes (among other things he does not like fugues), that only certain instruments should be employed, and no solos for tenor and bass be introduced. [The resources of the imperial chapel were limited; the solo department, for instance, was represented by two boys, who sang the treble and alto solos.] Beethoven seemed to be pleased at this invitation, and agreed to write the desired Mass; but—let us note this—he never set to work to fulfil his promise. May we not presume with good reason that the restraints were too much for him? that he could or would not put Pegasus in the yoke? The master had such a hatred of everything that looked like restraint that even in times of distress he disregarded advantageous proposals from societies and publishers which were worthy of his genius and left a wide scope for his fancy.

What strikes the hearer or reader of Beethoven's "Missa Solemnis" first and chiefly, is its vastness. In number of bars it is surpassed by Cherubini's Solemn Mass in D minor, the longest mass existing, and also by Bach's "Hohe Messe," in B minor. Beethoven's work contains 1,929 bars; Bach's, 2,261; and Cherubini's, 2,563. [The first and the last figures are taken from Bellasis's book on Cherubini; the second is my own. I guarantee the correctness of none of them.] But what does the number of bars signify? They do not even imply a proportionate superiority in length. Indeed, in speaking of the vastness of the work, I thought less of the measureable material than of the ungaugeable spirit. Lenz, in his critical catalogue of the works of Beethoven, takes as the motto for the notice of the "Missa" a passage from Schlosser's "On the Tragedies of Æschylus"—"In their plan, as well as in their details, more than humanly sublime and almost awfully lofty"—which defines the character of the work strikingly. But size alone cannot produce this effect. Indeed, these gigantic forms are instinct with intensest life, expressive of superhuman strength—they reveal a wonderful insight and foresight of things human and divine. Of this, however, we shall be better able to judge after we have examined the various parts of the work, as then we shall be in a position to overlook the whole structure. And now we will proceed to the analysis.

Beethoven's "Missa Solemnis," Op. 123, in D major, which is written for four solo voices, four-part chorus, full band (including four horns, three trombones, and double-bassoon), and organ (a *ripieno* part, nowhere of an individual, *obbligato* character), consists of five great divisions, each a complex of movements, namely, the Kyrie, the Gloria, the Credo, the Sanctus and Benedictus, and the Agnus Dei and Dona.

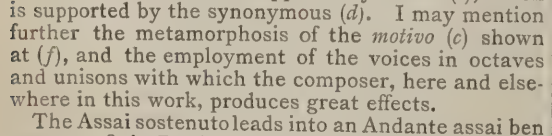
The Kyrie is laid out in three sections. The first of them, the setting of the words "Kyrie eleison," is an Assai sostenuto C, in D major (eighty-five bars).

To the marking of the movement the composer adds "*mit Andacht*" (with devotion). The reader will remember what the master wrote on the cover of the MS. of the Kyrie (in a former article, April number, p. 194, I wrote "Credo," which was a slip of the pen), "from the heart it comes, to the heart it shall penetrate." It is also worth noting that Beethoven conducted this part of the Mass in a stooping posture. All this proves that the man was really in earnest, and that composition meant with him something more than craftsmanship. The instrumental introduction contains the *motivi* out of which the first and third sections of the Kyrie are built up. The band (the trombones and double-bassoon excepted, which remain unemployed in this division) and organ open the movement with the solemn, majestic, rhythmical *motivo*—

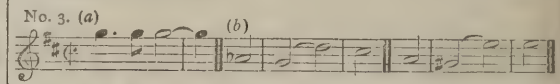


A hush follows, which is made the more impressive by the interrupting soft chords (first the strings alone, then the strings, trumpets, and drums); at the fifth bar the strings take up a slow legato phrase, whereupon, at the next bar, the wood winds and horns join them with the *motivo* (No. 1, *b*), which soon gives place to the *motivo* (No. 1, *c*), accompanied by the strings with the *motivo* (No. 1, *d*). One more *motivo* (No. 1, *e*), I shall quote, a subordinate one like (*d*), but an important element—a devotional substratum—in the general complexion of this section. At the second half of the twenty-first bar the chorus, band, and organ intone the "Kyrie," rising at every new invocation with a grander and more massive accumulation of sounds above the steadfast tonic, whilst the solo voices, one after another, break in and check the bold utterances with their wailing appeals—the thought of man's littleness starting up in the midst of his contemplation of God's lordliness. The *motivo* (*a*) pictures to us, as it were, the omnipotence of the Ruler of the world; the *motivo* (*b*), man's frailty and helplessness. The word "eleison" is set to the supplicatory *motivo* (*c*), which is supported by the synonymous (*d*). I may mention further the metamorphosis of the *motivo* (*c*) shown at (*f*), and the employment of the voices in octaves and unisons with which the composer, here and elsewhere in this work, produces great effects.

The Assai sostenuto leads into an Andante assai ben marcato, $\frac{3}{2}$, in B minor (forty-two bars), which forms the second section of the Kyrie. The characteristic *motivi* of this section are two in number, the invocation "Christe" (*a*) and the supplication "Eleison" (*b*)—



Out of this simple and, to all appearance, poor material, Beethoven has constructed a very complex and superlatively beautiful movement. The voices move with the greatest independence, the two *motivi* being always interwoven; first, the orchestra introduces them, then the solo voices take them up, and a little later the chorus comes in. Thus there are eight individual vocal parts, and the orchestra is more than a reduplication of them. This maze of voices suggests a multitudinous congregation, and realises well the urgency and fervour of their prayer. But mark the difference in the conception of the Kyrie eleison and the Christe eleison; in the former the King and Judge is addressed, in the latter the Saviour and Intercessor. In the one case we stand afar off with fear and trembling, in the other we draw near trustfully. In the third section (Kyrie eleison) the material of the first receives a new elaboration, with the object of intensifying the first expression. A very fine passage begins in the eighteenth bar—the wood winds and horns breathe out sweetly and softly the syncopated *motivo*, or sustain notes, the strings accompany with chords (crotchets divided by rests), the trumpets and drums put in here and there a few subdued sounds, whilst first the trebles, then the tenors, and, lastly, the altos pronounce Kyrie, with the rhythmically diminished first *motivo*—



The modulation to E flat major, which occurs here, is truly lovely. And now the prayer becomes more and more urgent, as the modulations, the persistence in the syncopated phrase, the emphasising (No. 3, *b*) of the melodic outline of *motivo* (No. 1, *c*), the imitations that press on each other, &c., show.

The violence of the excitement gradually subsides, there are still heard some passionate appeals, but at last all thinking and feeling is absorbed by a calm devotional contemplation. The distinctive expression of the words "Kyrie" and "eleison," preserved throughout this section, must not be overlooked. Beethoven succeeded in his intention—this Kyrie penetrates to the heart. But the subtle spirit that wings its way from heart to heart cannot be described in words. The most exquisite beauties cannot be recorded, at least, not adequately. I may, however, say this. In whatever frame of mind the Kyrie finds us, before the last "eleison" has died away our hardness will be softened, our pride will be humbled. These feelings may be transient; still, they are precious seeds that may be productive of glorious fruits. One thinks with a shudder that this noble composition was on the point of being lost. When, after the removal to Döblin in the spring of 1821, Beethoven sorted his MSS., the Kyrie was missing. For several days the search for it was without result. Happily, however, it had not fared with the Kyrie as with Carlyle's first MS. of the "French Revolution," which a charwoman found in the office of the careless friend to whom it had been lent, and made use of for lighting the fire. And what had become of the Kyrie? The housekeeper had wrapped in it Beethoven's old boots; indeed nothing more suitable for the purpose than these fine large sheets—nothing, as far as appearance went, less worthy of preservation than these unsightly hieroglyphics. Let us not be too hard on the practical-minded woman.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. VI.—MENDELSSOHN (*continued from page 418*).

IN December, 1831, Mendelssohn, who had then reached his twenty-second year, was in Paris, busily observing and brightly commenting upon the artistic life of the gay capital. Taking advantage of the young man's presence at what he evidently looked

upon as the chief factory of operatic drama, the elder Mendelssohn addressed to his son a serious letter enjoining him to seek the aid of some French librettist, and obtain a book which might afterwards be translated into German. Mendelssohn *père* was no doubt moved to this course by the brilliant success of Meyerbeer, and, it must be confessed, did not show his usual good sense under the circumstances. He, at any rate, ought to have known his essentially German son better. Meyerbeer was no German—at any rate while greater fortune could be secured by being anything else. "All things to all men" stood for his motto through life, and his works written for the French stage were such as Mendelssohn, with stronger principles and a higher conception of artistic aims, could never have imitated. We shall see in our master's interesting reply to his father's letter how repugnant was the course suggested. He begins by pointing out that a theme had already been decided upon, and that Immermann was then writing a libretto upon Shakespeare's "Tempest"—"a subject," he remarks, "which has been long in my thoughts." Immermann had the master's entire confidence. "I feel assured I may expect a first-rate libretto. . . . He knows what people like, and what to give them; but, above all, he is a genuine artist, which is the chief thing; but I am sure I need not say that I will not compose music for any words I do not consider really good, or which do not inspire me, and that any may do so it is essential that I should have your approval." After this dexterous homage to his father's judgment, Mendelssohn goes on to assert himself with a plainness that must have made the exacting old man in Berlin stare with surprise. "There is however one thing which consoles me, and it is that if I were to rely on my own judgment, I would again act precisely as I have now done, though I have had an opportunity of becoming acquainted with a great deal of French poetry, and seeing it in the most favourable light. Pray pardon me for saying exactly what I think. To compose for the translation of a French libretto seems to me for various reasons impracticable, and I have an idea that you are in favour of it more on account of the *success* which it is likely to enjoy than for its own *intrinsic merit*." In this remark the old man saw his own face as in a mirror, and perhaps was a little troubled thereat. But his son had not concluded: "Moreover I well remember how much you disliked the subject of the 'Muette de Portici' ('Masaniello') a Muette too who had gone astray, and of 'Wilhelm Tell,' which the author seems almost purposely to have made tedious." Mendelssohn fully admitted that the road to success lay through Paris or London, by pleasing the taste of those cities: "Still it is not the only road; this is proved not only by all Weber's works, but also by those of Spohr, whose 'Faust' is here considered classical music, and which is to be given at the great Opera-house in London next season. . . . I am resolved, therefore, to make the attempt in Germany, and to live and work there as long as I can live there by my work, for this I consider my first duty. If I fail in this then I must leave it for London or Paris, where it is easier to get on. I see, indeed, where I should be better remunerated, and more honoured, and live more gaily and at my ease than in Germany, where a man must press forward and toil and take no rest—still, if I can succeed there I prefer the latter." While thus firmly taking his stand on a principle one must acknowledge to be noble, Mendelssohn wisely fortified his position by arguments of a practical nature: "None of the new libretti here would, in my opinion, be attended with any success whatever, if brought out for the first time on a German stage. One of the distinctive characteristics of them all is precisely of a nature that I should resolutely oppose, although the taste of the present day may demand it, and although I quite admit that it may be more prudent to go with the current than to struggle against it. I allude to that of immorality. In 'Robert le Diable' the nuns come one after the other to allure the hero of the piece, till at last the abbess succeeds in doing so. The same hero is conveyed by magic into the apartment of her whom he loves, and casts her from him in an attitude which the public here applauds, and probably all Germany will do the same; she then implores his mercy in a grand aria. In another opera, a young girl divests herself of her garments, and sings a song to the effect that next day at this time she will be married. All this produces effect, but I have no music for such things. I consider them ignoble, so if the present epoch exacts this style and considers it indispensable, then I will write oratorios." Again, we cannot but applaud the high principle of this young musician, who, at an age which covets fame, and with a temperament greedy of praise, refused to stoop for either, and would lose all rather than forfeit his own self-respect. Mendelssohn concludes the letter by pointing out that, even if he desired a French libretto, it would be impossible to get one: "No French poet would undertake to furnish me with a poem. Indeed, it is no easy matter to procure one from them for this stage, for all the best authors are overwhelmed with commissions. . . . It would never occur to any of them to write a libretto for a German theatre. In the first place it would be much more feasible to give the opera here, and much more rational too; in the second place they would decline writing for any other stage than the French, for they can scarcely imagine the existence of any other." Then follows a little bit of salve: "I know you will forgive me for having told you my opinion without reserve. You always allowed me to do so in conversation, so I hope you will not put a wrong construction on what I have written, and I beg you will amend my views by communicating your own." The letters contain no evidence that the father attempted to argue this matter out with the son, and indeed to suppose such a thing possible is to credit the elder Mendelssohn with little sense. Nothing can come from the work of a musician whose heart and soul are not in his theme; and for Mendelssohn to have attempted another "Robert le Diable" or "Masaniello," when influenced by the feelings above expressed, would have been to court utter defeat. The reader needs no telling that even Immermann's "Tempest" came to nothing; but it deserves mention that when our fastidious composer did begin an opera, he took his subject from the legends to which Richard Wagner was driven by pretty much the same route.

Mendelssohn plunged deeply into the exciting life of Paris, as it was in 1831, when the political pot was boiling furiously, and everybody was more or less a *doctrinaire* if not a St. Simonian. He speaks of this again and again in his usual bright style, and his words reveal too much of character to be passed over here. There was great talk at that time about the *juste milieu* in politics, and a powerful party tried hard to steer the vessel of State exactly midway between Scylla and Charybdis. About this our master has his little joke: "Yesterday I saw the *milieu;* it had on a light grey coat, looked very fashionable, and sat in the first place on the ministerial bench. It was sharply attacked by M. Mauguin, who has a very long nose." Presently, however, Mendelssohn caught the infection of political life around him, and there is evidence to show that if he

did not actually coquet with the St. Simonians, they tried hard to make him a convert. Thus he writes to his father: "I have in my possession an appeal to mankind from P——, in which he makes his confession of faith, and invites every one to surrender a share of his property, however small, to the St. Simonians; calling on all artists to devote their genius in future to this religion, to compose better music than Rossini or Beethoven, to build temples of peace, and to paint like Raphael or David. I have twenty copies of this pamphlet, which P—— desired me, dear father, to send to you. I rest satisfied by sending you one, which you will find quite enough." Then the writer proceeds to show his father in how perfectly orthodox a light he regards this new heresy: "It is a bad sign of the state of the public mind here that such a monstrous doctrine should ever have arisen. . . . And then their ideas of universal philanthropy, of disbelief in hell, and the devil and eternal perdition, and of the annihilation of selfishness—ideas which, in our country, spring from nature, and are to be found all over Christendom, and without which I should not wish to live—they parade as a new invention and discovery, constantly repeating that they mean to transform the world, and to render mankind happy." Most of us will agree to take *cum grano salis* Mendelssohn's assertion that he would rather die than part with his belief in "the devil." He was addressing his father and wished before all to assure the old man that these new ideas were hated with a hatred wholesome in its completeness. Continuing his letter, Mendelssohn dismisses the subject with one of those strokes of sly humour which so enliven his correspondence: "I attended a meeting last Sunday where all the Fathers sat in a circle; then came the principal Father and demanded their reports, praising and blaming them, addressing the assembly, and issuing his commands: to me it was quite awful. He also has completely renounced his parents, and lives with the Fathers, his disciples, *for whom he is endeavouring to negotiate a loan.*" Readers of French history very well know that the Government of the day saw mischief in the theories of St. Simon, and came down on their votaries with a heavy hand. To this Mendelssohn subsequently refers in his liveliest style: "Early this morning Hiller rushed in and told me he had just witnessed the arrest of the St. Simonians. He wished to hear their oration, but the Fathers did not come. All of a sudden soldiers made their way in and requested those present to disperse as quickly as possible. . . . A party of National Guards are placed in the street, and other soldiers marched there; everything is sealed up, and now the *procès* will begin. My B minor quartett, which is lying in the Rue Monsigny is also sealed up. The Adagio alone is in the style of the *juste milieu*, all the other parts *mouvement*. I suppose I shall eventually be obliged to play it before a jury."

From the portions of these Paris letters not devoted to music many additions to Mendelssohniana might be made. Here is one, for example: "The day previous I paid two musical visits to the grumbling Cherubini and the kind Herz. . . . Herz presently arrived and gave audience to his pupils. We were very loving, recalled old times, and besprinkled each other mutually with great praise. On his pianos is inscribed, 'Médaille d'or. Exposition de 1827.' This was very imposing. Thence I went to Erard's, where I tried over his instruments, and remarked written on them in large letters, 'Medaille d'or. Exposition de 1827.' My respect seemed to diminish. When I went home I opened my own instrument by Pleyel, and to be sure there also I saw in large letters, 'Medaille d'or. Exposition de 1827.' The matter is like the title of Hofrath, but it is characteristic. It is alleged that the Chambers are about to discuss the following proposition: 'All Frenchmen have, by their birth, a right to the order of the Legion of Honour, and permission to appear without the Order can only be obtained by special services to the State.'" On portraits our master is equally amusing: "*A propos*, shall I be lithographed full length? Answer what you will, I won't. One afternoon in Berlin, when I was standing before Schenck's shop, I registered a solemn vow, unheard by anybody, that I would never allow myself to be hung up till I became a great man. The temptation in Munich was strong, where they wished to drape me with a Carbonaro cloak, a stormy sky in the background, and my *fac-simile* underneath, but I happily got off by adhering to my principles. Here again I am rather tempted, for the likenesses are very striking, but I keep my vow; and if, after all, I never do become a great man, though posterity will be deprived of a portrait, it will have an absurdity the less." In this we find another proof of Mendelssohn's keen sense of the incongruous. A small man with a large portrait—the sensitive young composer shrank from such an anomaly. He would not lay himself open to the ridicule of a sarcastic world.

Turning to Mendelssohn's musical experiences as set forth in these letters, it is disheartening to find that politics had just then almost banished music from Paris. Nothing was, as we say, "going on," and with nothing to look at even our keen-eyed observer could see nothing. "The aspect of music here," he writes, "is miserable enough. The concerts in the Conservatoire, which were my great object, will probably not take place at all, because the Commission of the Ministry wished to give a commission to the Commission of the Society to deprive a Commission of Professors of their share of the profits; on which the Commission of the Conservatoire replied to the Commission of the Ministry that they might go and be hanged, and even then they would not agree to it. . . . The Opéra-Comique is bankrupt, and it has had vacation since I came. At the Great Opéra they only give little ones, which amuse me, though they neither provoke nor excite. Charon's Institut is closed; the Chapelle Royale is gone out like a light, not a single Mass is to be heard on Sundays in all Paris, unless accompanied by serpents." Under conditions like these Mendelssohn had to seek music in private, and found ample provocation to be busy. His chamber compositions were played by Baillot's quartett "with fire and spirit," and in return he extemporised so well that the audience "shouted and applauded like mad." Publishers soon began to worry him for pianoforte compositions *à la* Kalkbrenner and Herz, and, to crown all, Habeneck, when the Conservatoire concerts had been determined on, promised some of his orchestral works a place in the programme. But in the midst of all this the affectionate young man often thought of his distant home and became melancholy. His temperament was one of extremes, and, if no other evidence were forthcoming, there is plenty in the letters to show that but a step, in Mendelssohn's case, divided laughter from tears. We find him, in the midst of one bright and joyous epistle, suddenly remember that Christmas comes with the morrow, and then he says: "This is Christmas Eve, but I feel little interest in it, or in New Year's Night either. Please God, another year may wear a different aspect, and I will not then go to the theatre on Christmas Eve, as I am about to do to night, to hear Lablache and Rossini for the first time. How little I care about it! I should much prefer nut-crackers and apples to-day, and I think it very doubtful whether the orchestra

will play anything as pretty as my Kinder Sinfonie. I must be content, however." Time and again we find Mendelssohn, despite the gaiety around him, "modulating," as he himself expressed it, "into the minor key." In February he heard that his friend Edward Rietz, a violinist, had gone to join the majority, upon which he wrote a letter that perhaps more than anything else reveals his profoundly emotional nature: "Many hopes, and a pleasant bright period of my life, have departed with him, and I never again can feel so happy. . . . I must now set about forming new plans, and building fresh castles in the air; the former ones are irrevocably gone, for he was interwoven with them all. . . . The former days are now indeed departed, but it is not those alone that I lose, but also the man I so sincerely loved. Had I never had any, or had I lost all cause for loving him, I must, without a cause, have loved him all the same. He loved me too, and the knowledge that there was such a man in the world—one on whom I could rely, who lived to love me, and whose wishes and aims were identical with my own—this is all over. It is the hardest blow that has yet befallen me, and never shall I forget it." Yet, curiously enough, when news arrived that Goethe had also gone, Mendelssohn gave to his old friend but a few commonplace lines: "The sad news of Goethe's loss makes me feel poor indeed. What a blow to the country? It is another of those tidings which I have received here, which will always recur to my mind at the very name of Paris, and not all the kindness I have received, nor the tumult and excitement, nor the life of gaiety, can ever efface this impression. May it please God to preserve us from still worse tidings and grant us all a happy meeting. This is the chief thing." "Still worse tidings" than the death of Germany's greatest poet is a phrase that demands explanation, and explanation may be found in the fact that when the letter was written, cholera—"the spectre," as Mendelssohn called it—raged in Paris, and men naturally thought more of themselves and those dear to them by ties of blood than of the greatest in whom they had no such instinctive interest. Let us not judge Mendelssohn harshly, therefore, for the comparative indifference with which Goethe's death was received. His thoughts ran upon the graver question whether himself and the family circle at Berlin would ever meet again unbroken. But the desponding or sorrowful moods illustrated by the quotations just given were exceptional. As a rule, Mendelssohn proved true to the gay side of his nature, and his remarks upon musical topics overflow with life and humour. Thus he gives the funniest possible sketch of the plot of "Robert le Diable," then playing at the Grand-Opéra, but relapses at the end into something of Schumann's gravity on the same subject: "I cannot imagine how any music could be composed on such a cold, formal *extravaganza* as this, and so the opera does not satisfy me. It is throughout frigid and heartless, and where this is the case it produces no effect on me. The people extol the music, but where warmth and truth are wanting I have no test to apply." He was in the mood, also, on one occasion to make some edifying remarks upon a composition by his sister Fanny. After noticing details as thus, for example: "What the deuce made you think of setting your G horns so high? Did you ever hear a G horn take the high G without a squeak?" and as thus: "Do not these deep oboes in the same passage growl away all pastoral feeling and all bloom?" he proceeds to remarks full of interest and importance, the force of which nobody need seek to heighten: "At the beginning of the aria alone are the words vigorous and spirited, and from them emanated the whole of your lovely piece of music. The music of the choruses is, of course, good, for it is written by you; but in the first place, it seems to me that it might be by any other good master; and, secondarily, as if it were not *necessarily* what it is, indeed as if it might have been *differently* composed. This arises from the poetry not demanding any particular music. I know that this is often the fault of my own compositions, but though I am fully aware of the beam in my own eyes, I would fain extract the mote from yours, to relieve you at once from its pressure. My *résumé*, therefore, is, that I would advise you to be more cautious in the choice of your words, because, after all, it is not everything in the Bible, even if it suits the theme, that is suggestive of *music;* but you have probably obviated these suggestions of mine in your new cantata, before being aware of them, in which case I might as well have said nothing." What underlies all this but the doctrine put forward by Richard Wagner with all the air of a discovery, that words chosen by the musician must be such as "yearn" for musical expression—that such words only may be allied to music, and that for them only one form of expression is appropriate. The difference is that Mendelssohn's ideas are clothed in simple, intelligible language, with no pretence at all, while those of Wagner are attended by a long array of mysterious verbiage which, though it fall grandly upon the ear, "darkens counsel" in the mind.

To this examination of the Paris letters need only be added the terms in which, writing from the French capital, Mendelssohn summed up the results of his travels, using as he did so a "more serious strain than common." His conclusion is just what those who have read so far might expect: "I must first, in taking a general view of the past, refer to what you defined as the chief objects of my journey, and wished me strictly to adhere to. I was closely to examine the various countries, and to fix on the one where I wished to live and to work; I was further to make known my name and capabilities, in order that the people among whom I resolved to settle should receive me well, and not be wholly ignorant of my career. . . . Always excepting those mistakes which are not discovered till too late, I think I have fulfilled these purposes. People now know that I exist and that I have a purpose, and any talent that I display they are ready to approve and to accept. . . . Your injunction, too, to make choice of the country that I preferred to live in I have equally performed, at least generally that country is Germany. This is a point on which I have now quite made up my mind. I cannot yet, however, decide on the particular city, for the most important of all, which for various reasons has so many attractions for me, I have not yet thought of in this light—I mean Berlin. This is also why I do not endeavour to get the commission for an opera here. If I compose really good music, indispensable in these days, it will be understood and valued in Germany. If I compose indifferent music it will be quickly forgotten in Germany, but here it would be often performed and extolled, and sent to Germany and given there on the authority of Paris, as we daily see. But I do not choose this, and if I am not capable of composing good music, I have no wish to be praised for it. So I shall first try Germany, and if things go so badly that I can no longer live there, I can then have recourse to some foreign country." With this resolve, one in every way redounding to the credit alike of his principles and policy, Mendelssohn quitted Paris, and (April, 1832) joined his brother Paul in London.

(To be continued.)

The "Proceedings" of the fifth session of the Musical Association are now printed and in the hands of the members. The list of members contains rather under 200 names. Many of them are amongst the most distinguished in science and in the musical profession; but, considering the low rate of subscription—only one guinea per annum—we ought to look forward to a considerable increase in the number of subscribers. The papers which have been read during the past session fairly represent the general and, we might say, the mixed aims of the Association. Lord Rayleigh and Mr. Spottiswoode have each read a paper on acoustical or purely scientific questions having a practical bearing on the construction of musical instruments. The discussion which followed Mr. Spottiswoode's paper on "Beats and Combination Tones" elicited valuable opinions in regard to the truth of the Helmholtzian theory of the "grave harmonic," a subject which, from the views expressed by Mr. Spottiswoode, appears to be still unsettled. Organ-builders and organists would be interested in the right definition of the term "drawing," that became a question in discussing Lord Rayleigh's experiments on the "Mutual Influence of Two Sounds nearly in Unison." Mr. Shelford Bidwell's paper on "Recent Inventions for Reproducing the Sound of the Human Voice" was amusingly illustrated by the telephone, the microphone, and phonograph; and from Mr. C. G. Saunders we have a short treatise on the very practical but little understood subject of the "Construction of Buildings in reference to Sound." The papers we have mentioned comprise the half of the eight provided for the session. The remaining four are on purely musical subjects, either from an historical, biographical, or technical point of view, and include Sir F. A. Gore Ouseley's paper on "The Early Italian and Spanish Treatises on Counterpoint and Harmony," Mr. G. A. Osborne's "Sketch of Berlioz," Mr. Prout's paper on the "Growth of the Modern Orchestra during the Past Century," and Mr. C. E. Stephens's paper on "Form in Musical Composition." It would be difficult to devise a better distribution of subjects, and it is to be hoped that members will freely circulate their copies of the printed Report so as to attract subscribers. An infusion of new elements will soon be the great want in the Musical Association. Its scope is limited, and the men are few who are capable or willing to discuss in public musico-scientific matters; and if the questions are practical, it is difficult to avoid hobbies and the advertisement of self or friends. In a place like London, with such a gigantic population, it is curious to turn over the reports of the discussions at the Musical Association, and find on certain subjects the same half-dozen names over and over again. It is possibly the same everywhere and in all Associations. The few men who come to the front are impelled by enthusiasm for special views, or by their consciousness of being able to talk without discredit, or by the necessity, from their professional position, of having to talk about something. If nothing amazing has come of it, sooner or later the occasion will arise when the collective wisdom of the Musical Association will be concentrated on some object of general utility. Already the Association has made an effort to draw the attention of the trustees of the British Museum to the "want of an index, catalogue, or other means of more ready reference" to the music and musical literature in that institution. The effort cannot be said to be wholly successful. It has, however, elicited a reply of some kind, and serves to remind the authorities and the world at large that there is a body of musical gentlemen amongst us taking notes. It is something to know from the trustees of the Museum that the separate catalogue of music comprises 372 volumes, and employs two cataloguers and two copyists in registering for the use of posterity the latest products of native genius. During the session of the Musical Association 1879-1880 the question of musical education will come to the fore as a result of Dr. Hullah's Report. The subject is a little mixed with a dangerous element, and perhaps the Committee of the Association may not desire to disturb the academic serenity of their meetings with polemics. Still it is a legitimate subject for investigation. The reading of a long rigmarole on musical education will be of little use. Two or three plain points in the question shortly laid before the members and their friends for discussion and votes are what is wanted. Such a proceeding in regard to public questions as they arise would convert the Musical Association into an active power, which may not be in conformity with its objects and constitution, but might very much contribute to its longevity. People—and, above all, English people—soon weary of essays.

The musical critic of the *Queen* has taken up his parable against the pretensions of promenade concerts, especially those at Covent Garden, to be anything better than mere amusements, or an excuse for miscellaneous gatherings. He laughs at the idea of regarding them as in any sense valuable from an art point of view, and intimates that the performance of symphonies and such like works is labour in vain, since the only effect upon those who listen at all is weariness or boredom. We do not agree with him. No doubt many persons frequent these entertainments with no thought of music in their minds, just as many others go to church for reasons having little to do with devotion. But the man who says that an average "promenade" audience does not care for good compositions and declines to listen to them, cannot know of what he is speaking. In the first place we may take for granted that persons who, like the Messrs. Gatti, risk their money in speculations of the kind, do not force upon the public ear obnoxious music, and that, if Beethoven's symphonies are played at Covent Garden, it is because they help to make up an attraction. But better proof than this is supplied by actual observation. We know nothing more hopeful and encouraging to those who desire the advance of public taste, than the aspect of the "promenade" when a really good work is being played. Although closely packed together, and having to stand, the people listen with an intentness which might profitably be imitated by those whose means command a comfortable seat. Some of the music, we grant, goes "over their heads" and is but vaguely comprehended, but every honest effort to hear intelligently marks a step in the education of him who makes it. Hardly therefore can we over-estimate the value of classical music at promenade concerts. It means the sowing of good seed on very miscellaneous ground, no doubt, but, though much may be wasted, a great deal is certain to take root in soil not otherwise easy to reach. We strongly advise the writer in the *Queen* to attend at Covent Garden a few nights and ascertain for himself on what false grounds his published opinion has been formed.

It has often been said that when a number of persons are doubtful of the truth of a certain circumstance, and one volunteers, from his own knowledge, to decide the point, he usually knows less about it than anybody else. Constantly do we meet with confirmations of the profundity of this remark, and perhaps on no subject more decisively than that of

Summer is nigh.

PART-SONG.

Words by Henry Farnie. Composed by Sir Julius Benedict.

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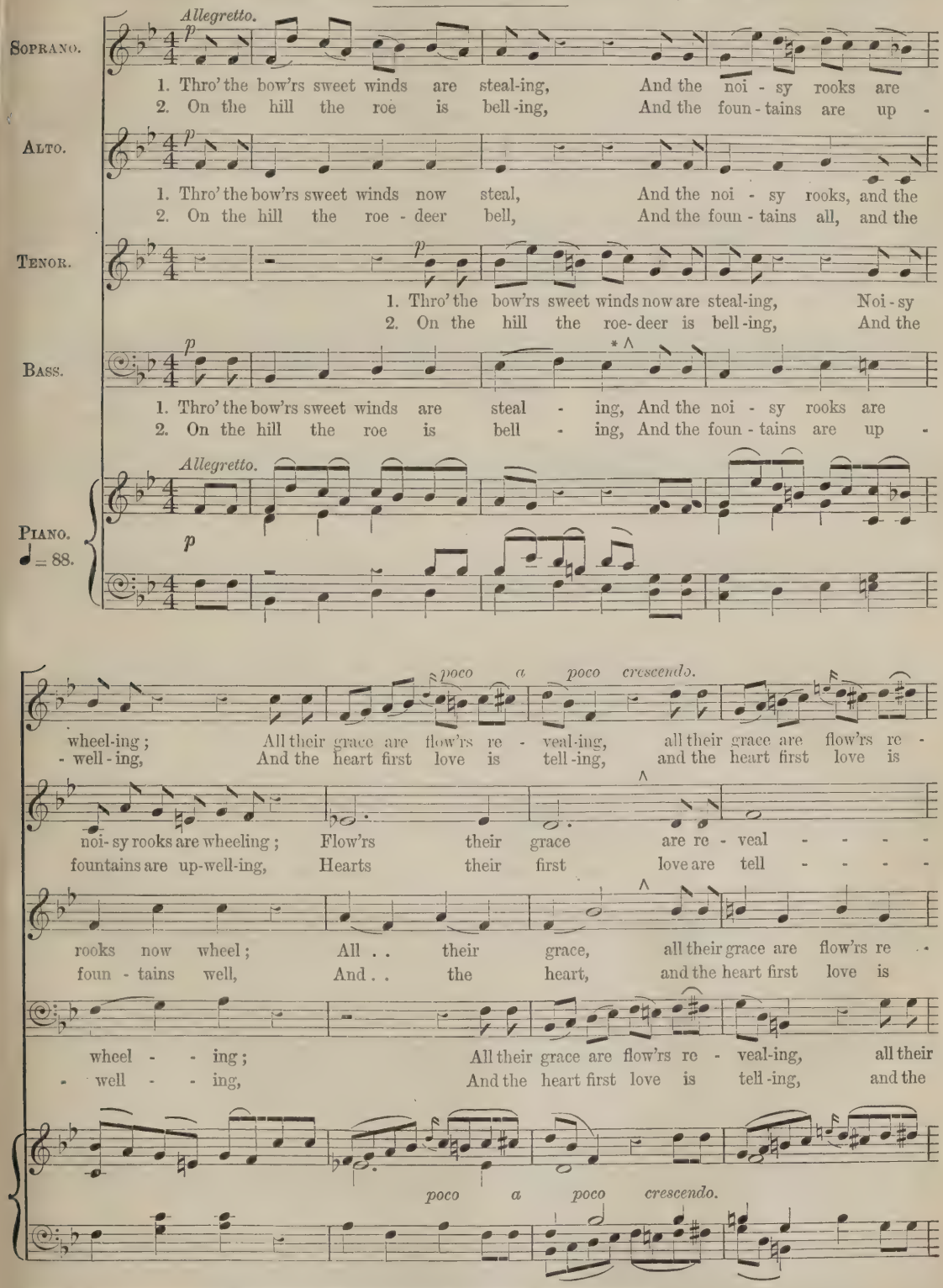
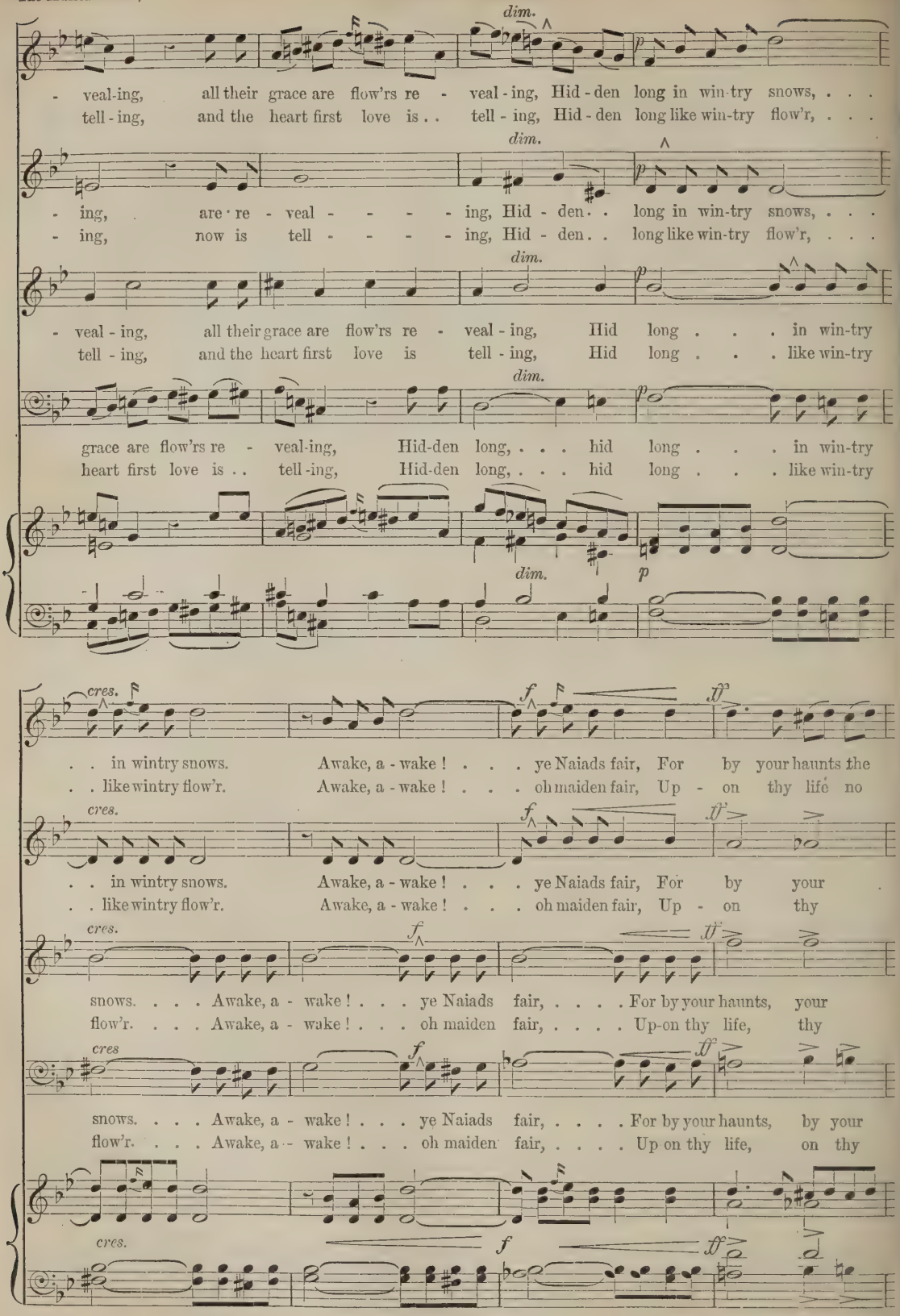
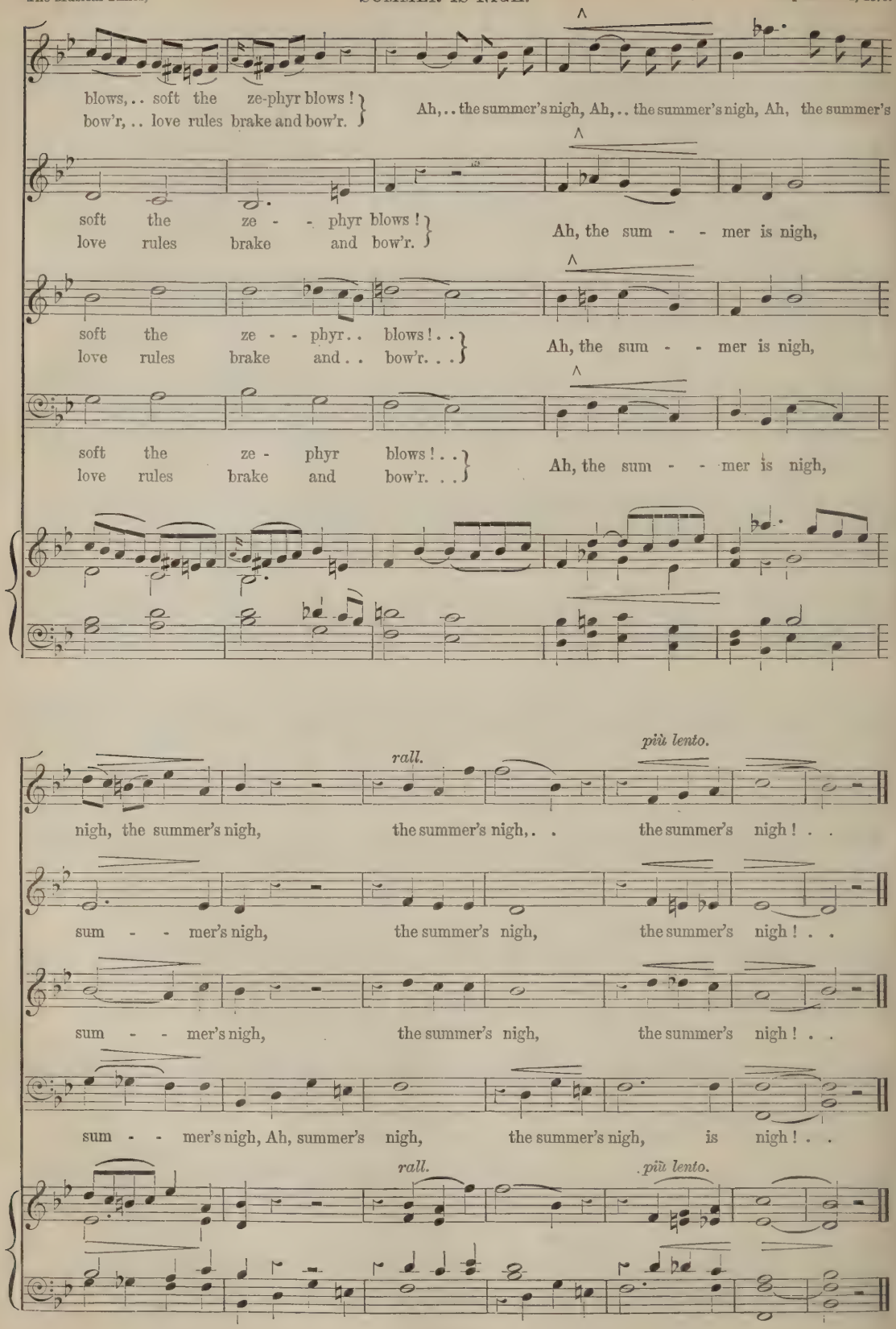

Allegretto.
Soprano.
1. Thro' the bow'rs sweet winds are steal-ing, And the noi - sy rooks are
2. On the hill the roe is bell-ing, And the foun-tains are up -
Alto.
1. Thro' the bow'rs sweet winds now steal, And the noi - sy rooks, and the
2. On the hill the roe - deer bell, And the foun - tains all, and the
Tenor.
1. Thro' the bow'rs sweet winds now are steal-ing, Noi - sy
2. On the hill the roe-deer is bell-ing, And the
Bass.
1. Thro' the bow'rs sweet winds are steal - ing, And the noi - sy rooks are
2. On the hill the roe is bell - ing, And the foun - tains are up -
Allegretto.
Piano.
♩ = 88.
poco a poco crescendo.
wheel-ing; All their grace are flow'rs re - veal-ing, all their grace are flow'rs re -
- well-ing, And the heart first love is tell-ing, and the heart first love is
noi-sy rooks are wheeling; Flow'rs their grace are re - veal - - - -
fountains are up-well-ing, Hearts their first love are tell - - - -
rooks now wheel; All . . their grace, all their grace are flow'rs re - -
foun - tains well, And . . the heart, and the heart first love is
wheel - - ing; All their grace are flow'rs re - veal-ing, all their
- well - - ing, And the heart first love is tell-ing, and the
poco a poco crescendo.

* ∧ Mark for respiration.


dim.
- veal-ing, all their grace are flow'rs re - veal - ing, Hid - den long in win-try snows, . . .
tell - ing, and the heart first love is . . tell - ing, Hid - den long like win-try flow'r, . . .
dim.
- ing, are re - veal - - - - ing, Hid - den. . long in win-try snows, . . .
- ing, now is tell - - - - ing, Hid - den. . long like win-try flow'r, . . .
dim.
- veal - ing, all their grace are flow'rs re - veal - ing, Hid long . . . in win-try
tell - ing, and the heart first love is tell - ing, Hid long . . . like win-try
dim.
grace are flow'rs re - veal-ing, Hid-den long, . . . hid long . . . in win-try
heart first love is . . tell-ing, Hid-den long, . . . hid long . . . like win-try
dim.
cres.
. . in wintry snows. Awake, a - wake ! . . . ye Naiads fair, For by your haunts the
. . like wintry flow'r. Awake, a - wake ! . . . oh maiden fair, Up - on thy life no
cres.
. . in wintry snows. Awake, a - wake ! . . . ye Naiads fair, For by your
. . like wintry flow'r. Awake, a - wake ! . . . oh maiden fair, Up - on thy
cres.
snows. . . . Awake, a - wake ! . . . ye Naiads fair, ... For by your haunts, your
flow'r. . . . Awake, a - wake ! . . . oh maiden fair, ... Up-on thy life, thy
cres
snows. . . . Awake, a - wake ! . . . ye Naiads fair, ... For by your haunts, by your
flow'r. . . . Awake, a - wake ! . . . oh maiden fair, ... Up on thy life, on thy
cres.

dim.
p
stream - let flows, And soft the ze - phyr blows ! and soft the ze - - phyr
sha - dows low'r, And love rules brake and bow'r, and love rules brake and
dim.
p
haunts . . the streamlet flows, And soft, and soft the ze - - phyr
life . . no sha-dows low'r, And love, and love rules brake and
dim.
p
haunts . . the streamlet flows, And soft,
life . . no sha-dows low'r, And love,
dim.
p
haunts . . the streamlet flows, And soft, soft . . . the ze - phyr
life . . no sha-dows low'r, And love, love . . . rules brake and
p
dim.
blows ! For . . . by your haunts the stream - let flows, And soft the ze - phyr
bow'r ; Up - - - on thy life no sha - dows low'r, And love rules brake and
blows ! the stream - let flows, And
bow'r, no sha - dows low'r, And
and soft the ze - - phyr blows ! . . . . and
and love rules brake . . . and bow'r, ... and
blows ! and soft the ze - - phyr blows ! and soft, and
bow'r, and love rules brake . . . and bow'r, and love, yes,


blows, .. soft the ze-phyr blows !
bow'r, .. love rules brake and bow'r.
Ah, .. the summer's nigh, Ah, .. the summer's nigh, Ah, the summer's
soft the ze - - phyr blows !
love rules brake and bow'r.
Ah, the sum - - mer is nigh,
soft the ze - - phyr .. blows ! . .
love rules brake and .. bow'r. . .
Ah, the sum - - mer is nigh,
soft the ze - phyr blows ! . .
love rules brake and bow'r. . .
Ah, the sum - - mer is nigh,

rall.
più lento.
nigh, the summer's nigh, the summer's nigh, . . the summer's nigh ! . .
sum - - mer's nigh, the summer's nigh, the summer's nigh ! . .
sum - - mer's nigh, the summer's nigh, the summer's nigh ! . .
sum - - mer's nigh, Ah, summer's nigh, the summer's nigh, is nigh ! . .
rall.
più lento.

music. Passing over the assertions of the many writers on ancient music—so contradictory and yet all so positively stated—it is curious to note how events most confidently put forth as the result of much research by modern writers have afterwards been proved untrue. Fétis, for instance, at one time a recognised authority, has recently suffered much from those who have minutely examined into his "facts." From our own knowledge, we have in this journal shown how in one or two biographies of those eminent musicians with whom we were personally acquainted he has jumped to conclusions from mere hearsay evidence; and Carl Engel, in his papers on "The Literature of National Music," contributed to the MUSICAL TIMES, in speaking of Fétis's works, tells us that in his "Résumé philosophique" he is "quite sure" that the fiddle-bow originated in Europe, and in his "Recherches historiques," prefacing his Treatise on Antonio Stradiuarius, he is "quite sure" that it originated in Hindustan. Friederich von Drieberg, in his "Wörterbuch der griechischen Musik," published in Berlin, asserts, without the slightest authority, that the Greeks had a tonal system, scales even more true than our own, that they employed harmony, and that their musical instruments were most perfectly constructed. As we have said, it is only those really learned on any subject who are oppressed with doubts. A compiler of facts connected with celebrated violinists, for example, speaking of Lulli, says: "Our national anthem has been ascribed to him, but erroneously, having been composed in 1607 by Dr. John Bull, organist to James I., and the words by Ben Jonson." This assertion will amuse those who have read Mr. W. H. Cummings's articles on this subject published some few months back in the MUSICAL TIMES.

IT would of course be unnecessary to address any words of encouragement to the many who have carried off medals and other prizes at the annual musical examinations which have recently taken place; but those who, whilst striving their utmost to win tangible honours, have gone away for their summer holiday disappointed at what they may conceive their "want of success," will, we are certain, be glad to read the following extracts from the speech of Professor Huxley at the distribution of prizes to the boys of University College. "I do not doubt," he said, "that outside the list of prize-winners there may be boys of keener intellect than any who are in it, disqualified by lack of industry or lack of health; and there may be highly industrious boys who are unfortunately dull or sickly; and there may be athletes who are, still more unfortunately, either idle or stupid, or both." All persons whose lives are spent in preparing young persons for examinations must concur in the justice of these observations. The fact of obtaining a certain number of "marks," or of answering questions within a given time whilst seated with others at a table, may be accepted as a fair test of the readiness or physical endurance of students; but something must be allowed for those who, although extremely talented, are so nervously organised as to be thrown into a state of intellectual prostration during the whole examination; and it is within our own knowledge that many such pupils obtain a higher rank in after-life than some of those who have obtained the prizes. "Hence," says most truly Professor Huxley, "let none of you be discouraged. Those who have won prizes have made a good beginning; those who have not may yet make that good ending which is better than a good beginning. No life is wasted unless it ends in sloth, dishonesty, or cowardice. No success is worthy of the name unless it is won by honest industry and brave breasting of the waves of fortune." Surely these are crumbs of comfort for desponding students.

WE have no intention of re-criticising the musical merits of the Opera "H.M.S. Pinafore." Our opinion upon that work was given in this journal at the time of its production; and on a more intimate acquaintance with it we have never seen any reason to modify the remarks we then made. Neither should we stop to question for one moment the justice of the eulogiums which have been passed upon the Opera in America as long as they are written or spoken by persons whose convictions are based upon a sound knowledge of the subject upon which they are enlarging. But amongst the many fulsome notices we have read in American papers, nothing has, we think, equalled the absurdity of the following oration delivered at a recent public meeting in the States: "We know," said the speaker, "that in time past all has not been well between us. England has never understood us, never done us thorough justice. But the time has come for all this to be removed. England has made all straight. They taxed our tea (groans), but remember, they gave us the *Pinafore* (cheers). They made war upon us! But they gave us the *Pinafore* (cheers). They did not appreciate the glorious war which crushed slavery under foot—but we forgive them—for they gave us the *Pinafore!* (great cheering). American citizens, the time will come when the American eagle shall soar aloft with the union-jack in one talon and the stars and stripes in the other, and scream the glorious strains of that immortal Opera throughout the endless empyrean!" (Tremendous cheering, during which the band struck up "He is an Englishman!") We know that there are some authors who subsist upon flattery; but Mr. Sullivan is, we believe, too great an artist to swallow such flattery as this with equanimity.

A CORRESPONDENT living in a small country-town has addressed us in hopes that we may assist him in remedying a grievance; but considering that we seriously suffer from the same grievance ourselves, we scarcely think that we can be of any service to him. He says that for some time he has been "much afflicted with circulars from London, the greater part of which refer to two manufactures—one being sherry, the other pianofortes." With the former of these "manufactures" we are of course not inclined to interfere in the pages of this journal; but we certainly share our correspondent's surprise on reading in the circular which he incloses that an English maker, proud of the "degree of excellence" so obvious in the pianofortes of his manufacture, should impress upon those whom he addresses the fact that all his instruments "bear the name of Jules Lemoine and Sons." We are by no means astonished at the information contained in the circular that such pianofortes as are here offered "can only be obtained at £4 to £5 extra from other qualified makers," because, as the communication commences "Dear Sir," it is evident that the writer has some friendly feeling towards this resident in a country-town, and is resolved to let him have a first-rate instrument at a lower price than he must pay elsewhere; but we fail to comprehend why he should be ashamed of his own name. Our correspondent has not forwarded to us any specimen of the circulars announcing the superior sherry, to which he alludes; but our experience has proved that when a better-known name than that of the vendors is affixed to this article, the circumstance is never mentioned either in writing or in print.

PROMENADE CONCERTS.

MESSRS. A. AND S. GATTI'S series of performances under the above title commenced at Covent Garden Theatre on the 9th ult., with every prospect of financial success. Artistically we are disposed to regard them leniently; for although the classical works occasionally given are performed amidst utterly antagonistic surroundings, there can be no doubt that the more good music is placed before the public the better. The French pianist, Madame Montigny-Rémaury, has created a marked effect upon those who would listen to her finished performances; and amongst the vocalists, Mrs. Osgood, Miss Mary Davies, Madame Antoinette Sterling, Mr. Lloyd, and Mr. Santley may be cited in proof that the best vocal talent has been secured, although we cannot say that as a rule they have done more than sing down to the taste of the majority of their listeners. In the absence of Mr. Arthur Sullivan, the entire conductorship has devolved upon Mr. Cellier, who performs his arduous duties with much efficiency.

WE have received the following translation of an interesting Report in the "Musikalischen Wochenblatt," by Herr Concert-meister George Japha, of Cologne, on a new invention for improving the tone of all stringed instruments: "It is a well-known fact that the perfection to which the great Italian instrument-makers brought their art has never since their times been even approached, whilst in all other musical instruments, and especially in the piano, great and continued improvements have been made up to the present day: thus, the masterpieces of the old Italian makers have reached such an extreme price as to leave them almost unpurchasable by artists. This is partly owing to the careless manner in which repairs have been executed, partly to the neglect with which many owners have treated their instruments, but principally to the fact that during the past century wood has been scraped from their insides with the false notion that this operation improved the tone, whereas on the contrary irreparable injury has been done, and in consequence the greater number of the old instruments are weak in the wood. Attempts have been made in various ways to rectify these evils, but hitherto they have only been attended with partial success. Recently a most excellent invention has been introduced by Herr. A Spreuger, Court instrument-maker in Stuttgart, the object of which is to strengthen and improve the tone in every way, and the application of which I have found to be highly successful. The little simple and cheap apparatus is described by him as a (*Tone-Schraube*) tone-screw, and its use does not in the slightest manner endanger the instrument. Herr Spreuger has perfected the *Tone-Schraube* on the true principles of acoustics, and his own words may be here quoted to explain the mode of adapting it: 'My new invention consists of a species of auxiliary or second sound-post, which is introduced into the instrument, one end being brought into contact with the inside of the belly at the principal point of vibration, and the other resting upon a wooden bar which runs longitudinally along the instrument, one end coming through the button, and the other being fixed in the block which holds the neck of the instrument. The second sound-post is just one-tenth the length of the usual one, which of course remains in its normal position, whilst that of the second one is exactly under the middle of the bridge. The way in which the second sound-post and the long bar of wood are regulated is by a small screw which works through the button holding the tail-piece. By turning this screw from left to right the bar of wood, being arched upwards towards the under part of the belly, is still further pressed in the same direction, and the second sound-post is thus pressed firmer against the belly. This pressure can of course be increased or diminished until the best effect of tone is obtained.' The unanimously satisfactory reports of the success of the apparatus received from the most eminent professors in Stuttgart induced me to make a trial of it on my own concert instrument, a fine Guadagnini, but nevertheless having certain defects which I had in many other ways in vain endeavoured to remedy. The result far exceeded my expectation. My violin has eminently gained in fulness of tone, freedom of touch, and equality in all positions and on all the strings, and the result is alike in a large or small space truly astonishing. I therefore consider it but right to bring this invention to the notice of the owners of stringed instruments that may be weak in the wood or have otherwise suffered from the ravages of time, and I feel convinced that by doing so I am rendering a service to all my brother artists. I would especially draw attention to the absolute freedom from risk in adapting the apparatus, to its simplicity, and its trifling cost, which latter is, for violins, ten shillings; cellos, twenty shillings.; and for contra-basses, forty shillings. The address of Mr. Spreuger is Stuttgart, Gartenstrasse 34. One remark in conclusion. The 'tone-screw' has only to be fixed once in the proper position, and after an interval of fourteen days a continued improvement in the tone will be found to take place."

THE Examinations for Degrees in Music at the University of Oxford are appointed to take place as follows: 1. *Second Examination for the Degree of Bachelor in Music.* This examination will commence on Tuesday, October 14, at 10 A.M., in the Music School. In addition to the usual subjects, there will be required a critical knowledge of the full scores of Mozart's Symphony usually called "The Jupiter;" Mendelssohn's Cantata "Lauda Sion."—2. *Examination for the Degree of Doctor in Music.* This examination will commence at the same time and place as the above. Each of the above examinations will occupy at least two days. Candidates whose exercises have been approved, and who propose to offer themselves for either of these examinations, are to give in their names to Mr. George Parker, the Clerk of the Schools, on or before October 11, to pay the statutable fee of £2, and to exhibit their "Testamur" of having passed the previous examination.

THE death of Mr. James Howell, the eminent contra-bassist, which occurred during the last month, claims something more than a mere passing record. One of the "first eleven" male students at the Royal Academy of Music, he was placed under Anfossi, who at that time held a reputation only second to Dragonetti, and soon became a first-rate performer upon his instrument, and an excellent musician, thoroughly able to read and even play from score, the pianoforte indeed being for sometime his principal study. As an orchestral performer he was unrivalled, for not only was his admirable tone of the utmost importance in every first-class band; but his knowledge of the traditional method of accompanying recitative rendered his services at the Royal Italian Opera almost indispensable. For some years he had retired from the profession; but his memory will long be cherished by all who knew him, both as an accomplished artist and a kind-hearted and genial man.

WE are glad to find that the efforts of Mr. Frederick N. Löhr to promote the interests of the Plymouth Vocal Association—of which he has long been the Honorary Conductor—have been rewarded as they deserve, the last season having ended with a small balance in hand, for the first time since the formation of the Society. Nearly all the body of the hall is taken by subscribers; and as there is a complete orchestra, a fine organ, and the most eminent artists constantly appear at the concerts, there can be little doubt that the prosperity of the Association is now tolerably well ensured. For the coming season the works selected for performance are Haydn's "Creation," Handel's "Messiah," Mendelssohn's "Walpurgis Night," Gadsby's "Lord of the Isles," Benedict's "St. Peter," and Spohr's "Calvary."

AT St. Andrew's, Tavistock Place, Oratorios will for the future be given every Sunday evening after the service, with full orchestra and augmented choir under the direction of Mr. Stedman. The Oratorios already announced are Rossini's "Stabat Mater," Spohr's "Last Judgment" and "Calvary," Mendelssohn's "Hymn of Praise," "St. Paul," and "Elijah," Handel's "Messiah," Haydn's "Creation," and Mozart's "Requiem."

THE Ninetieth Monthly Concert of the Grosvenor Choral Society was held at the Grosvenor Hall on the 15th ult., the principal feature of the Concert being the "Allegro con brio" from Beethoven's Seventh Symphony, and the Overture to Nicolai's "Merry Wives of Windsor" arranged

as a duet for two pianofortes, and well played by the Misses F. Hartley, Frame, and Dakin, and Mr. J. H. Maunder. Miss Agnes Ross sang Gounod's "O that we two were maying" and two other songs excellently, each being redemanded. The other vocalists were Miss Giles, Mr. Arthur Weston, and Mr. Thomas Nettleship. The choral selections, including Schumann's "Gipsy life," Hatton's "The Sailor's song," W. Macfarren's "Shepherds all." were efficiently rendered. Mr. Henry Baker conducted.

THE instrumental works to be performed at the forthcoming Bristol Musical Festival will include Mendelssohn's Symphony in A minor (Scotch); Schubert's unfinished Symphony in B minor; Beethoven's Grand Concerto in E flat (The Emperor), for pianoforte and orchestra; a Gavotte and Minuet for pianoforte and orchestra, by Raff; the Garden-Scene and Dance from Goldmark's "Rustic Wedding;" the Overtures to "Euryanthe" (Weber), "Ruy Blas" (Mendelssohn), and "Anacreon" (Cherubini); and the Introduction to the first and third acts of Wagner's "Lohengrin." The band will consist of eighty performers; Conductor, Mr. Charles Hallé.

THE decease of Mrs. Sartoris during the past month will recall to the memory of many amateurs her great success on the operatic stage as Adelaide Kemble. Her brilliant reception in "Norma" at once established a fame which was increased by her excellent acting, as well as singing, in many other well-known parts. She was married to Mr. Sartoris in 1843, and, finally retiring from the stage, became also eminent in literature, her novel "A Week in a French Country-House" having made a highly favourable impression. Mrs. Sartoris was a daughter of Mr. Charles Kemble, and sister of Mrs. Butler, better known as Fanny Kemble.

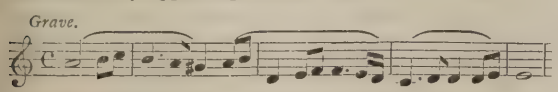
THE Second Examination for Mus. B. degree at the University of Cambridge will take place in December. Candidates who have passed the first examination (the preliminary) and who intend proceeding to the second examination must place their exercises in the hands of Professor Macfarren on or before October 1.

REVIEWS.

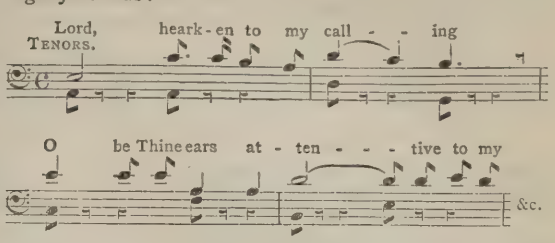
Out of Darkness (Aus der Tiefe), Psalm 130. For Soli, Chorus, and Orchestra. Composed by George Henschel (Op. 30). [Novello, Ewer and Co.]

HERR HENSCHEL is known amongst us as a singer not less than he deserves to be, but, as a composer, only a few of his smaller works—songs and such like—have hitherto recommended him to favour. It is right that this failure of justice should be made good. Herr Henschel is something more than a producer of musical trifles, and the public generally will wake up to the fact, when the work before us (now for the first time available with an English text, if not for the first time published) becomes dispersed over the country. We do not hesitate to say that the German vocalist's setting of "De profundis," is a notable addition to our store of sacred music. It is marked by earnestness, power, and skill, in combination with intense expression; and it induces us to look to Herr Henschel for further examples, perhaps on a larger and grander scale, of the same undoubted talent.

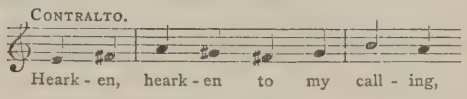
The Psalm, as a musical piece, is divided into five numbers, beginning with a chorus (*Grave*, A minor), "Out of darkness call I unto Thee." This is preceded by an orchestral introduction, written very much in the style of Bach—that is to say, with a free and independent motion of real parts. One phrase here stands out prominently, beginning and ending the introduction as well as once intermediately appearing in the bass:—



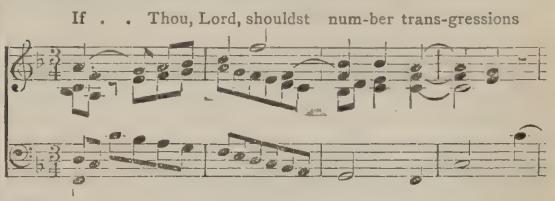
Thus reiterated, the phrase appears to us as embodying the prayer for deliverance which it heralds and, as we shall see, accompanies. The voices enter, *pp*, in solemn diatonic harmony (five parts), and the whole of the exordium constituted by this *Grave* movement is as impressive as befits the subject. After a pause on the dominant comes a *Moderato*, in the key of the *Grave*, beginning fugally as thus:—



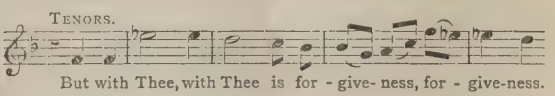
This subject "flies" in proper form through all the parts, and is slightly developed before a subordinate subject enters—



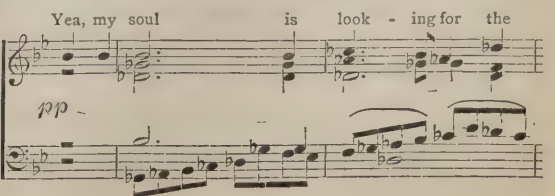
leading to a brief but strenuous *ensemble* on the words "Hear Thou me," which closes in G minor. Then come an episode (*più mosso*) for four solo voices and a resumption of the fugal theme with its subordinate. In the Coda of the number the subject of the orchestral introduction is again heard. By this time we are conscious of the composer's power. He does not startle, but he enlists our interest and secures attention for whatever may follow. The second number is a Trio (*Andante*, F) by no means so completely in accord with the sentiment of its text as the opening chorus. "If Thou, Lord, shouldst number transgressions, who shall abide it?"—such is the theme, one not to be contemplated without awe and fear. Herr Henschel, for reasons doubtless sufficient in his own eyes, takes a different view of it, and his music reflects complacency and content rather than the emotions just named. A few bars will suffice by way of proof:—



The result of this is that when the composer arrives at the comforting thought, "But with Thee is forgiveness," he has no contrast to offer. Subjoined is the new theme based upon a pedal dominant of its key:—

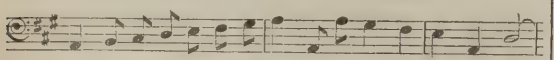


Waiving the point just criticised—an important point as it seems to us—no fault can be found with the Trio, which is a good example of smooth writing, the parts flowing easily, and each presenting a fair share of melodic interest. In No. 3 we have an unaccompanied five-part chorus (*Moderato*, B flat) distinguished by more change of key and difficulty of passage than unaccompanied choruses usually show. Its most distinctive feature appears simultaneously with an abrupt transition from B flat to G flat:—



The rest of the chorus, which, as a whole is decidedly effective, calls for no special remark. No. 4 takes the form of a bass solo (*Andante sostenuto*, D minor) on the words, "Israel, hope thou in the Lord." Here we meet with a decided reflection of Mendelssohn in his smoothest and most agreeable mood. The entire solo may be taken as represented by the following passage—its second subject:—

Bass singers will assuredly not turn away from this number, which is as pleasant to sing as it is agreeable to hear. We come now to the final chorus (*Allegro ma non troppo*, A major) "And He shall Israel His people." This opens fugally with a bold subject—



which runs in due order through all the five parts, followed by an *ensemble* and a full close. At this point Herr Henschel takes a hint from Handel's great "Amen Chorus," and gives subject and answer to the violins alone. This, in fact, leads to a spirited, well-worked episode on the word "Amen," the episode and the fugal theme being the materials out of which the whole of a very important number is developed. Herr Henschel appears at his best here, and reveals powers of a higher order than we had previously any reason to expect; and as a whole, we repeat, the Psalm is a work of power and skill, deserving the respectful notice of connoisseurs.

Berceuse, Méditation et Valse pour le Piano. Par Oliver King. [Novello, Ewer and Co.]

It is always satisfactory to find a young composer entering upon his career not only with youthful ardour and exuberance of expression, but in pursuit of a lofty ideal. Ardour and exuberance belong to youth, but the lofty ideal is not always discerned, or, if discerned, not invariably followed up with the conscientiousness necessary to its attainment. On the one hand perhaps a prospect of cheap success tempts from the true path, or self-indulgence stands in the way of sacrifice, or a feeling arises that there will be time enough in the future for the seriousness out of which only highest results can spring. Examples of this are not wanting in the experience of any of us, and biography records too many cases in which men of brilliant means have accomplished little or nothing, and wasted the talent that should have been put out to usury. Not in all instances, however, may we blame the subjects of such failure. It sometimes happens that the exigencies of a very matter-of-fact world come between the ideal and him who would pursue it. Ambitious young men cannot exist upon their ambition. To live is, with them as with others, the supreme necessity; and the highest good in the future has often to be abandoned for that which, though of far less value, ministers to present needs. These remarks are fairly suggested by the three pianoforte pieces now before us. We have here the work of a young man just started upon the active duties of his profession, and we have here, also, the result of high aims and thorough conscientiousness. Looking at the ability displayed, it does not seem likely that works of this calibre embody Mr. King's loftiest aspirations. He intends, no doubt, to indulge those aspirations on a far larger and more important scale as experience grows and a consciousness of power gives boldness. If this be so, it is all the more creditable that even with comparative trifles Mr. King takes loving pains; bestowing upon them his very best skill, and elaborating each with as much earnestness as though by it alone the world would judge him. Let us hope that he may have both the will and the power to continue as he has begun. Temptations will undoubtedly assail him.

> O stay, the maiden said, and rest
> Thy weary head upon this breast;

but the youth who bore the banner with the strange device pressed on, and found death on the mountain-top far better than inglorious ease below. We wish all our young composers would be equally heedless of siren voices by the wayside, and preserve to the end the determination with which they set out. Nothing else can save them. Art rejects divided worship and lukewarm affection. It demands votaries, and less than a votary it will not reward.

Basing our judgment upon present indications, and assuming his steadfastness in the path now entered, we think that much may be expected from Mr. Oliver King. His faults are simply those incidental to youth, and along with them are merits in advance of his years. For proof of this any one of the three pieces may be taken. In the Berceuse, a short Andantino (G flat major) of thirty-two bars only, we notice a slight tendency to over-elaboration, but there is genuine sentiment in the music and that order of beauty which belongs to true poetry. The movement everywhere suggests tenderness and peace, without once approaching commonplace expression. Moreover, its structure will bear examination. It is not like so many other things of the kind, merely an accompanied melody, but shows true polyphony, the part-writing being clear, fluent, and effective from first to last. The Meditation, an Andante con moto in F sharp minor, assumes larger dimensions, and, perhaps, is of a more popular character than the Berceuse. But the composer keeps as far as ever from the ordinary ruts, and insists on taking his own course. The melody has a pronounced individuality, and here and there Mr. King treats it with a boldness always interesting, if not in every case deserving of unqualified admiration. But even where thorough approval must be withheld, one cannot but see with delight the evidence of a resolve to keep above the common forms of musical utterance. Mr. King hates stock phrases, and will do anything rather than condescend to them. The Valse is the longest of the three pieces, and is a glorified example (after Chopin's manner, without being Chopinish) of the popular dance measure. Brimful of melody, it will be more readily appreciated than either of its companions, but more than a taste for a waltz theme

is necessary to appreciate the details of its structure. Here Mr. King has put forth considerable ingenuity without spoiling the charm of his subject-matter by excess of elaboration, and, once more, his polyphonic style comes into effective prominence. The waltz has only to be heard in order to be admired as a singularly able specimen of its class. But admirable as all the three pieces are in themselves, many will regard them with the greater interest on account of the promise they give of a composer who is thoughtful as well as fluent, and who has really something to say.

Elementary Lessons on Sound. By Dr. W. H. Stone, Lecturer on Physics at St. Thomas's Hospital. [Macmillan and Co., London, 1879.]

This little work reminds us of certain foreign publications of the kind on popular science. Its object, as stated in the preface, is to furnish information intermediate between acoustics and music proper, supplementary to both. It forms one of Macmillan's series of "school class-books." The clear arrangement of the matter and the conciseness of style are well adapted to the purpose for which it is written. It is divided into seven or eight chapters under general headings, such as the Production and Propagation of Sound, Consonance, Pitch, Quality, &c., and these are subdivided into headed paragraphs in which we find at once the particular information we are in search of. Intermediate, as the author says, between music and acoustics, it forms a dictionary of the "mechanics of music" with the meaning and explanation of everything from the longitudinal, torsional, or lateral vibration of rod, air, or string to the finished musical instrument. Of many of the instruments, such as the horn, flute, clarionet, and hautbois, we have engravings; and the sixty-seven illustrations the work contains are all excellent. Dr. Stone's "Elementary Lessons" is a miniature book of reference which many men of considerable reading on the subject it treats will be only too glad to consult. As he reminds us, much of the material is only to be found in bulky, expensive, and foreign treatises, and the rest is practically concealed in memoirs and transactions of scientific Societies.

Acoustical discoveries have lately made stupendous strides; and it is curious to reflect that books which are not only modern but comparatively recent publications could not contain the descriptions Dr. Stone gives us of the telephone, the microphone, the phonautograph, and the phonograph. He gives us also an account of the latest experiments and appliances in tonometry by Mr. Ellis, Lord Rayleigh, Appunn, and others. He treats specially of the effects of temperature and moisture on string or wire; and of organ-pipes, particularly stopped pipes, in regard to which the law of Bernoulli has been corrected by Mr. Bosanquet. These questions have a direct application to music, either in respect to the mechanism of musical instruments or the performance of music. Most of the information can be found in other and larger works, but we have it here altogether in a very condensed and convenient form. The chapter on "Scales, Chords, and Temperament," as well as some other chapters, are pretty much the same as in Dr. Stone's "Scientific Basis of Music" in Novello's Series of "Music Primers." We have again the now familiar illustrations of newly invented keyboards for modifying the imperfections of organs and harmoniums; and Dr. Stone repeats in his present work the "Development of Scale from Harmonic Series." If "development" does not mean derivation, and if "from harmonic series" implies plurality, then we understand it; but the "demonstration" Dr. Stone has borrowed from Mr. Colin Brown is a century and a quarter old, and has been given more concisely and correctly, inasmuch as some of the higher numbers are indirect derivatives, as was elaborately shown by Mr. Hewitt. Besides, it all amounts to the time-honoured "three fundamentals" and their triads, and Dr. Stone has not got it right yet. In his example, page 120, the printers have placed the note C♮ over the seventh partial of F, and the harmonic 6 is "marked with a cross," a badge of *non-election* intended for its neighbour.

We wish we had space to quote some of Dr. Stone's remarks on the education and sensibility of the ear, and on the connection of tonal memory or the power of distinguishing absolute pitch, a faculty he thinks mixed with what has been lately recognised as the sixth sense, namely, the "muscular sense." His remarks and quotations under each heading are necessarily short, but he has the faculty of picking out essentials, so that in the driest of explanations his style is never prosy, or wanting in interest to the most cursory among general readers.

Magnificat and Nunc dimittis. Set to music in the key of C. By Joseph C. Bridge, M.A., Mus. Bac., Oxon, Organist of Chester Cathedral. [Novello, Ewer and Co.]

This work is in one sense *a pièce d'occasion*, having been composed specially for use at the festival services recently held in Chester Cathedral. An orchestra was used on that occasion, and Mr. Bridge naturally took advantage of its presence to increase the now fast-growing list of church music which recognises other instruments than the organ. But while doing this he seems to have carefully avoided writing in such a fashion as to make an orchestra essential. The accompaniments, as arranged for the organ, are in all respects suited to that instrument; and while there cannot be a doubt that their orchestral effect is the best, it would be hard to say, from an examination of the organ score, that they were not originally conceived in that form. Mr. Bridge did well, even in view of a special occasion, thus to make his work suitable for use under ordinary circumstances, and we are bound to say that success of a very marked character has attended his efforts. It was pointed out by our special correspondent at the Chester Festival that both the Magnificat and Nunc dimittis aimed at general utility through the medium of a thoroughly popular style. The impression thus formed on first acquaintance is confirmed by fuller knowledge. Mr. Bridge's work may be fitly described as "taking." It is nowhere pretentious, never exaggerated in character, or calculated to excite a suspicion that the composer is striving after effect for effect's sake. It therefore gives no countenance to a movement (the beginnings of which are obvious) destined, if it go on, to impregnate church music with the peculiar qualities that excite so much debate and, in some minds, so much regret, when displayed in secular works of the "modern school." Mr. Bridge, judging by the example before us, is satisfied to be orthodox, while combining with orthodoxy, in perfectly natural and legitimate union, the free expression and more decided musical sentiment called for by the taste of the day. In both the Magnificat and Nunc dimittis we have therefore a happy mingling of science and feeling—an avoidance, on the one hand, of the barrenness of mere *technique*, and on the other a strong purpose not to break loose from traditions which embody, let us hope for all time, the canons of religious music. This is the *juste milieu* that every church composer should keep in mind, and that, we are happy to believe, few among them wholly neglect. Its value receives striking exemplification in the Magnificat before us, where the rigidity of the old school and the freedom of the new make mutual concessions to prove, as it were, that they are not antagonistic, but capable of being wrought into a perfect whole. But the chief merit here, as in the Nunc dimittis, is an intimate relationship between the music and the sacred text. Mr. Bridge clearly has the faculty of feeling his subject, and of giving natural expression to it through the medium of his art. Hence no one can say of this music that it would suit almost any other serious words just as well. The union is an unforced one, and it constitutes a success far greater than could be achieved by ever so masterly a composition wanting the same harmony. We should add that nowhere does Mr. Bridge, in his praiseworthy effort to write that which shall be popular, approach the vulgar or commonplace. He is free, but dignified as far as the exalted nature of his theme demands, and we may hope that, standing now but little beyond the threshold of his career, he will enrich church music with many another work showing equal judgment and taste.

The Pianoforte Pupil Teacher. By Horace Cambridge.

We know not whether this work is issued to the public; but as no publisher's name is printed on the title-page, we are perhaps supposed to conclude that opinions are sought upon its merits by sending it for review before submitting it to a more practical test of its value. That the author

does not follow in the beaten track we willingly admit; but what is new is not always better than what is old; and notwithstanding, therefore, that we are told in the preface, as a fundamendal truth, that it is good to study "that which is easy before that which is difficult," Mr. Cambridge must remember that, although his "diagram"—upon which he evidently prides himself—looks very well upon paper, it is only by a long course of practice in teaching that its real efficacy can be tested. For ourselves, we confess a leaning to the belief that the "connection between the stave and the instrument" is better shown by the usual process of placing notes upon lines and in spaces, and pointing out their situation by directing the eye from keyboard to note, than by drawing lines from each key into a blank staff, and learning their names afterwards, not to dwell upon the fact that in this diagram the notes in the spaces are not even alluded to. Again, we cannot think it is good to talk to children about "rather long" and "rather short" notes; for at the very first they should be taught the exact length of all they meet with; it may not be advisable, for example, to teach a very young person the value of every coin, but when you do begin to do so, surely the plan of saying that a sixpenny piece is "rather less valuable" than a shilling, or a half-crown "rather more valuable" than a florin, cannot be recommended. In section two we have a very extraordinary exercise for acquiring the value of notes. The student is told to "say 'John Smith,' at the same time striking the middle C," afterwards to "strike once for John and once for Smith," then to "strike twice for John and twice for Smith," and finally to "strike four times for John and four times for Smith," and this is to teach him the semibreve, minim, crotchet, and quaver; but considering that there is nothing to prevent his saying "John Smith" in four different spaces of time, we fail to see how he can acquire the relative lengths of each note. It is true that *to the eye* the enigma is properly solved; but it is the ear that should be trained to measure time; and for this purpose we know no system so efficacious as audible counting. The exercises for acquiring independence of finger are extremely good, and there is a well-considered glossary of the usual terms employed in music for the pianoforte. What, however, can be meant by saying that the C clef on the third line of the staff is called the Tenor clef, and on the fourth line the Alto clef, we cannot comprehend. Neither can we at all understand the example of what is termed "The Great Clef," unless the word "Clef" is printed in place of "Staff." We must also dissent from the assertion that a scale consists of the "degrees or semi-degrees of a key played in regular succession." Surely there are no "semi-degrees" of a key; from one step to another must be a "degree" of the scale, although these steps are irregular. In conclusion, we give every credit to Mr. Cambridge for the earnestness of purpose apparent throughout his book. Some minor inaccuracies we have pointed out could, of course, be easily remedied; but we can scarcely suppose that the author will agree with our strictures upon his novel methods of teaching.

Selections from the Versets of George Muffat. An Extract from "Der General-Bass in der Composition" of Johann David Heinichen, Chapel-master to the King of Poland, 1717. *The Fly.* Extract from the same work. Edited by N. S. Heineken. [Sidmouth.]

BEYOND the simple announcement upon the title-page, "Sidmouth, 1878," we have nothing to indicate where these highly interesting extracts from the works of two composers now almost forgotten are to be procured—nor indeed are we certain that they are to be procured at all. In the letter from the editor which accompanied the compositions we are told that a rare manuscript of the once celebrated George Muffat having come into his possession, and also the great work of Johann David Heinichen, he has "endeavoured to keep their memories alive by printing these specimens from their works"; and he adds that, if we think them worth notice, our "influence may be powerful to induce others to make search and give to the world some of the *greater* works both of Muffat and Heinichen." George Muffat was an eminent organist and composer, and one of the greatest theorists of Germany at the end of the seventeenth century; and the "Versets" from which the present selection is made consist of twelve Toccate, each of which is followed by six Fugues. In the British Museum is a manuscript copy of Muffat's Sonatas, from which, it is stated, Handel has borrowed. The quotations here given from the "Versets" sufficiently show that he was an excellent contrapuntist; and although the so-called "Fugues" do not average more than a dozen bars each, they are well written, a Tonal Fugue in D minor especially being a very fair example of the composer's skill. Dr. Burney, in his history and travels, speaks highly of the talent, learning, and compositions of Heinichen, who was styled by Marpurg the "Rameau of Germany." He was born at Crössuln, near Weissenfels, April 17, 1683, and died at Dresden, July 16, 1729. His best work, "Der General-Bass in der Composition," is a thick quarto volume of 988 pages, very rudely and often incorrectly printed; and the extract here given appears in the work as an example of accompanying a florid bass. The harmonies are exceedingly ingenious, and the counterpoint flows throughout with much freedom. The second extract is given in the work as an example for the treatment of the chord of the sixth. To this the editor has adapted words, also of an olden date, by Bourn. Whether it would not have been better to allow the music to appear in its original form is a question; because in reality such pieces derive their interest from the quaintness of style which stamps the period in which they were written, and any attempt to tamper with them, therefore, destroys their character. The editor says, "Can any musical enthusiast be induced to resuscitate some of the works, masses for instance, of this learned writer?" We shall be glad indeed if these publications should stimulate any art-lover to the performance of so worthy an act.

Six Songs. By Joseph F. Duggan. Being a First Series of Rhythmic Tentatives. Opus 1. [Weekes and Co.]

"RHYTHM alone is sufficient to recast the entire fount of musical idea." This is the motto printed prominently on the first page of these compositions; and we may of course conclude, therefore, that the axiom embodied in these words was ever present to Mr. Duggan in the performance of his task. Greater minds than that of the composer of these six songs have been crippled by working in self-imposed fetters; and seeing how very much merit there is in the vocal pieces avowedly framed to illustrate an idea, we cannot help thinking how much better they would have been had the author been free to write as he pleased. No. 1, "Anacreon's Ode to Temperance," beginning with a bold Recitative in C minor, is one of the best of the series, the frequent alterations of rhythm illustrating the words with much effect; and No 2, "The Elleree," is melodious, vocal, and unlaboured throughout. But in No. 3, "The Lily of the Lake," the composer has evidently thought it time to astonish us with a novelty in rhythm, and so he starts in 7-4. Now this looks very scientific; but when it is sung it of course sounds, as it should have been written, in alternate bars of C. and 3-4, a method adopted by all who know that a measure of 5 or 7 can never be felt by an audience. But this song is more curious than pleasing, for we have 7-4, 6-4, C., 3-4, 7-4, C., 3-4, 7-4, and 6-4 in the space of six pages; and we need scarcely say, therefore, that the principle upon which Mr. Duggan worked has been tolerably well adhered to in the setting of words which unfortunately hardly seem to lend themselves kindly to such treatment. No 4, "La Lusinga," is a good song in D minor and major, a triplet accompaniment running effectively throughout, and many of the passages being remarkably forcible and appropriately impassioned. No. 5, "Filomela," gains much character by a syncopated accompaniment, the melody being extremely melodious and placid; and No. 6, "Dallo Profonde," accompanied almost throughout with an effective four-part chorus, has a theme for the principal voice happily expressive of the words. As we have said, the evident desire to gain power by peculiarity of rhythm somewhat detracts from the attractiveness of these compositions; but on the whole they are welcome additions to our stock of modern vocal music, and we recommend them to all who desire something above the average songs of the day.

FOREIGN NOTES.

THE performances during last month of the Paris Grand-Opéra have consisted chiefly of Massenet's "Le Roi de Lahore," Weber's "Freischütz," and Meyerbeer's "Le Prophète" and "Les Huguenots," a number of more or less interesting revivals being in course of realisation under the new *régime* of M. Vaucorbeil. The new director, who evinces great activity in the administration of the national institution placed under his care, has signified his intention to increase the salaries of the lesser-paid members of the Opéra; undoubtedly a reformatory effort directed to the proper quarter, where the evils of the modern operatic "star" system are most keenly felt. In a letter addressed to his *régisseur-général*, M. Meyer, requesting that a scheme should be submitted to him in furtherance of this proposal, M. Vaucorbeil says: "Although certain engagements will doubtless tell heavily upon my budget of expenditure, it is nevertheless unjust that the artists forming that artistic body which is indispensable for the worthy interpretation of masterpieces should be allowed to suffer from the existing incongruous state of things. If at the outset of my directorial career I cannot afford to be prodigal, it is my duty to endeavour to be equitable." M. Vaucorbeil's *début* in his new functions promises well for the future of the leading operatic stage of France.

The minor lyrical establishments of the French capital are about to reopen their doors for the approaching season. In addition to those already accredited to the public, a small theatre, hitherto known as the Théâtre Taitbout, will shortly be opened for the performances of one-act comic operas and operettas only, the avowed object being to afford an opportunity to obscure composers and lyrical artists of talent to introduce themselves to public notice. The new institution, which is to be called the Nouveau-Lyrique, is under the direction of M. Léon Vasseur, the composer of "La Timbale d'Argent," and its opening performance will consist of the following one-act comic operas, viz.: "La Princesse Jaune" (Saint-Saëns), "M'sieu Landry" (Duprato), and "Les Petits Prodiges" (E. Jonas). On the other hand the project of the foundation of a People's Theatre, for the performances of opera and drama, is being actively discussed in Paris musical circles, and the Municipal Council has already voted a subvention of 200,000 francs for an Opéra-Populaire, and a further 100,000 francs for a Théâtre-Populaire-Dramatique, the two to form in reality one institution. The scheme awaits, as yet, the sanction of the Chambers.

The valuable collection of musical instruments hitherto in the possession of M. Tolbecque, and a portion of which formed part of the historical collection exhibited last year at the Trocadéro, has just been acquired, by purchase, by the Belgian Government.

M. Gounod is said to have sold the score of his new Opera "Le Tribut de Zamora" to the Paris music-publisher, M. Choudens, under the following conditions: The composer receives the sum of 50,000 francs upon closing the contract, and half that amount again after the fiftieth and seventy-fifth performances respectively, being 100,000 francs in all for the right of publication alone, and irrespective, of course, of the *tantième* he will derive from each representation. It is curious, and not a little melancholy also, to reflect that a little more than half the sum about to be obtained by the favourite French composer for the copyright of one opera suffices to cover the sum-total of pecuniary gain derived by C. M. von Weber from his *entire* operatic works, including "Freischütz," "Euryanthe," and "Oberon." Such is the *prestige* enjoyed by popularly recognised talent in these latter days!

The Prefect of the Department of the Seine, M. Hérold, a son of the composer of "Zampa," has undertaken the reorganisation of school-singing in his department, the Commission appointed for that purpose including MM. Gounod, Thomas, Massenet, Masset, Reber, as well as many other professors of eminence, a fact which sufficiently indicates the importance attached by M. Hérold to this branch of education.

Amateurs intending to visit Bayreuth next year, in order to witness the projected first representation of Herr Wagner's already so-much-talked-of "Parsifal," will hear with regret that the performance of this latest music-drama of the reformer has again been postponed *sine die*. A recent number of the *Bayreuther Blätter* publishes the following declaration of the poet-composer, addressed to the members of the Society of Patrons of the Bayreuth undertaking: "Those members of our Society who have followed my reports on our position will scarcely be altogether taken by surprise if I announce to-day that the performance of 'Parsifal' cannot yet take place in 1880. I consider it my duty, however, to make this declaration expressly, in order on the one hand to avoid misunderstandings, and on the other to enable those who have joined merely in the anticipation of the projected performance next year, and not in manifestation of their sympathy with the general tendency of the Society, to withdraw from it with the option of having the amount of their contributions refunded to them. It will be reserved for the increase and strengthening of our Society to enable me, when finally determining the period of the performance in question, to announce at the same time the inauguration of an undertaking having for its object the periodical repetition of the 'Bühnen-Festspiele.'"

The interest exhibited on the part of the German musical public as regards Herr Wagner's gigantic "Tetralogy" is evidently on the increase, and performances of the work, or of portions of it, appear to be accompanied by financial success also. Thus, at the Mannheim Theatre, seven representations of "Rheingold" and "Walküre" have resulted in a net profit to the institution, the total receipts, according to the *Neue Zeitschrift für Musik*, being 48,400 marks. At Vienna, the performances of the entire "Ring des Nibelungen" will be resumed next month, Herr Jäger being again retained for the part of *Siegfried*.

An heroic Opera in four acts entitled "Pierre Robin," by Oscar Bolck, has just been performed with much success at the Leipzig Stadt-Theater.

We read the following anecdote in the Berlin *Echo*: "The relatives, living at Wiesbaden, of our countryman Professor August Wilhelmj have lately received the copy of a portrait-group taken at Omaha (Nebraska), wherein the violin-king is represented together with the Sioux chief 'She-rar-root-cowy' (He who deals the first blow) and his family. The brown warrior is said to have entreated the 'Sha-his-ta-ka-shush-ta-rook-tu-ra-he' (The chief whose music touches the hearts) to have his portrait taken in his company."

Herr Nessler's Opera "Der Rattenfänger von Hameln," which had attracted the attention of amateurs on the occasion of its first performance in the early part of the present year at Leipzig, will be brought out with an Italian translation at Turin, a French version of the libretto being likewise contemplated. An article in the Paris *Temps*, giving an analysis of the work, contains the following passage: "It will be seen that the Germans have retained the custom of making a much more frequent use of the marvellous in their operas than is the case in France, and that consequently we must not apply exactly the same standard to a French libretto and to a German operatic poem, especially since the one under notice is founded upon what we call a fairy-tale."

Dr. Franz Liszt, the most remarkable pianist of our time, better known to the younger generation of amateurs as the *Abbé* Liszt, poet, composer and genial musical author, has had another ecclesiastical dignity conferred upon him. Pope Leo XIII. has, it is stated, nominated the eminent Hungarian veteran musician honorary canon (*canonico onorario*) of the cathedral of Albano, the see of Cardinal Hohenlohe, himself a musical amateur of considerable attainments.

Anton Rubinstein is expected at Hamburg, to conduct the rehearsals of his Opera "Nero," which will shortly be produced there.

The Annual Report of the Conservatorium for Music and Dramatic Art at Vienna, says the *Neue Zeitschrift für Musik*, bears witness to the flourishing condition of that institution, which during the school-year of 1878-1879 numbered 742 pupils. No less than fifty-two professors, under the direction of Herr Josef Helmesberger, constitute the permanent teaching body. The course of instruction comprises singing and the usual orchestral instruments, as well as the theory of the art in all its branches, besides

which modern languages, mythology, history of music and literary history, dramatic representation, recitation, dancing, fencing, and gymnastics are being taught in the various departments of the institution, which enjoys the support of the aristocracy and of wealthy private inhabitants of the Austrian capital. Of musical performances eighty were held for orchestra, sixty for chamber-music, and twenty-five for mixed choir during the year.

During the projected historical performances of Mozart's operas, to be given this winter at Vienna, leading parts will be taken by Mesdames Pauline Lucca, Schuch-Proska, and Bianchi.

M. Alexandre Zarzycki is announced to have accepted the directorship of the Warsaw Conservatoire, in the room of Apollinaire de Kontski, whose death was noticed in our last number.

The Annual Meeting of the Allgemeine Deutsche Musiker-Verband was announced to be held from the 26th to the 28th ult., at Breslau, among the principal subjects proposed for discussion being the foundation of a publishing establishment in connection with the Society.

A monument, the work of Herr Donndorf, to be erected at the grave of Robert Schumann, will be inaugurated at Bonn during next month.

Herr Joachim Raff is said to have just completed a new Symphony, which will be the ninth of the fertile composer's similar works.

After an interruption of four years, the annual Music Festivals of the Swiss Cantons will be revived next spring, when the confederate choirs will assemble at Zurich.

We have much pleasure in drawing the attention of our readers (at the bidding of a competent correspondent) to the artistic activity displayed by the Choral Society of Turin under the able direction of a sterling musician, Signor Giulio Roberti. During the short period of its existence (it was founded in 1875 by the late Signor Tempia) the Society, it appears, has devoted itself to the performance of a number of classical masterpieces of both older and modern schools; and the concerts being much frequented and appreciated, there can be no doubt that the Society is exercising a healthy and stimulating influence upon the musical life of Turin. We shall follow Signor Roberti's artistic efforts with sincere interest.

The Maestro Usiglio's Opera "Le Donne Curiose" was performed with much success at Milan. In consequence of the favourable reception accorded to the work in Italy, the publisher of the opera, Sonzogno, has commissioned the composer to write another *opera buffa* for him, which the maestro, inspired by success and the orders of his publisher, has promised to complete at the beginning of next year.

Mercuri's Opera "Il Violino del Diavolo," already successfully produced in Italy, has recently gained much applause at Madrid, the fact being probably due as much to the double talent of vocalist and violinist displayed by Madame Carolina Ferni, for whom the opera was originally written, as to the intrinsic merits of the work.

We have to record the death, at the age of seventy-two, of M. A. Thys, composer of several popular operettas and for many years an able contributor to the columns of the Paris music journal *Le Ménéstrel*.

M. Paul de Chazot, author of several operatic libretti, and translator, in conjunction with MM. Nuitter and Beaumont, of the text-book of Weber's "Oberon," has just died at Paris.

The death is also announced of Julius Schmock, "Dom-Sänger" at Berlin, and much esteemed as a vocal artist of eminence.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Last Organ Concert of M. Alexandre Guilmant, at the Trocadéro (August 3): Prelude, E minor (Bach); Concerto in F (Handel); Double Fugue, G minor (Eberlin); "Danse des Sylphes" (Berlioz); Scherzo capriccioso (Guilmant); Gavotte (Martini); Improvisation, by the Concert-giver. Vocal soli.

Dresden.—Operatic Concert at the Conservatorium (August 2): Scenes from "Le Nozze di Figaro" (Mozart); "Trovatore" (Verdi); "Magic Flute" (Mozart); "Stradella" (Flotow); "Hans Heiling" (Marschner).

Leipzig.—Concert of the Musikverein (August 2): "Nordische Heerfahrt" (E. Hartmann); "Rouet d'Omphale," symphonic-poem (Saint-Saëns); Last Movement from Symphony in C (Schubert); Meditation for harp and stringed orchestra (Bach-Gounod); Overture, "Freischütz" (Weber); Triumphal March (R. Hofmann). At St. Thomas's Church (August 2 and 9): Prelude, A minor (Bach); Motetts and Songs (Richter, Rust, Rietz, and Hauptmann). At St. Thomas's Church (August 17): "Domini Jesu Christi," offertory (Cherubini).

Weimar.—Liszt Concert, under the direction of the composer (July 10): Introduction to "St. Elizabeth," "Ave Maria stella," for alto, female chorus, and organ; Psalm 137, for soprano, violin, harp, and organ; Fantasia and Fugue on the name of "Bach"; "The Seven Sacraments," for chorus, soli, and organ (Liszt).

Auburn (New York): Chamber Concerts of Mr. W. C. Richardson (July 7 to August 4); Fugue, D minor (Scarlatti); Trio for pianoforte, violin, and clarionet (Sweboda); Sonata, Op. 10, No. 3; Rondo, Op. 51, No. 1; Sonata, Op. 26 (Beethoven); Grande Polonaise, Rondo Brillant, and Polacca Brillante (Weber); Ballet Music from "Ferramors" (Rubinstein); Forest Scenes (Schumann), &c.

CORRESPONDENCE.

MUSIC IN DRESDEN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The Hoftheater here opened for the season on the first of this month, giving alternate play and opera. Meyerbeer's "Robert the Devil" was announced for the commencing opera; but at the last moment (owing to the indisposition of the singer who was to have been the *Bertrand*) it was changed for "Lucia di Lammermoor," which was only moderately well executed. The second opera performed was "Aennchen von Tharau," by Heinrich Hofman; the music of which is quite new to me, and which I found charmingly elegant and graceful. It is a village story; a pastor's daughter who inspires a passionate attachment in a sedate professor of theology and in a student youth of the same university. When the professor obtains the pastor's sanction to his suit, the daughter dutifully accepts her father's choice, which renders so desperate the enamoured student youth that he closes with the offer of a recruiting officer who passes through the village, enlists in his troop, and departs for the wars. The pastor's daughter, *Aennchen*, discovers too late that she has unconsciously returned the love of her student admirer, and confides to her friend *Gretchen* her misery at finding herself engaged to marry the sedate professor. This latter is magnanimous as well as passionately attached; so that when—on the return of his youthful rival, wounded and forlorn, exciting in the destined bride uncontrollable evidence of her pity and affection—the truth is discovered, the professor renounces his own hopes of happiness and joins the hands of the young couple. Fräulein Malten, who sang the part of *Aennchen*, seemed nervous and little at ease; but our sprightly acquaintance of the Salzburg Musikfest, Frau Schuch-Proska, was the *Gretchen*, and sang with spirit and gaiety the two lively songs and other music allotted to her in this Operetta. Herr Bulsz (the professor) has a fine rich baritone voice, which is perfectly under his command, and which he uses with a steadiness of tone and a proper taking of breath that are perfectly delightful, after the bawling and trembling that we are too often treated with by singers of the present day. Herr Decarli (the recruiting officer) is a good bass singer, acting with much soldierly bluffness and a discreet amount of military gallantry towards the attractive *Gretchen*. Herr Anton Erl (the student) has an agreeable tenor voice, and sings with earnestness and careful method. The music throughout was in the best taste, and beautifully orchestrated. The accompaniments were admirably played, with perfect attention to *pianos*, *fortes*, *crescendos*, &c., and the *entre-acte* (a lovely morsel) before the third act was exquisitely given—chiefly for stringed instruments—with a finish and delicacy worthy of quartett-playing.

The scenery, as is usual in this theatre, is an artistic study. The opening of this piece, for instance, representing the village at dawn of day, with the sky suffused by the roseate hue which precedes the rising of the sun, and gradually assuming the golden glory of morning, was a perfect piece of representation.

In the German version of Shakespeare's "Taming of the Shrew" (announced as "Die Widerspenstige," which unsuggestive title caused me innocently to inquire who was its author), the scenery was admirably true to the locality—"learned Padua." The colouring of the picturesque houses, the clever perspective of the streets, the perfect Italian air given throughout, was worthy of all praise. And again, when Schiller's noble drama of "Wilhelm Tell" was given, the other night, the effects of Alpine scenery were wonderfully rendered. A subdued tinkle of cattle and sheep bells, and occasionally heard distant church-chimes, suggested to the ear Swiss sounds, while gathering clouds, light and feathery at first, denser and denser by degrees, passing across the mountain heights at the back of the stage, increased whistling of the wind, deeper and deeper thunder-rolls, with more and more constant flashes of lightning, gave precisely the impression of storm approaching while the opening scene progressed. In another act, an evening rainbow; the last sunset-glow upon the distant snow-peaks; the gradual setting-in of darkness around the gorge where the insurrectionists meet to consult, the rocks revealed only by partial gleams from the men's torches and a central watchfire; the long, animated, and eager discussion of the Switzer's wrongs; then the slow stealing-on of the dawn, the rosy touch upon the loftier peaks in succession; all imparted a marvellous sense of truth to the length of passing time through a whole night of anxiously formed resolve. Theatre-going in Dresden is an elysium of artistic enjoyment to those who, like myself, take delight in good acting, sensible singing, bewitching scenery, and judicious by-play, combined with early hours and unfatiguing resort. The performances, for the most part, commence at seven, and are over before ten. The theatre itself is deliciously airy, spacious, and lofty; the accesses and egresses ample and convenient; the light beautifully arranged, leaving the audience in that semi-darkness which so completely relieves the eyes, while displaying the stage in advantageous contrast; and allowing one to conclude the evening with the most satisfactory sense of comfort and untired nerves.

There is other than operatic music constantly going on here—concerts at the Public Gardens, on the Brühl Terrace, and elsewhere; while on alternate days, early in the afternoon, a military band plays close by the King's Palace, with enchanting brilliancy, precision, and rich effect. The other day I heard one of Mendelssohn's "Lieder ohne Worte," admirably arranged for wind instruments, breathed out by this band in a style of exquisite expression, with light and shade of tone that was perfectly entrancing; and on a previous occasion they gave a chorus from Wagner's "Rienzi" and one of Brahms's "Ungarische Tänze" with the utmost spirit and vivacity. Subsequently I have heard them play Mozart's Overture to "Zauberflöte" with a rapidity and clearness quite marvellous in wind instruments; and a Hymn for voices (arranged by the Music Director for this admirable brass band), composed by C. von Behr, with bewitching softness and purity of tone. It is a lovely composition, worthy of the very best composers, and was played with consistent excellence.

On the 6th, Adolphe Adam's pretty Operetta of "Le Postillon de Lonjumeau" was given, with Schuch-Proska as *prima donna*, and Anton Erl as tenor, both singing particularly well. On the following night we had "Preciosa," with Weber's bright Overture and incidental music, to which was added some characteristic dance music by Herr Wolf. The piece is pretty, and affords scope for rich and varied costumes in the Spanish nobles and wandering gipsies who form its *dramatis personæ*. The scenery was, as usual at this theatre, perfect; romantic forest and woodland glades, castle grounds and parterres; with effects of moonlight rippling on the sylvan brooks, or shedding its beams on the "loosening silver" of a fountain of real water plashing amid illuminated terraces and gala festivities.

The promised performance of Meyerbeer's "Robert the Devil" took place on the 8th, and was a success with the assembled audience. Herr Riese, the tenor, is a great favourite here, but to my taste he is vulgar in style and very pretentious. He has a horrible way of shouting out particular notes in his voice with an offensive stress utterly distasteful and insufferable. He has not an idea of "phrasing," but sings with a grand disdain of care in the mode of breath-taking, heaving deep gasps whenever it suits him, preparatory to a loud, held-on note. The *Bertrand*, Herr Decarli, was evidently still suffering from indisposition; and though he sang with much painstaking, he was so hoarse towards the conclusion of the Opera that it was with difficulty he could sing at all. He was admirably "got up" for the part, and looked very picturesquely diabolic. The *Princess* (Frau Sembrich) was devoid of sentiment, though she executed her passages with creditable precision; while the *Alice* (Frau Otto Alvsleben) possessed a clear strong voice without sweetness or charm. The orchestra accompanied the vocal music with its wonted care and delicacy, leaving the singers to be heard with due effect. As to the scenery and stage-groupings they were a true pictorial treat; and the ruined convent and churchyard at midnight, with the moon's rays falling upon the range of cloister pillars, each truly varied in design according to cloistral architecture, and upon the Gothic remains towering into the sky, formed a perfect study in scenic art.

As I had never before heard Wagner's "Tannhäuser," I rejoiced in the opportunity afforded me by its performance here on the 10th. It was splendidly got up, and the singers executed their difficult parts with great credit, while the orchestra was equally meritorious. As for the chorus-singers, it was perfectly amazing to hear the correctness with which they sang passages so unusual in interval and musical flow. The points in the Opera most to my taste were the exquisitely poetic effect of the peaceful shepherd's piping and song, with the chorus of passing pilgrims, and the calmer air of the tenor-hero, just after he has returned to earth's surface from the allurements of the Venusberg, the three—shepherd, chorus, and *Tannhäuser's* air—blending together. Then the fine part-music of the septett for men's voices, where *Tannhäuser's* knightly friends welcome his return among them again, is admirable, and was admirably sung. Then *Wolfram's* address to the evening star, and the well-conceived *yearning* effect of the accompaniments by stringed instruments to *Tannhäuser's* last song, recounting to his faithful friend his misery and defeated purpose in Rome, particularly pleased me.

The elaboration and originality of this music throughout is certainly most striking, and keeps the attention perpetually on the stretch.

On the evening of the 13th there was some incidental music, composed by J. B. André, given with the German version of Shakespeare's "Twelfth Night, or What you will," its second title being adopted as "Was ihr wollt." The original five-act play was condensed into a three-act piece, and admirably put upon the stage. The *Viola* was charmingly impersonated by Fräulein Elmenreich; who is a delightful actress. She has lovely expressive eyes, an enchanting smile, a graceful figure with most graceful action and mien, and—to crown all—has an exquisite speaking-voice, tender, emotional, and capable of varied intonation and inflection. My only regret was the loss of one of my chief favourites among Shakespeare's clown-jesters,—dear cheerful-hearted *Feste;* this character being eliminated from "Was ihr wollt," and incorporated in that of *Fabian;* but the whole adaptation was so judiciously done and so satisfactorily enacted—from the very first personages down to the most subordinate ones—that I enjoyed the performance completely.

Fortunately for me, Weber's "Freischütz" was performed here during my stay; because it is not only, to my thinking, one of the most charming operas ever written, but it is associated with a very bright period of my life. When I was a girl, more than half a century ago, the "Freischütz" was first performed in England at Covent Garden Theatre; and I remember the enthusiasm it excited in the musical circles of the day, and in the public generally. Its novel effects of instrumentation, its bold discords in the

incantation scene, its grace and freshness of vocal passages at once aroused the liveliest interest; and it became "the rage." Every evening, the Overture was encored—and nothing was talked of but Weber and "Der Freischütz." Its London success brought its composer the order for his next Opera, and he was engaged to write his "Oberon" for Covent Garden Theatre, where it was brought out under his own conductorship, an event which I also witnessed.

The late performance of "Der Freischütz" here was super-excellent as regards orchestra, choruses, and careful level singing in all the characters; but the chief vocalists, to my taste, left much to be desired. The *Agathe* knew nothing of the art of phrasing or expression; the *Max* was poor; and the *Caspar* utterly lacked spirit in the Drinking-Song and the Triumph-Song of the first act.

I was struck, too, by the difference between the *tempi* taken in several of the movements here and with us; for instance, the opening of the Overture was, the other night, almost slower than *largo;* the Laughing-Chorus lagged; and the Drinking-Song was taken so slowly as to be heavy in the extreme, while the *agitato* second part of the moonlight aria lost all character by the tame rate at which it was executed. In all these pieces the slower *tempo* taken here was, I think, disadvantageous as compared with the one usually taken in England. It is to be supposed that Germany should know by tradition the exact *tempo* in which Weber wished his pieces to be performed; still, I prefer the one in which they are traditionally taken with us. On the whole, however, I was deeply grateful to have heard "Der Freischütz" again, and given in such generally satisfactory style as here in Dresden. Moreover, it was delightful to see the perfect "get-up" of the Incantation Scene in old Covent Garden times quite equalled by the modern supreme scenic arrangements of the Hoftheater here, and even to behold my well-remembered stage-owl of fifty-five years ago, with undimmed glaring eyes and still flapping wings. MARY COWDEN CLARKE.

August 15, 1879.

P.S.—Since the above was written, Shakespeare's "Midsummer Night's Dream," with Mendelssohn's music, has been given at the Hoftheater in exquisitely satisfactory style. The fine Overture and imaginatively conceived incidental music were played to absolute perfection by the orchestra; the elaborate and beautiful "inner parts" of the compositions, and their general light and shade, with grand swellings-out of rich tone or delicate murmurs of undertone, were all rendered in a manner to make me behold Mendelssohn's own face again as it used to look when I have seen it irradiated by pleasure at skilful performance of a great composition. I felt too as if Shakespeare himself would have smiled approval upon the charming way in which his "Midsummer Night's Dream" was arranged for adaptation to modern scenic appointments. For instance, during the second act a "set scene" was maintained throughout; but so ingenious were its stage devices (the foreground of forest-trees, diverging paths, and bushy thickets in dim moonlight, with Athens in the distance, the Acropolis, Parthenon, and colossal figure of Minerva, all bathed in the full effulgence of the moonbeans), that it served completely to give the effect of the various changes of spot indicated by the original text as those wherein, successively, *Puck* and the *First Fairy* meet; the entrance of *Oberon* and *Titania*, with their respective trains of attendant elves; the misunderstandings of the two pairs of human lovers; the rehearsal of the "rude mechanicals"; the transformation of *Bottom* (the Weaver) and his enamourment of the *Fairy Queen;* and, lastly, the dawning of the day, with the approach of the royal hunting-party arousing the sleeping couples, and *Theseus's* bidding them repair to the nuptial temple. This final scene also exhibited the taste and care which mark all the scenic arrangements of the Dresden Hoftheater; for the vast roof and columns of the temple, which occupied the front and centre of the stage, had a background of *mere blue sky*, thereby giving the effect of a building *on an eminence.*

A word of special praise must be given to Herr Hagen, who played *Flute* (the Bellows-mender) and impersonated *Thisbe* in the Interlude; he was admirably got up in a Greek female costume, and acted with delightfully playful humour. But, indeed, all the *dramatis personæ* were admirably represented: and the whole performance was worthy of Shakespeare's poetical drama and Mendelssohn's poetical music.—M. C. C.

CARL ENGEL'S CLAVICHORDS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The remarkable "gebundene Klavier," the No. 4 Clavichord, of Mr. Engel, now to be seen at Messrs. Broadwood's, described by him in your last month's number (p. 413), presents two fresh aspects for consideration to the musicologist. The one leads back by the peculiarity of scale to an early accordance, perhaps anterior, unless entirely due to mechanical conditions, to the general acceptance of our major mode. It is this: supposing we start from C (although F has equal rights), the scale proceeds by three fifths up, G, D, and A, and as many down, F, B♭, and E♭, thus by seven open notes making a diatonic series, with minor instead of major seventh—a scale of which there is a survival in the Highland bagpipes. The second stopping produced by the half-tone tangents is measured off by about an eighteenth of the vibrating length of string, a mean of fluctuating measures from rather more than a sixteenth to a twentieth. This is practically the fretting of a lute or viol finger-board, and leans to an equal rather than a larger or smaller semitone.

The other aspect is that, by the adoption of "bundfrei" clavichords, whereby each note had its own tangent, temperament became possible; and it may be that J. S. Bach intended to mark the great importance of this invention allowing a complete circle of twelve fifths, as much as that he had adopted equal temperament, when, in 1722, he called his first collection of twenty four preludes and fugues "Das Wohltemperirte Klavier." Of course, the organ and harpsichord were capable of temperament at any time, but the clavichord, for many reasons, and of these not the least that it was expressive, was the special instrument for study.—I am, Sir, your obedient servant,

Kensington, August 6, 1879. A. J. HIPKINS.

FOURTHS TO OLD CHANTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the Rev. H. Parr's letter upon the above subject contained in the June number of THE MUSICAL TIMES, he states (Canon Havergal being his authority) that the chord 6-4-3 is "hardly a century old"—of course Mr. Parr means the 6-4-3 arising from the *dominant* seventh, for any musician knows that instances of the 6-4-3 from the diminished seventh are often met with in the works of Handel and even Purcell; and supposing that the second inversion of the dominant seventh is referred to, I should be glad to be permitted to say that, although I believe Handel never used the chord in question, I have before me several instances of its employment *more* than a century ago. I refer to "Der General-Bass" by Johann David Heinichen, first edition, 1711; second edition (from which I quote), 1728; pages 153, 166, 191, and 198, where are *numerous* examples of the 6-4-3.—I am, Sir, yours obediently,

Sidmouth, August 12, 1879. H. A. HARDING, B. Mus.

P.S.—May I add that Mr. Heineken, of this town (Sidmouth), has lately reprinted, for gratis distribution amongst those who are really interested in the matter, an *extract* from the venerable volume above referred to, which contains in bar 28 a perfect 6-4-3 second inversion of dominant seventh?

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

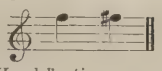
Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

G. C.—*No English version of Spontini's "La Vestale" has been published. It was performed in London in Italian.*

A. F. F.—*The notation for the trumpet being always that of the C trumpet, in whatever pitch the instrument may stand, the intervals of the D trumpet noticed by you as G and G sharp, are of course in the notation F and F sharp, thus:—*



The trumpeters in Handel's time were able to produce tolerably correctly the two notes in question from the intermediate one, which is a natural sound on the primitive trumpet. Altenburg, in his "Guide to the Heroic Musical Art of the Trumpeter and Kettle-Drummer," Halle, 1795, explains how this was done. The trumpeters were not unfrequently very accomplished players; and they attained to all the greater perfection by dividing their labour, some practising more especially the lower octaves, and others the so-called Clarino, *which extended upwards from C to E, thus:—*

and even higher. On the long trumpet in use in Handel's time these sounds were obtainable with greater ease than on the present trumpet of the same simple construction. The rise of the pitch has altered the former conditions.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BATH.—The arrangements for the Choral Festival to be given in aid of the Choir Benevolent Fund in this city are now completed. There will be a Choral Service on the morning of the 30th inst. in the Abbey Church, when the sermon will be preached by the Bishop of Bath and Wells. In the evening a Concert of Glees, Madrigals, &c., will be given in the Assembly Rooms. A second Choral Service will be held on the following day, on which occasion the Rev. Henry White, of the Chapel Royal, Savoy, will preach the sermon; in the afternoon another Concert will be given, so that many persons who would be unable to attend in the evening will have the opportunity of being present. We understand that many influential gentlemen and noblemen have already given their names as patrons and subscribers to the Festival, and there is every prospect of a successful meeting. Miss Jessie Jones, Miss Marian McKenzie, and other artists have consented to take part in the Concerts.

DROMORE, Co. TYRONE.—The members of the Choral Class gave their Annual Concert, on July 30, to a crowded audience. The concerted pieces included "The blue bells," Neithardt; "Sir Knight," Macirone; "Let Erin remember," Moore; and "The gipsies' tent," Cooke. Miss Marshall gave an excellent rendering of Louis Diehl's song, "My sailor love," and Mr. Arnold's song, "The desert," (Emanuel) was encored. Mr. Arnold, of Enniskillen, conducted.

LEEDS.—On Sunday afternoon, the 17th ult., the Fourth Annual Service of Praise was held in Salem Chapel, Hunslet Lane. The choir was augmented on this occasion to sixty voices, and supported by a small but efficient band. Mendelssohn's 95th Psalm and Schubert's *Song of Miriam* were well rendered, the solos being effectively sung by Miss Tetley, Miss Winkworth, Miss Willans, and Mr. Thompson. A selection from Dr. J. V. Roberts's Cantata *Jonah*, viz., tenor solo, "The Lord is righteous," by Mr. Thompson; quartett, "The Lord taketh pleasure," by the Misses Tetley, Mr. Thomas, and Mr. Rhodes; and bass solo, "Whither shall I go," by Mr. D. Billington, were marked features in the programme. Miss Winkworth sang "Hath not God," from Dr. Macfarren's *Joseph*, very charmingly. Mr. Burniston presided at the organ, and Mr. Toothill conducted.

NEWCASTLE-ON-TYNE.—In addition to, and in conjunction with, the now established amateur choir of ladies' voices, it is intended to form a Society of mixed voices for the practice of choral works of interest never yet heard in Newcastle. Mr. T. Albion Alderson, who has successfully trained the first-mentioned Society, will also have the conduct of the new one; and the following works have been selected for the ensuing session: Bach's *God's Time is the best*, Goetz's *By the Waters of Babylon*, and Schumann's *Pilgrimage of the Rose*.

OSSETT.—The seventh Annual Festival of the Dewsbury District Choral Union was held in Trinity Church, on Saturday, the 23rd ult., the twelve choirs of the Union numbering about 300 voices. The Anthem was "The Glory of the Lord" (Sir J. Goss), and Sullivan's Te Deum in D was sung after the service. The organ was supplemented by a small string band of fifteen performers, free accompaniments for the whole service (Psalm Chants included) having been written by the Rev. J. A. Seaton, Honorary Choirmaster of the Union. Between the rehearsal in the afternoon and the service in the evening, the choir had tea in the National School-room, after which the Rev. Canon Addison, vicar of Ossett, in the name of the clergy and choirs of the Union, presented the Rev. J. A. Seaton with Dyce's edition of Shakespeare's works in nine volumes, handsomely bound in red morocco, and Blunt's "Dictionary of Theology," as a token of regard for his services as choirmaster to the Union since its formation, and on the occasion of his marriage. The Rev. R. F. Grenside, Precentor to the Union, intoned the service, and the Rev. J. A. Seaton conducted.

SYDNEY, N. S. WALES.—The musical faculty are busily preparing for our approaching International Exhibition. The Commissioners have appointed Signor Giorza as general musical director, and composer of the opening ceremonial music: his election without competition has excited much comment and dissatisfaction amongst many of the local professors, a small paper warfare *pro* and *con.* being the result, but without affecting the proposed arrangements. As the most talented man would necessarily have been excluded from any competition in order to act as judge, and a very short time has been left to procure any original music at all, perhaps the Commissioners have exercised a wise discretion in their choice. A feature in the Exhibition music is to be the production of six Oratorios, one performance taking place monthly; to ensure a creditable rendition the organists and choirmasters have combined together, under the title of the "Sacred Choral Association," and by their united influence have succeeded in forming a chorus of upwards of 600 selected voices. The works chosen for performance, with their Conductors, are as follows: *Creation*, Mr. C. S. Packer; *Israel in Egypt*, Mr. W. Stanley; *Elijah*, Mr. H. R. McLean; *Messiah*, Mr. W. Stanley; *St. Peter*, Mr Montague Younger; and an original Oratorio, *The Crown of Thorns*, conducted by the composer, Mr. C. S. Packer, an esteemed and one of our most talented local professors. The two last will be "first performances" in the Australian Colonies, and their production is looked for with much interest. The Association is under the control of a committee of three organists and three choirmasters, Mr. W. H. Rowsell acting as honorary secretary.——The Sydney Musical Union has recently performed with great success Costa's *Eli* and Mendelssohn's *Walpurgis-Night*, and have in hand Gade's *Erl-King*. This Society is under the skilful guidance of Herr J. Kretschmann, the talented Conductor of the Head Quarters' Band and the Civil Service Musical Society. Lieutenant G. D. Callen, the Conductor of the two last for many years, died suddenly last month, much regretted by a very large circle of friends: the choral services at the Anglican Cathedral on the Sunday following the announcement of his death were arranged as a mark of respect to his memory, consisting of a beautiful manuscript Service in E flat, composed by the deceased gentleman, and closing with the Dead March, very finely played by the Organist, Mr. M. Younger.

TENBY.—Mr. Thomas Armstrong gave a highly successful Concert at the Royal Assembly Rooms, on Tuesday evening, July 29, in aid of the St. Mary's Church choir fund. The solo vocalists were Miss Fannie Lymn, Mr. James Buckley, and Mr. R. C. Jenkins, R.A.M., and the concerted music was sung by members of St. Mary's church choir. Sir George Fetherston contributed a solo on the American organ, and pianoforte duets were played by Miss Bradstreet and Mr. Armstrong. Beethoven's Sonata Pathétique was well rendered by Mr. Armstrong, who also accompanied the vocalists with much skill and judgment.

WORCESTER.—The Festival in aid of the Choir Benevolent Fund is now definitely fixed for October 2. The members of the various Choirs will proceed from Bath, on the conclusion of the Festival there, and an afternoon service will be held in the Cathedral, when a sermon will be preached by the Rev. Henry White; in the evening a concert of Glees, Madrigals, &c., in which Miss Jessie Jones, Miss Marian McKenzie, and other artists will take part, will be given in the Music Hall. An influential list of patrons is already being formed, and it is hoped that the Festival will result beneficially to the Society.

YORK.—On the evening of the 15th ult. a most enjoyable Concert was given in the large hall of the Yorkshire Fine Art and Industrial Exhibition, being the second which has taken place since its opening. The vocalists engaged were Miss Henrietta Tomlinson, Madame Enriquez, Mr. Blagbro', and Mr. Thornton Wood, with a chorus consisting of 100 voices of the York Musical Society, conducted by Mr. R. S. Burton. Madame Enriquez created a very favourable impression by her rendering of Smart's song "The Lady of the Lea," Spohr's "Rose, softly blooming," and Rocket's new song, "Won by a rose," which was encored. Miss Tomlinson, Mr. Blagbro' and Mr. Wood were also highly successful, and received much applause. The chorus fully maintained the reputation of the Society; and to Mr. Burton praise must be awarded for his exertions to make the concert so successful.

ORGAN APPOINTMENTS.—Mr. W. Fouracre to Edith Grove Congregational Church, West Brompton.—Mr. Henry A. Gaster to S. James's Church, Bermondsey.

OBITUARY.

On Tuesday, the 5th ult., at the residence of his son, Belmont House, Newport, Essex, ZECHARIAH BUCK, Mus. Doc., aged 80, late of the Cathedral Close, Norwich, and Organist and Choirmaster at Norwich Cathedral for 56 years.

On the 5th ult., JAMES HOWELL, double-bass-player, in his 68th year.

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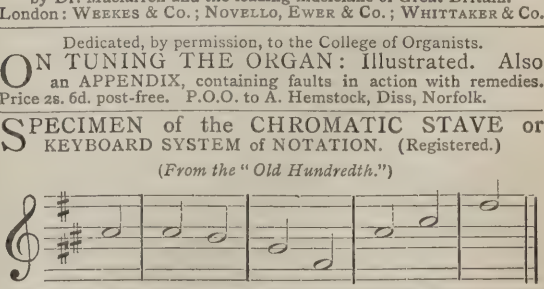

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1879.

FRANZ LISZT'S WRITINGS ON MUSIC

By Ludwig Nohl.

While Richard Wagner—according to the remark of Heinrich Laube, who in 1843 published the composer's well-known autobiographical sketch in the *Zeitung für die elegante Welt*—had become an author through the stress of his Parisian experiences as operatic composer, the motive power which prompted Liszt in taking up the literary pen proceeded from a source quite different, viz., from an intense desire to labour for the interests of his art irrespective of all party considerations.

"Error and misunderstanding stood in the way of the desired success," writes Wagner, in reference to the production of "Tannhäuser" at Weimar through Liszt's exertions in the year 1849. "What was to be done in order to supply the deficiency, and to facilitate in every way the public appreciation? Liszt promptly discerned it, and acted accordingly. He presented to the public his own estimation and conception of the work in a manner unparalleled alike for convincing eloquence and deep-going effect." It is the article in the *Journal des Débats* of 1849 which is here referred to, and which was republished in 1851 at Leipzig, in conjunction with a second, under the title of "Lohengrin et Tannhäuser de Richard Wagner." Long before that period, however, the extraordinary vivacity of his artistic nature had caused Liszt to have recourse to his pen. Letters by the travelling musician were published in the *Gazette Musicale*, some of them dating as far back as the year 1838, and scarcely a composer of importance could be named—Berlioz, Halévy, Meyerbeer, Rossini, Schubert, Schumann, Moscheles, amongst the rest—who has escaped his critical observation. Add to these his more ambitious writings—"De la Fondation-Goethe à Weimar," "Frédéric Chopin," "Die Zigeuner und ihre Musik in Ungarn," as well as the numerous articles in the *Neue Zeitschrift für Musik*, and the more elaborate essays on "Der fliegende Holländer" (1854) and "Robert Franz" (1855)—and it will be seen that Liszt's literary activity comprises, like Wagner's, a stately array of volumes yielding in artistic importance to none which have been published concerning musical art.

And what is the position occupied by the musical author in the present day? When, during the last century, the poet Schubart penned his æsthetical observations on music, he had only become acquainted with the first noble utterances of that musical language which the invention of Opera had introduced into our art. But the Italian idiom upon which the new art-work was based already enjoyed the highest degree of development, while the French language of Gluck's operas had materially heightened the *speaking* power of melody. Soon also the entire instrumental music assumed this character of personal speech, representing, like all true lyrical art, as it were, the personified universe. Meanwhile a great literary epoch was rapidly developing the beauties of the German language which, in its fusion with music, could not fail to unfold fresh beauties also in that art. Liszt, writing from Vienna in the year 1838, relates how he had heard there with delight, and frequently moved unto tears, songs by Franz Schubert, adding significantly: "Schubert is the most poetical of all musicians that have ever lived; the German language admirably touches the *heart*, and by a German only the childlike purity, the melancholy depth of feeling which are infused into Schubert's compositions, can be to the fullest extent appreciated." It was the language of Goethe and Schiller which had penetrated into music, invigorating and refreshing like heavenly dew, and repaying now a hundredfold the aid which, particularly in the choral, it had previously obtained from musical art. The almost sentimental reverence is well known with which Gluck regarded Klopstock's "Odes," and more especially his "Hermannsschlacht." Mozart had composed "The Violet," and the novel charm of its language extended its influence even upon the "Zauberflöte," so that the sorry verses of Schikaneder, or rather of Giesecke, were deprived of their injurious influence. Beethoven, too, was in his earlier period an enthusiastic admirer of Klopstock, whose ideal flight of thought and grand poetic intentions no doubt powerfully attracted him. But this attraction vanished upon his becoming acquainted with Goethe. "He has killed Klopstock in my estimation," was his expression. And again, Goethe's friend, Bettina Brentano, heard the composer exclaim: "Goethe's poems maintain, not by their poetic meaning alone, but also by their rhythm, a powerful influence over me. I become musically disposed and stimulated by *this language*, which, as if aided by spirits, is built up into a higher ideal order containing in itself already the secret of harmony." As with the perfection of the language music had itself acquired the power of personal speech, so had the art, in its turn, materially increased the capabilities of the words to express musical ideas. Henceforth, indeed, the masters in the art alone may be considered also its true literary exponents; the domain of theory and historical research still pertains to the musical *savant*, but he is fain to relinquish to the artist the task of realising also in words the specifically artistic and poetic significance of the works of genius, since it is almost entirely owing to the creative efforts of the tone-poets themselves that the faculty has been developed of expressing in material language the ideas underlying the most immaterial of all arts.

To support the assertion just made we will, in the first instance, quote the example of Carl Maria von Weber, whose famous though ill-advised *critique* of the "Eroica" (published in the Stuttgart *Morgenblatt* of 1809) exhibits, spite of all its misconceptions, far more appreciation of Beethoven's genius and of musical art generally than the entire body of musical *littérateurs* of the period could have mustered; and the reader need not be told how ably the composer of "Freischütz" used his critical pen in after years. And here we may also mention Bettina Brentano's "Seelenvolle Phantasien über Musik," a series of æsthetic observations which have found a place in Goethe's "Correspondence with a Child," and the stimulating influence of which may be traced among literary musicians of the third decade of the present century. About the year 1812 E. T. A. Hoffmann's reviews of Beethoven's Symphonies appeared (in the music journal edited by Rochlitz), containing observations which in these latter days would have inevitably stamped their author as a confessed "Wagnerian." Marvellous as was the use made of the language by Hoffmann in following the ideal efforts of the composer's genius, he went farther still in his "Kreisleriana," where abstract linguistic expressions are converted into a means of revealing the mysteries of our art, of its very elements and harmonic relations. Whatever other effects this literary innovation may have produced, it could not fail to expand the hitherto recognised limits of the language, to enrich its vocabulary, to give it, in fact, a new character. But in order to achieve such results it

was essential that their author should combine in himself the qualities of musician and imaginative writer, and this Hoffmann did in an unusual degree. Still, in his writings on musical subjects the leading characteristics are brilliancy rather than glowing warmth, sentimental and even fantastic colouring, rather than positive poetic force and high-flown fancy, such as, in a measure, the truly poetic nature of Bettina had already manifested, and to whose glowing effusions even Goethe owed a glimpse into the mighty power of music. But not a poetic nature merely, a true-born poet was needed to adequately represent in words the manifestations of musical genius. It was Robert Schumann who, powerfully impressed and stimulated by the writings of Jean Paul—a poet endowed with an intuitive musical insight of a high order—first began to draw together (in his journal the *Neue Zeitschrift für Musik*) a select body of reflecting musicians capable of giving verbal utterance to their thoughts upon the art. The benefit accruing to music from the initiative step thus taken by Schumann will be at once apparent if we compare its immediate literary results with the theoretical writings of a T. A. Wendt, in which even Beethoven had discerned "thoughts full of wisdom," or with a Thibaut's "Reinheit der Tonkunst," albeit a work bearing the impress of a mind fully impregnated with the beautiful in music, and remaining to this day a useful compendium to the art-student. About the same period some of Mozart's observations on music, now fully revealed by the publication of his letters, became known; while Beethoven's exalted estimation of his own art may be gathered from the above letters of Bettina Brentano to Goethe, which likewise appeared in print about this time (1835). France, too, contributed thoughts replete with artistic earnestness in the literary writings of Hector Berlioz, showing that in this respect also music has no idiomatic limit; nay, it would seem almost as if its very spirit and character were innate in all modern idioms, forming their real life-spring and distinguishing them from the languages of ancient times.

Liszt also—and this leads us to our more immediate subject—Liszt also wrote in French, and in French only, and yet it may be said that he has likewise enriched and expanded the German language. For he wrote in the spirit of the newly emancipated language of the country which may justly claim modern music to be the production of its own genius. In the articles published in the *Gazette Musicale* of 1838 Liszt introduces himself to his readers in these words: "Some fifteen years ago my father quitted his peaceful roof to wander into the world with me. He settled down in France, where he thought would be found the most suitable sphere for the development and maturing of my genius—as, in his silly parental pride, he would call my musical talents. Thus have I early in life forgotten my original home, and have learnt to look upon France as my fatherland." The first tribute he paid to his adopted country was by mastering its language, which, it may confidently be asserted, no born Frenchman has ever handled with greater freedom, originality, or even creative power; while the neologisms and Germanisms with which he has sometimes been taxed can only have been discovered by the enviers of his unique style. This latter is distinguished by a boldness, pithiness, refinement, and richness of expression which are truly surprising and absolutely enchanting. Even through the mask and mockery of existing translations of these writings, the gleaming eyes of the giant look upon us, and, as one of his translators justly remarks: "Just as unique, unapproached, and unapproachable as is his play, is also Liszt's style. Both are the peculiar property of his genius; in both we meet with the same genial *nonchalance*, which however, even when accompanying the highest flight of his enthusiasm, never offends against the laws of the beautiful." If fault were to be found at all, it could only be with a superabundance of thought and a luxuriant imagination which knows no limits to the variety and novelty of the images it creates. This, however, is only the natural result of the exuberant wealth inherent to the subject with which he deals; and if he, as well as German writers on music, have frequently been taunted by other nations with a certain haziness and mysteriousness of language, especially where Beethoven's compositions are concerned, the inference may not unreasonably be drawn that they have not yet approached as closely as ourselves to the full appreciation of this particular phase in the development of our art.

It would lead us too far were we to enlarge upon the different subjects of Liszt's literary writings. Suffice it to state that so completely has our artist imbibed the spirit of every modern language, that he was able to comprehend the universal spirit pervading them all, and to interpret with its aid, and from this elevated standpoint, the true meaning and import of music. In this sense, then, he has enlarged the sphere of human expression of thought; and a really worthy translation of his literary compositions would undoubtedly tend to assist in the progress of any language in which it may be accomplished. The weaker portions of these writings are, of course, the historical and theoretical, appertaining as they do to science and research rather than to art and the inspiration of genius. There are exceptions, however, also to this, as, for instance, in the above-mentioned essay on Robert Franz, where a definition is given of what is called the "Lied" which is indeed masterly, the essay throughout being moreover the result of calm contemplation rather than of fiery enthusiasm. How promptly and clearly, on the other hand, Liszt is able to indicate the manifestation of an entirely original idea, and how important, for this reason, his expositions are for the history of his art, may be gathered from the following passage taken from his article on "Lohengrin," and with which, as a fairly representative example of his general mode of treatment, we will conclude these remarks. Referring to the farewell strains with which the Knight of the "Holy Grail" dismisses his faithful swan, Liszt observes: "Music had hitherto been deficient in this type, which poets and painters have so frequently attempted to represent; it had never yet expressed that pure sentiment, that holy grief with which angels, and other beings superior to man, are seized when they are banished from heaven and consigned to this earthly abode of sorrow, in order to fulfil the beneficial objects of their mission. We are of opinion that music has no longer cause to envy the other arts in this respect; rather we are convinced that in not one of them has this feeling been realised in such high, nay heavenly, perfection."

"He must needs be a poet, consciously or not, willingly or not," says Goethe of Winkelmann's prose writings; and the words may be equally applied to Liszt. Winkelmann's descriptions of the masterpieces of plastic art have already outlived a century, and have enriched the language in which he wrote with new forms of expression. And in like manner will the æsthetic analysis of the psychological figures delineated in modern musical art impart greater depth and freedom to linguistic expression; and in this respect the writings of Franz Liszt, representing as they do the universal spirit of modern culture, will undoubtedly be accorded a prominent place in history.

AN ANALYSIS OF BEETHOVEN'S "MISSA SOLEMNIS"

By Fr. Niecks.

(*Continued from page* 474.)

The second division of the work, the Gloria, is, in conformity with the underlying text, a many-numbered composition of varied contents. The full band (only the trombones are silent, and for a very good reason, as we shall see), together with the organ, intone in unisons and octaves the Gloria *motivo*—

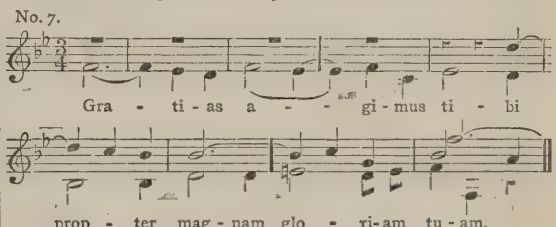
the strings and double-bassoon melodically periphrasing, and the violins, violas, and cellos at the same time rhythmically resolving it, only the third and fourth horns insisting on the tonic. With the fifth bar the voices begin to come in successively, the strings keeping up a vivacious quaver figure (No. 4, *b*), divided into semiquavers by all except the double-basses.

All this singing, ringing, and pulsating, so full of joyous excitement and religious elevation, tend to express that one thought which animates them all, "Gloria in excelsis Deo." How the trumpet clangs! Not a "snarling trumpet" this, that "chides" like those of which the poet tells us, but a "silver" one whose tones ascend jubilantly aloft. Again and again the Gloria *motivo*, of which every feature expresses exultation (the melodic direction, the rhythmical movements), is taken up with ever-growing fervour, now by this and now by that instrument or choral part, till at last all individual differences are dissolved and fused into one unanimous outburst of "in excelsis Deo"—the voices and some of the winds in octaves and unisons, the strings and double-bassoon in the manner above specified, the first flute, trumpets, third and fourth horns, and drums rejoicing in the sonorousness of the fundamentals, tonic and dominant. But on a sudden all is hushed. The basses of the chorus, accompanied by the strings playing *pizzicato*, and two horns sustaining the same note in octaves, utter softly on the low "A" the words "et in terra pax." After this, at the fourth bar, the other voices, together with the violins and violas, join—"pax hominibus, bonae voluntatis"—the bass voices and the horns still sustain the "A," above which are heard only the fundamental note and the fifth of the chord of D major, whilst below it the cellos and double-basses draw out the third (F sharp) with a marvellous effect:—

What a peaceful calm comes over us here. All worldly struggles, anxieties, and enmities are left far, far behind. Anon the Gloria *motivo* is heard again, given out softly by the trumpets, horns, and drums, soon joined by the strings, then the winds burst forth in a body (as yet no trombones), and the chorus follows immediately, and shouts "Laudamus te, benedicimus te." Again there is a sudden hush, during which the words "Adoramus te" are pronounced, awe-inspired and awe-inspiring; the chanting voices of the chorus are supported by the strings alone and subdued to a *pianissimo*, the harmony consists of tonic, dominant, and octave only. [The Adoramus of this mass should be compared with that of the one in C major, where the unexpected appearance of B flat major after C produces a fine effect.] Hereupon the vocal and instrumental basses strike up a bold and joyful strain, "Glorificamus te"—

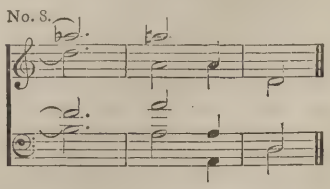
the other voices and instruments following imitatively.

This song of praise is interrupted for a moment by the softly breathed "Adoramus te," then continued, and finally leads to a Meno Allegro (forty-three bars—the preceding Allegro vivace contains 130 bars), in B flat major, the setting of the "Gratias agimus." After an introduction apportioned to the clarionets, bassoons, horns, violas, cellos, and double-basses, the tenor (solo) begins a lovely, heartfelt cantilena—



which is taken up at the fifth bar by the alto, four bars later by the treble, next by the bass, and lastly by the chorus, first by the trebles and altos, then by the tenors and basses.

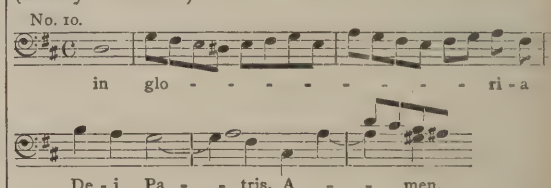
It is impossible to "give thanks" in a more acceptable manner. He who listens to this unmoved can have neither music nor piety in him; and we may say, with Shakespeare, let no such man be trusted—he is fit for treasons, stratagems, and spoils. The *tempo primo* (fifty-six bars) brings back the Gloria *motivo* (E flat major, *forte*), which, however, is confined to the band, while to the chorus new *motivi* are assigned, consonant with the words, "Domine Deus, Rex cælestis, Deus pater" expressive of power and majesty. Then comes on the word "omnipotens," what Lenz calls the "tonal thunderbolt." On the first syllable all the voices and instruments (the trombones being no longer idle) burst out with the crashing chord of the dominant seventh. Beethoven marked the passage explicitly *fff*; and in the organ part, "*Pleno organo con Pedale.*" After the chord has been sustained for three bars (the trebles holding the high "A" flat), the next three syllables are hurled forth with a sudden turn to D major in a most extraordinary manner:—



Nobody will say that the composer spared his means in the endeavour to impress us with God's omnipotence. Nor will anybody maintain that the result is not grand. And now notice, in connection with the "Domine fili unigenite," how Beethoven always grows tender when he speaks of the Saviour. The

Gloria *motivo* reappears (this time in F major and *fortissimo*), the voices exclaim, "Domine Deus, Agnus Dei, Filius Patris," the first and last phrase with the expression of majesty and power; the second ("Lamb of God") with more tenderness. In the Mass in C Beethoven gives a tender expression to the whole passage. We now come to another movement, a Larghetto, $\frac{3}{4}$, in F major (sixty-two bars), of indescribable beauty. The wood winds and horns begin, in the eighth and ninth bars the solo voices enter, pronouncing the "Qui tollis peccata mundi" with deep-felt accents, and, as it were, with a humble, devout, and trustful upward glance, the "Miserere nobis" wringing itself painfully from the oppressed breast. Then follows the urging entreaty "Suscipe deprecationem nostrum." Words cannot translate the language of the heart. I must, therefore, confine myself to saying that the genii of piety and beauty seem to have here closed a hallowed union, so that with their combined strength they might once more endeavour to effect what singly they failed in, the amelioration of men:—

When we think of Him as sitting on the right hand of His Father ("qui sedes ad dextram patris"), we feel the infinite distance between Him and us sinful, weak creatures. Hence the majesty and the sublime grandeur of Beethoven's rendering. [How differently Bach has conceived this passage! Cherubini, on the other hand, comes nearer Beethoven.] What can our next thought be but "miserere nobis"? The words, as heard in this place, impress one like the murmured prayers of a congregation, kneeling with their heads bent and faces hidden. Above these indistinct sounds other voices, those of priests, rise and give utterances in articulate language to the feelings of these trembling souls. Every note is instinct with meaning—the shuddering of the strings, the lamentations of the oboe and clarionets, &c. The simultaneous occurrence of the phrases "miserere nobis" and "qui sedes," &c., each with its characteristic expression, must not be passed by without being pointed out. The striking in of the chord of the fourth and sixth (C sharp, F sharp, A) after F major is likewise remarkable. This movement, which ends on the dominant of F sharp minor, expires with sighs, tending to but not attaining the tonic. A *pianissimo* roll of the kettle-drum, tuned in A, introduces an Allegro maestoso (fifty bars)—majestic not only in name but in truth. The trumpets, kettle-drum, and, after little more than a bar, also the horns proclaim the tonic; all the other instruments sweep along grandly in unisons and octaves. The tenors take up the words, "Quoniam tu solus sanctus" first, giving out the last word *pianissimo*. His holiness fills them with wonder and reverence; the thought once realised takes away the breath. Also the instrumentation is wonderful: the combination consists of the strings, two bassoons, and double-bassoon; the violins have assigned to them the small "g," the violas the small "e" and "g," the bassoons the small "c" and "e," the cellos the small "c," and the double-bassoon and the double-bass the great "C." This is undeniably an original and impressive idea. The vigorous harmonic progression, the return from C major to D major on the word "Dominus," the piling up of voice above voice, instrument above instrument, till on "altissimus" the twice-accented "a" has been reached by the trebles, and the thrice-accented "a" by the flute and violins, kept up for six bars and a crotchet, may be mentioned as salient points of this section of the Gloria, which concludes with the words "Cum sancto spiritu in gloria patris, Amen." Is an increase of power and grandeur possible after what we have heard now? Beethoven answers yes. Indeed he is only just going to begin the ascent that leads up to the overpowering climax of this unparalleled structure. The words "in gloria patris, Amen," receive next a fugal treatment which begins with an Allegro ma non troppo e ben marcato (ninety-nine bars):—



Voices and instruments—a multiplicity blended in a unity of sentiment, the glorification of the Deity—roll onwards in ceaseless succession. Fourteen times the subject appears in the different parts of the chorus supported by the orchestra and organ, the last four times forming a *stretto;* next the solo voices take it up with the wood winds, whilst first the choral basses and then the tenors sing out in long-drawn notes "Cum sancto spiritu." And thus the plot goes on thickening till we come to the culmination of this colossal fugue, that pedal-point of nineteen bars, where the organ, double-bassoon, bass trombone, and kettle-drum take hold of the dominant, rejoicing in their immovable strength, whilst all the rest sing, blow, and bow in harmonious confusion the fugal theme, in its original shape and in augmentation, intersecting and overtopping each other. Still the highest point is not yet reached. In a Poco più allegro (sixty-six bars), the "Amen," the "In gloria patris," the "Quoniam tu solus sanctus," and the "Cum sancto spiritu," each has its proper *motivo*. But how they are taken up, now by one instrument, solo voice, or part of the chorus, now by larger masses; how they are worked up together into one mighty surging, swelling, roaring sea of sound I shall not attempt to describe. And then, as if the wonder was not yet astounding enough, Beethoven once more introduces the Gloria *motivo*, *presto* ($\frac{3}{4}$, D major, forty-five bars), with eager imitations and striking modulations, concluding with a general, boundless exultation.

Before we proceed in the analysis let us take breath for a moment. On comparing the solemn Masses composed by Bach, Cherubini, and Beet-

hoven, we find that Bach has set the words of the Gloria to eight distinct pieces; Beethoven, on the other hand, to one closely united composition; whilst Cherubini, taking a middle course, connects the parts more loosely, and comes twice to a close and begins again. Beethoven's plan is the boldest and most ambitious, Bach's undoubtedly the most prudent, and perhaps also the wisest. It must be admitted that the transitions in Beethoven's Gloria are sometimes abrupt. In reading the words of the underlying text we do not feel the abruptness, because we do not see the inherent meaning with the vividness with which Beethoven places it before us. In his music every phrase, and often even every word, becomes a picture. Now, it is impossible to attain both this distinctness of detail and perfect unity; you must either sacrifice one of the two or bring about a compromise between them. Beethoven would have nothing to do with compromises, nor would he sacrifice one excellence to another. He gave to the details the greatest possible distinctness, and at the same time strove with the gigantic power of his genius to remove the difficulties that obstructed the way to perfect unity. What he effected is truly stupendous; that he did not reach the ultimate stage, the summit of perfection, is owing to the nature of the art. Music cannot play with similes and negatives; it deals with essences, and is always positive. And where it is true to itself it does not touch lightly, but goes to the bottom of things. This distinguishes music from poetry, and determines, or ought to determine, its subjects and forms. But in one respect the two arts resemble each other: a musical work does not remain stationary before us like pictorial, sculptural, or architectural works, but moves past us like a poem. This is an important consideration that should always be kept in mind. The Mass is a mine rich in subjects for the musical composer. The portion of it which is set apart for musical treatment suggests almost as many programmes, waiting to be filled up by the musician, as it contains words. There is a great scope for the art and power of the composer in the picturing of these many and varied emotional states. Bach found in the short text material for twenty-four distinct pieces; on "Kyrie eleison" he has a comment of 126 bars, on "Christe eleison" of 85, on the second "Kyrie eleison of 59, on the "Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis" of 176, and so on. But there is one part of the text which, on account of its mainly speculative contents and its grammatical structure, is unsuitable for musical treatment, namely, the "Credo." Various ways have been tried to overcome the difficulty, but success can at best only be relative. Perhaps the problem can only be solved by the evasion of the difficulty (if that may be called a solution), by abstaining from the attempt to illustrate the words, and to give a merely formal setting to this portion of the Mass. This, however, is contrary to the art views and instincts of our time. Much may be learned from a comparison of the Credos of various composers, and of the various Credos of the same composer. Schubert, in his Mass in G, furnishes us with an example of a Credo with an *ostinato* figure running like a red thread through the whole (there is only one) movement. Mozart's usual proceeding is to work up an energetic, not to say lively, instrumental *motivo* or phrase with the vocal setting, continuing thus till he comes to the "Incarnatus est," to give a more lyrical expression to this passage, to the "Crucifixus," and perhaps to some others, then to take up again the opening *motivo*, and to treat the "Et vitam venturi" fugally. A very interesting Credo is found in Cherubini's Coronation Mass in A, where the dogmas are declared by one or the other part of the chorus and assented to by the whole chorus with the word "Credo." Bach, on the other hand, unmindful of sense and grammar, divides his Credo into eight separate movements. The first is a setting of "Credo in unum Deum;" another piece, in a different key and movement, brings the apposition of the object, or the second object, of the sentence illustrated in the preceding number—"Patrem omnipotentem," &c., and so on.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VI.—MENDELSSOHN (*continued from page 477*).

It would be unpardonable not to notice, before finally dismissing the Paris letters, two or three addressed from the French capital to intimate friends, and not included in the published volumes of the master's correspondence. Especially should these receive attention since they are in Mendelssohn's most characteristic style, and full of the *abandon* which he thought it politic to restrain when writing anything likely to come under the eye of his father. In these confidential communications, Mendelssohn appears just as Ferdinand Hiller describes him in his interesting recollections: "One night as we were coming home across the deserted boulevard at a late hour, in earnest conversation, Mendelssohn suddenly stops and calls out, 'We *must* do some of our jumps in Paris! our jumps, I tell you! Now for it! one! two! three!—.' I don't think my jumps were very brilliant, for I was rather taken aback by the suggestion, but I shall never forget the moment." So in these letters. One moment the writer is as earnest or tender as it was in his tender and earnest nature to be; the next we find him crying out, "We must do some of our jumps," and without waiting for "one, two, three," away he goes, flying down the page. What more merry, for example, than his description to Bärmann of the clarionet-playing in the Conservatoire orchestra: "There are two clarionets, neither of them fit to dust your coat, if tone, execution, mode of playing and ordinary fairness still go for anything in this world. The first one recently, in the minuet of the Pastoral Symphony, began his solo a bar too soon, but went on puffing away as merrily as possible, never observing that it sounded quite infamous, and that some of the audience, and among them the undersigned, were making dreadful wry faces, and that the director had got stomach-ache; the horn ought then to have come in, but took fright and did not come in, on which the violins took fright also and played softer and softer, on which the thing every moment became more like a Dutch concert, for they were all out, and only a movement in three-four time being close at hand saved them from the disgrace of stopping short, and beginning all over again. So, as I was going home, it was but natural that I should think over the affair, and exclaim to myself, 'This is beyond bearing,' and instantly resolve to write to you and tell you all about it, and ask if you can look on quietly while the Parisian clarionet world is behaving in such a shabby fashion? For this fellow is a Professor in the Conservatoire, and, I understand, the best here." The date of this letter is not given, and hence we cannot know whether the writer was at all affected in his description by the treatment which the Reformation Symphony received from the Conservatoire orchestra. The Symphony was offered for performance and actually rehearsed, but the players did not take kindly to it, and the violinist, Cuvillon, spoke of the work to Hiller as "much too learned, too much *fugato*,

too little melody," &c. For this reason, perhaps, it was never produced, and we can well believe that virtual rejection touched Mendelssohn's sensitive nature deeply, and, while not inclining him to conscious injustice, tinged his future criticisms of those who in such a manner wounded his self-love.

As already mentioned, cholera raged in the French metropolis during our master's residence there, and he did not altogether escape, so that actual suffering joined its troubles to those caused by the death of friends in Germany, and the existence of much that was unpleasant, from an artistic point of view, in Paris. Another letter to Bärmann shows, with almost comical effect, how these annoyances and his naturally cheerful disposition strove for mastery. Apologising for not having written before, he said, "Do not take it amiss, my dear fellow, for it was impossible. I was as sulky as a porpoise (Why a porpoise?), and felt as miserable during the whole winter as a fish on dry land. There was always something amiss with me, and at length I became positively ill, and was obliged to stay in bed, and submit to have my stomach rubbed by an old woman, to have warm cloths applied, to perspire a great deal, eat nothing, and undergo a great many visits and much compassion, wishing every one at the devil, swallowing peppermint pills, and bored to death. At last, by dint of constant perspiration, my bad humour and my stomach-ache were driven away, and likewise the dreaded cholera. Now that I have done with perspirations I feel, for the first time for many months, light and cheerful, and so I write to you forthwith, you capital clarionet *bear* and *man*." But Mendelssohn's merriment soon becomes tinged with the lugubrious again: "I have passed a very dull winter, what with illness and the stupidity of the circles here. Devil take them all! I never felt quite right, either as regards myself or others. . . . For some weeks past everything has come to an end, for cholera has been raging fearfully, and the people no longer think of music but of cholic. Whoever could get away, went away, and the rest do not now go out in the evening, and if I had not been forced to stay and have my stomach rubbed by an old woman, I would have been off long ago myself." Then he becomes merry again and sketches the head of one of his friends so as to show a running at the nose. Thus with alternate ups and downs, mirth and sorrow struggled to dominate his high-strung temperament.

Not less interesting and instructive than the letters quoted from above are those written at the same time to Devrient. In the summer of 1831 Devrient forwarded to Mendelssohn the libretto of a one-act Opera, "Die Kirmes," which he had written for Taubert. The packet reached our master's hands in Munich, and it would seem that all the rest of the year slipped away without its receipt being acknowledged. For this Mendelssohn properly felt bound to apologise, and we shall now see that he not only did apologise handsomely, but with a childlike simplicity of manner that must have been irresistible: "So guilty as I am towards you I never yet was to friend. Will you still deign to know me? Or do you turn away from me since I have forgotten the way to write? I have no excuse to offer; the only possible one would be that I had not received your letter, but I dare not falsify. . . . We are still as we were, and you are not angry with me; is it not so? Upon this you are to write two lines instantly, and tell me if you will have anything more to do with me, so that I may take a long breath and go in for a good gossip: there is no mistake about my being in the wrong towards you. I felt this so much when I got your letter (forwarded from Rome) and read the date, 'May,' upon it, in which you express so much friendly anxiety about me. . . . It made me feel strange, and I thought, 'He is not the one to be offended with you, because you are as you are:' and so I took heart and wrote. . . . And now be still my friend, and farewell. May it be with you, your wife and the children, as I would wish. And that is settled? We understand each other." As to the libretto, Mendelssohn took care to speak with caution even in the midst of his anxiety to please his correspondent: "I have read it many times, and rejoice in the unmistakable progress that it shows. That this progress gives me more pleasure than it can to any one else, you know, and I need not say it; but how much better this libretto appears to me than your former ones, how much more heartfelt and true it is—that I must needs tell you now. Our correspondence and confabulations show that we are of one opinion, and that from you we may expect the best of librettos seems clear to me." In this manner, Mendelssohn, with true diplomatic tact, referred his friend to the future, intimating that, at present, he hardly came up to the requisite mark. Nevertheless, he was quite willing to accept him at once as a colleague in oratorio. "I have something to ask of you, Edward, which you must answer me directly. I am to compose an oratorio for the Cecilia Society, and as I shall not be able to commence my opera in any case before July, and most likely not till after that, I shall have between next month and then a glorious quarter of a year, in which I could complete at least a portion of my oratorio, for which I have already many designs in my head. The subject is to be the Apostle Paul; the first part, the stoning of Stephen and the persecution; the second part, the conversion; the third, the Christian life and preaching, and either his martyrdom or taking leave of his congregation. I should like the words to be chiefly from the Bible and hymn-book, and a few free passages (the little Christian flock would sing perhaps the chorale in the first part): I would take the defence of Stephen from the Bible. But I cannot put these texts together myself. Will you do it? You are better acquainted with the Bible than I, and know exactly what I want. It would give you little trouble. You could do it; tell me if you will; then we will write further on the subject, for no more time must now be lost." Besides Mendelssohn's estimation of Devrient, we gather from this the interesting fact that the lines of the book of "St. Paul" were sketched by the composer himself, who was willing to leave to others only the actual selection and combination of texts. But even in this he appears to have taken some part, and corresponded for years with "our theological friends, Baur and Schubring," who essayed the task declined by Devrient, and subsequently prepared the book of "Elijah." In the same letter which referred to "St. Paul," Mendelssohn gave most remarkable expression to his real love for Devrient. No more charming peep into the depths of an affectionate nature has the publication of intimate correspondence ever allowed: "I am only going to say that I look forward with particular enjoyment to being again with you and yours. Please God, I shall soon make my appearance, and then look to it how you will get rid of me again. I promise Marie and Felix (Devrient's children) a great deal of fun and nonsense; we must have some more games at horses. I promise you a quantity of new music, and if you will promise me some rice-cake and preserves, and some singing, the preliminaries may be considered settled." Then follows the narration of an incident, the comic side of which appealed irresistibly to Mendelssohn: "A few days ago Madame Beer told me quite pleasantly that you were fearfully ill, Madame Schneider had told her so. I rush off,

to find Madame Schneider has gone to a party. I follow her to a strange house, make my bow to the ladies and gentlemen, say 'Permettez,' the ladies regarding my shabby coat with silent admiration. Madame Schneider appears scarcely to know me. I ask her to be good enough to tell me about this news. She refers me to her daughter, who sits at the piano, and at last brings out, her brother had written to her two months ago that you had a cough. Hereupon I made a joyful exit, and resolved to write to you directly to thank you for being so kind as to still inhabit the earth." A passage like this requires no comment, and its effect will not be spoilt here by offering any.

In April, 1832, Mendelssohn left Paris and came over to London, where the cholera had, by that time, disappeared. He seems to have rejoiced mightily in the change, and to have allowed all his capacity of enjoying life full play amid congenial surroundings. Take in proof the following: "I wish I could only describe how happy I feel to be here once more; how much I like everything, and how gratified I am by the kindness of old friends." Take this also, to the same effect: "I cannot describe to you the happiness of these first weeks here. As, from time to time, every evil seems to accumulate, as it did in Paris during my winter there, when I lost some of my most-beloved friends, never felt quite at home, and at last became very ill; so the reverse sometimes occurs, and thus it is in this charming country, where I find old friends again, and feel myself happy and among well-wishers, and enjoy in the fullest measure the sensation of returning health. Moreover, it is warm; the lilacs are in full bloom, and music is going on. Only imagine how pleasant all this is!" But greater than all the pleasure conferred by restored health, old friends, a charming country, and blooming lilacs (there do not seem to have been any east winds in the spring of 1832), was the delight of true artistic homage, a delight Mendelssohn makes no attempt to conceal, expressing it rather with the enthusiasm of a boy. One "happy morning" he attended a Philharmonic rehearsal at the Hanover Square Rooms, and—but let the sequel be told by himself: "After Beethoven's Pastoral Symphony, during which I was in a box, I wished to go into the room to talk to some old friends; scarcely, however, had I gone down below when one of the orchestra called out, 'There is Mendelssohn!' on which they all began shouting and clapping their hands to such a degree that for a time I really did not know what to do; and when this was over another called out, 'Welcome to him!' on which the same uproar recommenced, and I was obliged to cross the room, clamber into the orchestra, and return thanks. Never can I forget it, for it was more precious to me than any distinction, as it showed me that the *musicians* loved me, and rejoiced at my coming, and I cannot tell you what a glad feeling this was." Moments of this kind are oases in the desert of life, and our master soon found himself surrounded once again by stern and troublesome circumstances. First came news of the illness of his old teacher, Zelter, Conductor of the Vocal Academy at Berlin. Zelter, who had been a master stonemason in his time, was not a great musician, but Mendelssohn entertained for him much affection, and wrote back to Berlin: "God grant that Zelter may by this time be safe and out of danger. You say, indeed, he is already so, but I shall anxiously expect your next letter to see the news of his recovery confirmed. I have dreaded this ever since Goethe's death, but when it actually occurs it is a very different thing. May Heaven avert it." The old man's ailment brought other serious considerations in its wake. It appears that at some time or other previous, Mendelssohn had been spoken to about taking a post in the Academy, and the master's father obviously wished that, at Zelter's death, Felix might succeed him. Hence he wrote to his son in London: "There is no doubt that Zelter both wishes and requires to have you with him, because, at all events for the present, it is quite impossible for him to carry on the Academy, whence it is evident that if you do not undertake it another must." In the Berlin family council it had clearly been decided that Felix was to associate himself with Zelter at the Academy, so as to step into his shoes when the old professor finally retired. But the family council reckoned without Mendelssohn's acute sense of what was due to his own self-respect, and the subjoined reply must have caused no little astonishment: "Has Zelter expressed this wish to you, or do you only imagine that he entertains it? If the former were the case, I would instantly, on receiving your reply, write to Zelter and offer him every service in my power of every kind, and try to relieve him from all his labours for as long a period as he desired; and this it certainly would be my duty to do. I intended to have written to Lichstenstein before my return about the proposal formerly made to me, but, of course, I have given up all thoughts of doing so at present; for on no account would I assume that Zelter could not resume his duties, and, even in that event, I could not reconcile myself to discuss the matter with anybody but himself; every other mode of proceeding I should consider unfair towards him. If, however, he requires my services, I am ready, and shall rejoice if I can be of any use to him, but still more so if he does not want me and is entirely recovered." The high-toned magnanimity of these words will not escape admiring notice. As Zelter's friend, Mendelssohn was ready to do anything, but he would make no movement which might be construed as the manœuvre of a candidate for the place his friend held by so frail a tenure. Soon, however, Zelter died, and the situation assumed an entirely new aspect. Mendelssohn's friends urged him to return at once as a candidate for the vacant place, but he flatly refused to do anything of the sort: "I shall return as soon as I can, because my father writes that he wishes me to do so; I therefore intend to set off in about a fortnight, but solely for *that* reason; the other motive would rather tend to detain me here, indeed, if any motive could do so; for I will in no manner solicit the situation." And why not? it may be asked, since Zelter was dead. The answer is first, because Mendelssohn looked upon the conductorship as "only an honorary post," for which he could not sue. "If they were to offer it to me I would accept it, because I promised formerly to do so; but only for a settled time and on certain conditions; and if they do not intend to offer it then my presence can be of no possible use. I do not certainly require to convince them of my capability for the office, and I neither will nor can make interest." This may seem high ground for a young man in his twenty-third year to take, but the young man was Mendelssohn, in whom genius and an honourable pride in its possession coexisted. Moreover, to that high ground he adhered: "I beg that no step of any kind may be taken on my behalf, except that which my father mentioned concerning my immediate return; but nothing in the smallest degree approaching to solicitation; and when they do make their choice, I only hope that they may find a man who will perform his duties with as much zeal as old Zelter." In reply to this, a letter soon came from Mendelssohn's father which, in turn, elicited a yet more definite statement to the same

effect. After repeating much that has been already quoted, the master went on: "If I solicit it (the directorship) I am bound to accept the place as they choose to give it, and to comply with their conditions as to salary, duties, &c., though I do not as yet even know what these are. In the second place, the reason they gave you why I should write seems to me neither a true nor a straightforward one. They say they wish to be certain I will accept it, and that, on this account, I must enrol myself among the candidates; but when they *offered* it to me three years ago, Lichstenstein said they did so to ascertain if I would take it, and begged me to give a distinct answer on the point. At that time I said 'Yes,' that I was willing to carry it on, along with Rungenhagen. I am not sure that I should think the same now; but as I said so then, I cannot draw back, and must keep my word. It is not necessary to repeat my assent, for as I once gave it so it must remain; still less can I do so when I should have to *offer* myself to them for the post they once *offered* to me. If they were disposed to adhere to their former offer they would not require me to take a step which they took themselves three years ago; on the contrary, they would remember the assent I then gave, for they must know I am incapable of breaking a promise. A confirmation of my former promise is, therefore, quite unnecessary, and if they intend to appoint another to the situation, my letter would not prevent their doing so." The sequel, as told by Devrient, proves that Mendelssohn *fils* in London had a much clearer perception of the actual situation than Mendelssohn *père* in Berlin. Rungenhagen, who long acted as Zelter's deputy, had many friends, and a strong body of members were of opinion that, albeit lacking Mendelssohn's brilliant talents, he could not be passed over. The matter was debated for six months, and then an effort was made to compromise it by appointing a double conductorship, with Rungenhagen as the first of two equals, Mendelssohn all the time declining to appear as an avowed candidate. Hot and stormy were the discussions that arose, some members declaring that "well-born" ladies and gentlemen were not to be dictated to by so young a man, and others protesting that, the Academy being a Christian institution, it was absurd to put a Jewish lad at the head. Nevertheless, the joint conductorship would have been established but for Rungenhagen himself, who would have all or none, and demanded that the question should be put to the vote. To the vote it was accordingly put in January, 1833, with the following result: Rungenhagen, 148; Mendelssohn, 88; Grell, 4. Devrient, Mendelssohn's foremost champion, was excessively mortified at this defeat, while the composer's family took it so much to heart that they seceded in a body from the Academy. As for the master himself he preserved entire calmness, and whatever pain the rebuff entailed probably arose from a feeling that he should have adhered strictly to first impulse, and not even have sanctioned a candidature promoted by well-meaning though mistaken friends against his own better judgment.

(*To be continued.*)

EASY RULE FOR TUNING ORGANS AND HARMONIUMS IN EQUAL TEMPERAMENT.

By Alexander J. Ellis, F.R.S.

The following rule is intended to supply an easy mechanical method of tuning in Equal Temperament without sensible error. It was originally given in my translation of Helmholtz's "Sensations of Tone" (p. 785), and was mentioned with approval by Mr. Bosanquet in his work on "Temperament" (p. 5). It is now presented in a greatly improved form. It is especially adapted to organs and harmoniums, as the pianoforte tones are not sustained enough for counting beats with certainty; but it will be found valuable even to pianoforte-tuners. It is suitable for all pitches from C 500, which is as flat as our flattest organs in cold weather, up to at least C 587·5, which is the enormously high pitch of the St. James's Church Organ at Hamburg. The examples given are, for English band-pitch, C 540, and French pitch, A 435·4 (not A 435, as appears from measurements of the diapason normal itself at the Musée du Conservatoire at Paris, taken in 1878).

Apparatus.—Besides the tuning tools, either a seconds watch or else two little pendulums swinging twice and three times in the second. These can be made with quite sufficient accuracy by passing a thin thread or piece of sewing silk through a heavy button and tying it in a complete loop, so that one end can be passed over a pencil or smooth wire or nail. The whole length of the double loop, or swinging length of the pendulum, should be 9 inches 12½ sixteenths for the half-second, and 4 inches 5½ sixteenths for the third of a second pendulum. But any clockmaker would make them of metal with a bob that screws, and then they could be carefully adjusted to accurate time.

Rule.—*For Organs and Harmoniums.*—Take the bearings on the one-foot octave only, from *c″* on the third space of the treble to the *b″* above.

1. *For High Pitches.*—Take the *c″* to any pitch required, or leave it as it stands. Tune by *fifths up* and *fourths down*, making the note to be tuned at first tolerably correct for perfect intervals (that is, without sensible beats), and then *flattening* it in each case, so as to make the *fifths* beat *twice* and the *fourths* beat *three times* in a second. See Scheme No. 1.

2. *For Medium Pitches, near to French Pitch.*—Begin with *a″*, and tune by *fifths down* and *fourths up* till you reach *c‴*, always bringing the note to be tuned nearly correct for perfect intervals (that is, without sensible beats), and then *sharpening* it in each case, so as to make the fifths beat twice and the fourths three times in a second. Then begin again at *a″*, and proceed as in the first case. See Scheme No. 2.

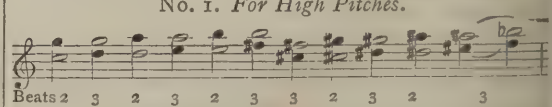
3. *For very Low Pitches indeed, as for very Flat Organs in Winter.*—Begin with *a″* and tune as in the last case by a fifth *down* to *d″* and then by a fourth up to *g″*, *sharpening* the note to be tuned after making it nearly perfect. Then begin again with *a″*, and proceed as in the first case, but continue the process to *b″*♯ = *c‴*. See Scheme No. 3.

The remaining octaves will then be tuned from the bearings in the usual way, and the result may be verified by beats. But it must be remembered that the two beats and three beats of the fifths and fourths which occur in *one* second in the *one*-foot octave occur in *two* seconds in the *two*-foot octave, in *four* seconds in the *four*-foot octave, and in *eight* seconds in the *eight*-foot octave. Such beats are too slow to tune by, but serve well as a verification.

Schemes for Tuning.

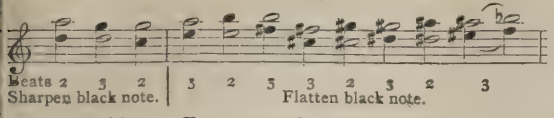
Notes already tuned, white. *Notes to be tuned*, black. *Number of beats to be heard in a second written below each interval.*

No. 1. *For High Pitches.*

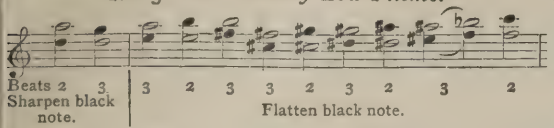


Bring the black note to form nearly a perfect fifth or fourth, as the case may be, with the white, and then flatten it.

No. 2. *For Medium Pitches, near French Pitch.*



No. 3. *For extremely Low Pitches.*



The bearings should be laid down with the utmost accuracy, the beats counted, if possible, for ten seconds, the bellows being well filled and not repumped during the count of any one set of beats; each set of beats should be counted three or four times over, and the work should be rigidly revised, when the bearings have been completely tuned, by recounting the beats, if possible, by some other person and not the tuner. This gives a mechanical proof of the work not otherwise possible. Not till then should the rest of the instrument be tuned. It is important for the organ that the temperature should remain constant while the bearings are taken, but the actual temperature is indifferent, and the octaves from these bearings may be taken at any other temperature. To prevent inequalities of temperature while tuning the bearings, great care should be taken not to heat the pipes by touching them, or by bringing the body too close, and no pipe after tuning should be removed from its place.

When great accuracy is required it is important that the reeds of harmoniums should be allowed to settle for a day or two after the bearings have been taken, and then be re-proved by counting the beats, before the other octaves are tuned from them.

For Pianofortes.—The beats last so short a time that the rule requires modification. The bearings should be taken exactly one octave lower than in the schemes, that is, in the two-foot octave. The fifths should beat *four* times and the fourths *six* times in *four* seconds, the utmost time for which they can be counted with accuracy. Hence it is not possible to secure such perfect evenness of temperament on the pianoforte as on the organ and harmonium, but the error is not so easily perceived, and the resulting equality is much greater than can be secured by mere estimation of ear. Of course the bearings must be taken on single strings, the others being damped, and great care should be subsequently taken with the unisons. If two or three pianos are being tuned in the same room at the same time, great practice is necessary to distinguish the beats.

Precaution in counting Beats.—It is usual in counting to begin with *one*. If we begin to count *one* at the beginning of the *first* second, *two* at the beginning of the *second* second, and so on, we shall have said *six* at the *beginning* of the *sixth* second, which is also at the *end* of the *fifth* second; that is, we shall have counted for only five *entire* seconds, and the beats will have been five (not six) in five seconds—that is, one in a single second. We must, therefore, always *throw off one* from our count for beginning with *one* in place of *nought*. Great mistakes are often made in counting beats from neglecting this precaution. The tuner should practise counting the ticks of a watch, which will be generally four or three in one second, or five in two seconds. Clocks tick one, two, and four times in a second.

Examples.

The columns *Correct* give the pitches (that is, the numbers of double vibrations in one second) which each note in the scale ought to have, if it were tuned in mathematically equal temperament, for Band Pitch, *c″* 540, and French Pitch, *a″* 870·80. They are all continued to two places of decimals, so that if the point is disregarded the figures show the number of double vibrations in a hundred seconds.

The columns *By Rule* give the pitches of each note as they would have if tuned with mathematical accuracy by my rule. It will be seen that the two sets of pitches—*Correct* and *By Rule*—never differ by two-tenths, that is, one-fifth of a vibration, or one vibration in five seconds, a difference which Professor W. Preyer, of Jena, has proved to be insensible in any part of the great scale.

The columns headed *Error* give the nearest number of *thousandths* of an equal semitone by which a note, as tuned by rule, is sharper (♯) or flatter (♭) than it would be if tuned in perfectly equal temperament. It will be seen that the largest error (marked 4♭) is less than the two-hundred and fiftieth part of a semitone too flat, and is absolutely inappreciable by the finest ear.

The notes should have been doubly accented as belonging to the one-foot octave, but the accents are omitted for convenience.

Band Pitch.				French Pitch.			
Notes.	Correct.	By Rule	Error.	Notes.	Correct	By Rule	Error.
c	540·00	540·00	0	c	517·78	517·93	0
c♯	572·11	572·08	1♭	c♯	548·58	548·55	0
d	606·12	606·00	4♭	d	581·20	581·20	0
d♯	642·17	642·09	2♭	d♯	615·76	615·62	4♭
e	680·30	680·25	2♭	e	652·37	652·35	0
f	720·78	720·85	1♯	f	691·17	691·07	2♭
f♯	763·67	763·78	2♯	f♯	732·27	732·40	3♯
g	809·07	809·00	2♭	g	775·80	775·93	3♯
g♯	857·20	857·12	2♭	g♯	821·94	821·83	2♭
a	908·17	908·00	3♭	a	870·80	870·80	0
a♯	962·16	962·13	1♭	a♯	922·60	922·43	3♭
b	1019·36	1019·37	0	b	977·44	977·53	2♭

If we calculate the beats in one second of the fifths and fourths of mathematically equal temperament in these two cases from the numbers given in the columns called *Correct*, in order to contrast them with the constant two and three beats of the fifths and fourths when tuning *By Rule*, we find them as follows:—

Band Pitch.		French Pitch.	
Fifths.	Beats.	Fifths.	Beats.
c g	1·86	c g	1·74
c♯ g♯	1·93	c♯ g♯	1·86
d a	2·02	d a	2·00
d♯ a♯	2·19	d♯ a♯	2·08
e b	2·18	e b	2·23
Fourths.	**Beats.**	**Fourths.**	**Beats.**
c f	2·34	c f	2·39
c♯ f♯	2·57	c♯ f♯	2·39
d g	2·73	d g	2·60
d♯ g♯	2·92	d♯ g♯	2·78
e a	3·31	e a	2·92
f b♭	3·56	f b♭	3·12
f♯ b	3·40	f♯ b	3·24

If we take the average of these beats, excluding the fourth *c f*, which is not tuned by the rule, we find:—

Mean of Beats of	Band Pitch.	French Pitch.	Mean of both.
Fifths	2·03	1·98	2·005
Fourths	3·05	2·84	2·945

It appears, therefore, that the rule gives as nearly as possible the mean amount of beats in all cases, being sometimes too much and sometimes too little by an extremely small amount. It was upon such observations that the rule was originally founded.

As the notice of the Birmingham Musical Festival which appears in our present number deals exclusively with the musical portion of the meeting, it may perhaps interest many of our readers to know that some of the leading local papers appear to think it necessary to touch on other matters. For instance, in a "gushing" article in one journal we read that Madame Gerster was "pale and serious," that her "fair hair was without any covering of hat or bonnet," and that she was "attired in a delicate French grey costume, with the fashionable brocaded skirt;" that Madame Patey was "in deep peacock blue, with lemon-coloured bonnet," and that she looked "a picture of health and matronly comeliness;" that Madame Trebelli was dressed "with all a Frenchwoman's taste in an elegant black costume, rich with lace, and a bonnet of white sprays on a dark sage-green ground;" and that Mrs. Sutton was "tastefully attired in pale primrose." Even presuming that we were sufficiently conversant with these millinery details to describe them in such professional language, we should certainly have thought it no part of our duty; but had we been able to record such interesting facts, and ventured no opinion upon the music at the following Hereford Festival, we should at least have warded off the attack of a local journalist, who, because unlimited praise is not given to the "provincials," tells the metropolitan critics that "London does not monopolise all the wit, wisdom, and worth of England—that all who live outside the twelve-mile radius are not fools because they can neither hear Big Ben or have the misfortune to be taxed by 'vestries.'" As those who attend for the press may, however, be considered "guests" for the time, these remarks are said to be offered "in the kindliest spirit towards the offenders." Now does not this irate writer perceive that, without being a "fool," it is possible that, judging within his limited vision of artistic results, he would be more liable to error than one who not only hears "Big Ben" but all the greatest artists the world produces? and that a critic has no right to be considered a "guest" because he dwells temporarily in a city, or treated as an "offender" because he fearlessly does his duty?

Every true lover of music must watch with pleasure the rapid spread of Choral Societies, at the public concerts of which we have the result of the labour of many months, cheerfully given by the members, not only for their individual gratification, but, as we can testify from our own experience, really with an abstract desire to make known those works which are passed over by ordinary concert-givers, who are necessarily compelled to consult commercial rather than artistic value in the selection of their programmes. But with every hope that such institutions may continue to flourish and increase, we should be glad if by their side well-organised private societies for the cultivation of either vocal or instrumental music could be more extensively formed. Thibaut, in his excellent work on "Purity in Musical Art," after eloquently advocating the establishment of these delightful social unions, especially dwells upon the necessity of guarding against the intrusion of that frivolity which too often creeps into such gatherings. "The first and most essential condition for such a society," he says, "is that the members are judiciously chosen, that genuine lovers of art combine together, that care is taken to secure an equal distribution of voices, and to nourish to the full the love and enjoyment of true art. Consequently an evening devoted to singing must take precedence of all ordinary eating and drinking engagements, and all the members must feel that an association that requires their united efforts to form and maintain must not be at the mercy of other ordinary pleasures, especially as, while in other gatherings the absence of one is not much felt, here the absence of a single voice may quite possibly bring the whole thing to a deadlock, and this even in choruses, where a single efficient voice may be an indispensable support to the rest." These words cannot be too much taken to heart; and as we have now so many competent musical amateurs, and the means for collecting a library are placed within easy reach, there can be no reason why such societies should languish for want of members or for material to carry on their good work.

That the Sunday League has done much towards bringing good music, without cost, to the people, instead of making the people go, at very serious cost, to the music, is now a fact sufficiently attested by the large numbers attending the excellent instrumental performances which take place every Sunday in the Regent's Park. But the following paragraph, which appeared in the *Daily Telegraph* of the 15th ult., must have surprised even the most sanguine members of the above-named Association: "Canon Wilberforce permitted a performance of sacred music by the band of the 1st Hants Engineers in the Deanery grounds this (Sunday) afternoon. Thousands of persons were present, and their conduct was most orderly." This news, from Southampton, shows not only that many of the clergy have no desire to oppose, but that some actually encourage the progress of this movement. One more sign of the times may also be found in the announcement of "The Coffee Music Hall Company, Limited," the list of the "Provisional Council" of which includes the names of the Very Reverend the Dean of Westminster, Sir Charles Trevelyan, the Rev. Canon Duckworth, and a large number of ladies and gentlemen of such high position as to form a sufficient guarantee for the stability of this Joint Stock Company, in which the public is now invited to take shares. Sir Julius Benedict and Mr. and Mrs. German Reed are also, we find, on the Council; so that it may reasonably be supposed that the promise of the Company to provide an "entertainment to which any man may take his wife and daughters, or even allow his wife and daughters to go by themselves," can be confidently relied upon. All this distinguished patronage of an undertaking expressly designed for enabling the people to hear music at a reasonable outlay will, we trust, be accepted as a convincing proof that the opposition to "Music Halls" was never directed against the institutions themselves, but against the kind of entertainment provided. The "music" in the Hall of the past demanded "stimulants" for its due enjoyment; but that in the Hall of the future may be appropriately accompanied by "refreshments."

Lively M. de Retz, who keeps the readers of *Le Ménestrel* well informed concerning the doings of the London Opera season, has now given them an account in his best vein of a visit to Madame Patti. Our *spirituel* friend, it appears, intrusted himself to the Great Eastern Railway, and passed through the towns of Bristol and Cardiff—in itself a remarkable achievement. At last he reached Glamorganshire, and halted at a village called Bridgend, where a dialogue took place. "Where is Watertown Hall?" "This way, your honour. When you come to the river turn to the left. One shilling." "How! a shilling!" "Yes, your honour. Every time the lady at the Hall meets me, she gives me one. You are a friend of the lady." "Admirably reasoned. Here is your shilling." Following the direction paid for,

M. de Retz came upon a "construction assez bizarre," half farm, half mansion, to which an enormous round tower gave a baronial air. Only one pull at the bell and the door opened, which proved to our friend that the servant was French, since an English domestic always keeps one waiting ten minutes. Then followed an interview with Caroline, "the best page in petticoats that ever waited on an operatic queen." "Madame is not visible," said Caroline. "How not visible? She expects us." "That is why she is not visible." "Where is she?" "At the bottom of the garden near the river. You will see her in a white dress and big hat, motionless as a statue." "Is she studying 'Lohengrin'? I do not see the swan." "Madame never studies." "Is she writing to her lawyers?" "Madame never transacts business." "Is she reading once more the chivalrous article that appeared in the *Daily Telegraph* concerning her benefit?" "Madame never reads the papers." "Then what is she doing?" "Catching trout for your dinner." "Dear reader," exclaims the ecstatic De Retz, "you have often entertained the strangest desires and given rein to the wildest aspirations, but did you ever dream of, one day, making a dinner of trout caught by Patti?" We can conscientiously answer, "Never."

Turning over the leaves of a volume of vocal music the other day—bound in calf, with a carefully written-out list of contents, as was the custom in former times—we could not but be struck with the character of the words of most of the songs. True it is that in modern compositions for the voice the poetry is not usually of a high character; but then it is at least adapted to a refined drawing-room audience, and often founded either upon the hopeless passion of some one who has been left desolate and alone, or the love of a parent for a dying child. But a very considerable number of the songs which found favour in the last generation glorified the delights of fighting or eating and drinking in a style which to us appears almost repulsive. In the book above referred to, for example, is a well known song, in which the following verse—a fair specimen of the entire composition—occurs:—

> Stand to your guns, my hearts of oak;
> Let not a word on board be spoke;
> Victory soon will crown the joke;
> Be silent, and be ready.

To say nothing of the grammatical construction of these lines, surely "joke" is not such an excellent rhyme to "oak" that it should thus most absurdly be made to do duty for a more appropriate word. Then, after a "broadside"—represented musically by a rapid descending scale—attention is thus drawn to the state of the enemy's ship:—

> See the blood, in purple tide,
> Trickle down her batter'd side;

lines which we remember to have been usually received with rapturous applause. As a sample of the "gormandising" school of writing, part of a glee, popular in its day, called "The Alderman's Thumb," by Dr. Harrington, may be cited:—

> Why tempts yon turtle sprawling,
> Why smokes the glorious haunch?
> Are these not joys still calling
> To bless our mortal paunch?

Our readers will, we think, agree with us that the elegant inanity of the present day is better than the course realism of the past.

Honest men can entertain nothing but profound contempt for journalists—if such there be—who sell their pens regardless of their opinions. The bare transaction is not very creditable, but the supreme disgrace it entails arises from the fact that an innocent and confiding public, knowing nothing of what has taken place behind the scenes, are liable to be bamboozled and cheated by accepting as a candid opinion that which the writer has been paid to say. Hired advocacy, when understood to be such—in the case of a barrister, for instance—is perhaps tolerable. The world knows that its eloquence flows according to tariff, and that its sentiments are a reality or a sham as the case may be. Anyhow, it is honest and aboveboard, wherefore we may fairly congratulate an American contemporary upon the frank manner in which he has announced that his leaders and paragraphs are in the market. "Terms for editorial articles and notices can be had by applying to the editor." So runs the statement of our contemporary. He, good, honest man, will have nothing to do with "ways that are dark and tricks that are vain." Standing in the full light of day, he holds up his pen and demands a bidder, while quite willing, and we venture to say desirous, that all the world should regard as bought and paid for whatever may henceforth appear in his columns for a consideration. But to this end he should make some conspicuous distinction between leaders written to order and others which may have to be indited when business is slack. So frank and open an editor does not wish to deceive even by accident, and it will be well, therefore, to attach some mark to hired eloquence, by which its true character can readily be distinguished. In that case his readers, to use a familiar expression, will "know what's what." It may be, however, that our contemporary's customers object to such a course, believing that they buy the editor's repute for independent judgment as well as his pen. This is a difficulty, no doubt, but when was the path of the honest man free from obstacles?

We have always earnestly advocated the advisability of musical pupils, either singers or players, studying harmony. A knowledge even of the elementary principles of the science not only enables vocalists and instrumentalists to understand thoroughly the works they are interpreting, but it gives them confidence in their performance, and instils a sympathetic feeling of confidence in their listeners. Yet we can no more understand why those who learn the grammar of music should become composers than why those who learn the grammar of language should become authors. The creative gift is an extremely rare one; but so little is this truth acknowledged that teachers of harmony are constantly asked by their pupils how long it will be before they are able to compose. That this delusion, so far from being rooted out, is duly fostered may be gathered from the advertisements daily appearing in the papers that a professor undertakes, "for a consideration," to correct and revise for publication any musical manuscripts which may be sent to him; and, as nothing in these advertisements is ever said about works being first submitted for approval, we may of course presume that even the veriest trash will be not only "corrected and revised," but actually printed, published, and sent for review. Now amongst the advertisements of the day we do not see that an author is prepared to put the writings of any ambitious amateur into sufficiently good English to allow of their publication; that an artist is ready to touch up the paintings of ladies and gentlemen so that they may be exhibited as their own; or that a sculptor will receive the clumsy statues of bunglers in the art, and by the exercise of his talent render them fit for the market. Surely, then, it should not be the office of a cultivated professor to aid in bringing the crude musical attempts of those who fancy themselves composers from their

legitimate home amongst an exclusive little *coterie* of flatterers into the real world of art.

A story told of the new French tenor, M. Mouliérat, is worth repeating. The son of a fisherman, and himself brought up to the sea, he a few years ago drew an unlucky number in the conscription and was absorbed into the ranks of the 18th Chasseurs, where he soon became famous as a troller of soldier's songs. In the ordinary course he would have served his time and perhaps have gone back to fishing, but accident placed him instead on the stage of the Opéra-Comique. This is how it happened. Some time during the summer of 1875 Marshal McMahon reviewed the garrison of Paris at Longchamps, one brigade consisting of the 18th Chasseurs and the 46th of the Line. The manœuvres were relieved by an interval for refreshment, during which the Linesmen gathered round and loudly applauded the songs of one of their number. "Pooh!" exclaimed a Chasseur, "we have in the 18th a fellow who can sing a great deal better than that." He was, of course, challenged to produce him, whereupon Mouliérat came forward and regaled his comrades with the patriotic hymn of Alsace-Lorraine. As luck would have it, Brigadier-General Bocher was within hearing, and, struck by the voice of the young warrior, ordered him to report himself at head-quarters the next morning. In the result, Private Mouliérat carried a letter from the General to M. Grosset of the Conservatoire, and France soon had a soldier the less. What a chapter of accidents is here. Had not the Linesman sung, had not the jealous Chasseur boasted of the nightingale in his own corps, had not Mouliérat accepted the challenge, and had not General Bocher been within earshot, M. Carvalho's tenor might now be catching fish in the Atlantic or mayhap drilling recruits in a barrack-yard.

Some time ago, in a review upon a method of copying music, the great merit of which was stated to be that it would quite save the expense of purchasing new publications, we ventured to suggest that to multiply any copyright works was an infringement of the law especially framed for the protection of authors. Of course this drew an angry letter from the proprietor of the article noticed; and we are glad therefore now to give an opportunity for the other side to be heard. In our present number will be found a communication from a well-known organist and composer complaining of "the habit which prevails in some Cathedrals of copying, without permission, the vocal parts of copyright music for use during Divine Service," and asking us to make "some definite statement" upon the subject in our columns. The Act expressly says "that the word 'Copyright' shall be construed to mean the sole and exclusive liberty of printing or multiplying copies of any subject to which the said word is herein applied." Surely the meaning of this is clear enough to convince all that the practice is illegal; and it should need, therefore, but an appeal to their honour to discontinue it.

THE BIRMINGHAM AND HEREFORD MUSICAL FESTIVALS.

By Henry C. Lunn.

We are quite certain that our readers will thank us if in our notice of the Birmingham Triennial Festival we abstain from any allusion to the now well-quoted work of Mr. John Thackray Bunce; for, interesting as are the details in that volume of the foundation of the General Hospital and the establishment of the Musical Festivals for the benefit of its funds, the records of this year's meeting are really of primary importance. In proof of the growing love for music—coupled, we hope, with an equal love for that charity which it has ever been the mission of the art to promote—we may, however, preface our observations by alluding to the gratifying fact that the profits of these Festivals have recently enormously increased, that of 1873, especially, reaching the sum of £6,577; and although at the present meeting the returns have fallen below what was anticipated, we have every reason to believe that this has been caused more by that depression which has recently affected every undertaking of this kind than by any diminution of sympathy with the objects of the Festival. There has been latterly so great a rage for "monster meetings," that Birmingham has a right to feel proud at the success which has attended its triennial gatherings, seeing that the quality of the performances rather than the quantity of the performers has invariably been the attraction held out to the public. In truth it may be affirmed that the choir is kept in a state of permanent efficiency; and that, at the time of the Festival, like a well-organised army called into active service, every man is found fully prepared for his duty. That so disciplined a body, even of comparatively limited dimensions, is infinitely superior to a huge mass of singers, suddenly summoned from all parts of the country to execute the most exacting music with two or three rehearsals may be easily proved by listening to the tone of the Birmingham choir and contrasting it with that of more than double the number of vocalists in more than double the space, not to dwell upon the effect, in the Birmingham Town Hall, of the exquisite balance of power between choir and band.

The members of the Festival Committee announced that they had done all in their power to secure new works for the present meeting; but the result was certainly somewhat disappointing. If M. Gounod declined to contribute a composition unless £4,000 were guaranteed to him, we cannot blame the Committee for declining to accede to such preposterous terms; but surely this offer could have been made in time to allow of negotiations with other composers, if necessary. We have been taught to look to Birmingham for the production of works of importance, and the performance of two Cantatas, only one of which was written especially for the Festival, was scarcely sufficient to satisfy the public and sustain the *prestige* of the meetings. We will not now dwell upon the many almost unknown, but great, compositions which—failing the possibility of procuring novelties—might have been selected; but, considering the resources at command, it cannot but cause surprise that Bach, amongst the older writers, and Schumann, amongst the modern ones, should have been ignored.

On the opening morning of the Festival, Tuesday, August 26, "Elijah," as usual, attracted a large audience. Much interest was of course excited by the first appearance of Madame Gerster as an Oratorio singer; and although we cannot say that the result was everything that could be desired, there can be no question that she displayed talents of a very high order; and that, especially in the dramatic scene of the *Widow* with the *Prophet*, she achieved a marked success. In "Hear ye, Israel," however, where religious fervour rather than dramatic instinct is demanded, the effect, in spite of her excellent intonation and trained vocalisation, was somewhat disappointing; and this was also felt in the Quartett and Chorus, "Holy, holy," the high soprano notes in which require something beyond mere accuracy and power. Mr. Santley's best solos were "It is enough" and "Lord God of Abraham;" the whole of the declamatory portions, which form so important a feature in the music assigned to the *Prophet*, although being artistically and earnestly delivered, lacking that energy demanded for their due effect. The contralto solos in the first part were sung by Madame Trebelli, and in the second part by Madame Patey; the tenor solos being divided in the same manner between Mr. E. Lloyd and Mr. Vernon Rigby, efficient aid having been contributed in some of the concerted music by Mrs. Sutton, Messrs. Woodhall, Pountney, and Campion. The singing of the choruses throughout the work was simply superb: never, even at Birmingham, have we heard so perfect a rendering of "Thanks be to God," the jubilant portions of which were thrilling in the extreme; and in the fine Chorus, "Behold! God the Lord passed by," the delicacy with which the phrase "And after the fire there came a still, small voice" was given proved how thoroughly the

varied gradations of tone were under command. If the choralists wished to atone for some few shortcomings in their singing of this Oratorio at the last Festival, they may rest assured that they were quite successful, and that their portion, at least, of the performance of 1879 will be long remembered as a perfect triumph.

The Miscellaneous Concert in the evening commenced with Max Bruch's Cantata "The Lay of the Bell," which, although not written for the Festival, was placed in the hands of the Committee for its first public performance in this country. We have always rumours of the forthcoming works at the Birmingham Festival, and when it was first announced that a composition of Max Bruch's was to be given, "The Lady of the Lake" was the subject mentioned as having been chosen. Now there can be no question that a decidedly Scottish subject demands what is termed a "local colour" in the music; and as Professor Macfarren has recently taken the theme of Scott's poem for a Cantata, we are glad to find that the German composer has not entered into competition with him, since an almost unavoidable similarity must have provoked comparisons which are better avoided. But Schiller's "Lay of the Bell" is a subject which necessitates no national peculiarity in its musical setting, a fact sufficiently proved by the Cantata of Max Bruch's, now heard for the first time in England, being as widely opposed in style to Romberg's well-known "Lay of the Bell" as if they were composed to totally different themes. In Romberg's treatment of the text we could scarcely cite a movement which shows high dramatic power, yet there is a charming freshness pervading the entire composition which cannot fail to please all who are content with melody and clearly defined writing. Max Bruch, on the contrary, has endeavoured to give almost a massive grandeur to the choral portions of his work; and many of his solos are so boldly defined, especially those for the *Master*, as to make us regret that they were partially shorn of their effect by being sung from an orchestra by vocalists in evening costume instead of from the stage, with all the accessories of appropriate dress and scenery. The ceremony of the casting of the bell is in Schiller's poem shaped into a tempting libretto for the composer's art, the gradual progress of the work suggesting many episodes in human life around which some exquisite poetry is woven. The original has been happily translated by Mrs. Natalia Macfarren, who brings to her task not only a thorough knowledge of German, but a true perception of the English words which will most appropriately fit the music. The Cantata opens with a vocal introduction, the tenors and basses in unison, which announces impressively the theme of the work. A bass Solo for the *Master*, with Chorus, "Fast immured in earthly hollow," is well written for the voice (although, like most of the solos for the *Master*, somewhat lugubrious), and contains a theme afterwards heard when reference is made to the making or casting of the bell. After a brief instrumental Prelude, a charming Chorus, "Joy shall its solemn chime betoken," occurs, the masterly writing in which created a profound impression, and elicited so much applause as to compel the composer, who conducted the work, to bow his acknowledgments. A tenor Recitative then introduces a flowing and melodious solo, "Oh, could ye linger," the theme of which is used effectively in the following Quartett and Chorus, the latter a vigorous composition occasionally written in eight parts. The orchestral treatment of this piece is deserving of much praise, the sustained notes of the wind instruments and the clever writing of the strings in the accompaniment adding much vitality to the vocal parts. The solo of the *Master*, "Lo, the mass grows brown and cleareth," followed by some comparatively unimportant Recitatives for alto and bass, lead to a florid soprano solo, in the accompaniments to which the wind instruments are effectively employed. The following Chorus, "The man must afield," opening with a well-marked subject for the male voices, and succeeded by a placid theme for sopranos and altos, contains much clever but somewhat restless writing. The next important number is a Chorus in C minor, "Hark! the signal of alarm," the dramatic power in which, descriptive of a sudden outbreak of fire, is of a very high order, although we cannot affirm that we are struck with that individuality of style which unmistakably marks the work of genius. Some Recitatives with a Quartett and Chorus, "One fond look," appropriately placid in character, conclude the first part of the Cantata. A solo for the *Master*, "Deep in clay the ore lies buried," commences the second part; and after a brief Recitative for the same voice, a dirge-like Chorus, in F sharp minor, succeeds, the pathos of which seemed scarcely felt by the audience. The contralto solo, "Ah, the wife belov'd is summon'd," is somewhat commonplace; nor indeed can we award much praise to the solo of the *Master* or the following "Intermezzo," as it is termed, although the latter piece contains some well-considered writing both for voices and instruments, and, being pastoral in character, affords a welcome contrast to the many fully scored numbers which precede it. The two next pieces, however, amply compensate for this temporary falling off in the interest of the composition. The first, a Chorus, "Hallow'd order," is certainly the best wrought-out choral number in the Cantata, the fugal treatment of the themes, the boldness of the harmonies, and the richness and elaboration of the instrumentation amply evidencing the scholastic training, if not the original thought, of the composer. The following number, "Peace benignant," a melodious and placid Trio for soprano, alto, and tenor, is an excellent specimen of the composer's power of writing quiet music without striving after those effects which never come by striving. A scene, too much lengthened, in which, however, there are some extremely dramatic solos for the contralto, tenor, and bass voices; a somewhat noisy, warlike Chorus in C sharp minor; and a Recitative for the *Master*, are followed by an important and well-written Quartett and Chorus, "This be the duty of the bell," effectively commenced by orchestra and organ. The finale, a Quartett and Chorus, containing a recurrence to the theme of the first bass solo, includes several clever imitative phrases, but it is heavily—even noisily—scored throughout. There is certainly some good contrapuntal writing in this, as in other choral pieces in the work; but counterpoint, after all, is only a means to an end; and Max Bruch, although an apt musical scholar, is too prone, instead of adapting his forms to the requirements of his text, to adapt the text to the requirements of his forms. On the whole, however, we are inclined to pronounce a favourable verdict upon the Cantata. True it is that there is much of the mysticism of that "advanced school" which is now doing battle with the clear and intelligible style of those composers who have lifted music into its present high position; but there is a coherence in the writing which enables us to follow—even if we do not always agree with—the composer's intentions; and the instrumentation throughout, although occasionally somewhat redundant, is seldom ineffective, and never crude. Of the execution of the work, both by the vocalists and instrumentalists, we must speak in the highest terms. The principal singers—Mesdames Lemmens-Sherrington and Trebelli, Mr. Vernon Rigby and Herr Henschel—were thoroughly efficient; and although the solos of the *Master* were delivered roughly by Herr Henschel, such roughness did not ill accord with the character of the music assigned to him. The work was received throughout with the warmest applause, and at the conclusion the composer was greeted with a perfect ovation. The miscellaneous second part of the concert—commencing with the overture to "Semiramide" and terminating with that to "Fra Diavolo"—included vocal selections by Madame Gerster (who was encored for her brilliant rendering of Mozart's "show" song from "Il Flauto Magico," "Gli angui d' inferno"), Miss Anna Williams (who displayed an excellent voice, but little dramatic power in the hackneyed Scena "Roberto, o tu che adoro"), Madame Patey (who was compelled to repeat Giordani's "Caro mio ben"), and Mr. Lloyd.

Wednesday morning was devoted to the performance of Rossini's "Moses in Egypt," a work which, whether considered as an Oratorio or a sacred Drama, must ever command attention from the tuneful character of its solos, and the grandeur and boldness of writing displayed in many of the choral portions. That it never rises to sublimity may be freely admitted even by its greatest admirers, for Rossini's genius can scarcely be measured by his power of throwing, even into secular subjects, that depth of feeling which alone can place a composer in the highest rank of

his art. But his knowledge of vocal effect, his almost inexhaustible wealth of melody, and his picturesque and often vigorous instrumentation, appeal at once to an audience not too exacting in its requirements; and the reception of the work at Exeter Hall on its recent production by the Sacred Harmonic Society sufficiently proves that such music, whatever may be the text to which it is wedded, will not be allowed to die. On the present occasion the parts were thus distributed—Madame Sherrington (*Anais*), Miss Anna Williams (*Sinais*), Madame Trebelli (*Zillah*), Mr. E. Lloyd (*Amenophis*), Mr. Cummings (*Aaron*), Mr. Santley (*Moses*), Herr Henschel (*Pharaoh*), and Mr. Bridson (*Osiris*), Mr. Wallace Wells assisting in some of the concerted music. How these vocalists sang the solo music assigned to them it is almost needless to say; but it should be mentioned that, although applause was strictly forbidden, the Duet, "Oh, fate, how tell my sorrow" (*Amenophis* and *Pharaoh*), the Quartett with Chorus, "My heart sinks within me" (*Anais*, *Sinais*, *Amenophis*, and *Aaron*), and the well-known Prayer created a marked impression. The chorus-singing was throughout remarkable for precision, vigour, and beauty of tone, the great Finales especially being given with much effect, the conducting of Sir Michael Costa, who is always thoroughly at home in Rossini's music, being beyond all praise.

The Evening Concert commenced with a fine performance of Beethoven's Symphony in A, No. 7. Amongst the vocal pieces in the first part which produced most effect were Madame Gerster's brilliant rendering of Bellini's "Ah, non credea" (encored), Mr. Maas's "Céleste Aïda" (which, although an ill-chosen piece for a first appearance in Birmingham, was well received), Madame Patey's "Che faro," and A. R. Gaul's Part-song "The Silent Land," which was so finely sung by the choir, under the direction of Mr. Stockley (who was received with that enthusiasm fully warranted by his admirable services as choirmaster), as to make us regret that more unaccompanied part-music had not been included in the programmes. The second part opened with a "Concert Overture," written expressly for the Festival by Dr. Heap. We need scarcely say that the word "Overture" for a piece of this nature conveys no definite idea to the audience, inasmuch as it implies that it is preliminary to something. True it is that Mendelssohn has used the term; but where he has written merely a concert-piece under this name it is invariably descriptive, as, for example, "The Isles of Fingal," "A Calm Sea and a Prosperous Voyage," &c. Dr. Heap gives us no key of this kind, and we are therefore compelled to regard his "Concert Overture" as abstract music. Being a "Mendelssohn scholar" it is unnecessary to record his perfect success as a master of instrumentation and of all the scholastic forms with which an earnest pupil must become acquainted during his course of study. But here our praise must end; for although his themes are, as a rule, well-marked and graceful, they are not agreeable enough to be welcomed on their reappearance. His treatment of the subjects is, however, extremely good, especial commendation being deserved for a pedal-point in the latter part of the composition, and for a clever and animated Coda. Dr. Heap, who conducted his work, received the warmest applause on his retirement from the orchestra. The vocalists in the second part, in addition to those already named, were Miss Anna Williams, Mr. Cummings, Mr. Vernon Rigby, and Herr Henschel, the latter artist singing the solo, with Chorus, "Where the pine-trees wave," from Schumann's "Faust," not, however, in a style to reveal its innate beauties.

Of the performance of the "Messiah" on Thursday morning little need be said, as far as the choralists are concerned, for we could scarcely name a chorus which was not faultlessly sung throughout. Mr. Maas, who gave the whole of the tenor solos, created a highly favourable impression; and if he occasionally forced his voice—more especially in the Air "Thou shalt break them"—it must be remembered that he had his effect to make, and that in the solo just mentioned the high A must be given in accordance with custom, if not in accordance with the spirit of Handel. The other principal parts were sung by Madame Sherrington, Miss Anna Williams, Madame Trebelli, Madame Patey, Mr. Santley, and Herr Henschel.

At the Miscellaneous Concert in the evening—which commenced with Nicolai's Overture to "The Merry Wives of Windsor," and included in the first part a perfect rendering of Pinsuti's Part-song "The sea hath its pearls," conducted by Mr. Stockley—the principal attraction was M. Saint-Saëns's Cantata, "The Lyre and the Harp," the only work of importance composed for the Festival. Victor Hugo's highly poetical verses have been rendered into most unpoetical English by Messrs. Sydney M. Samuel and James Donzel; but as M. Saint-Saëns of course composed the music to the original French words, we trust that those amongst the audience who followed the libretto glanced as little as possible at the translation. No subject can be better suited for musical colouring than the theme of the Lyre and the Harp—the former in persuasive tones inciting the young poet to taste the joys of the world, and the latter to devote himself to the higher duties of religion; and had the composer approached his task with as distinct an individuality of style as the poet has displayed throughout his beautiful Ode, a more solid success would have been the result. But M. Saint-Saëns, like too many composers of the present day, has not the courage to rely upon himself; and instead therefore of setting French music to French poetry, he has not only yielded himself to the seductive theories of Richard Wagner, but has in some places imitated his imitator, Gounod. Let us at once say, however, that in spite of this serious artistic defect, he has produced a work which on the whole is worthy of the occasion. Dismissing all speculation as to when we are listening to Saint-Saëns, when to Wagner, and when to Gounod, we find in many movements excellent and most appropriate music. The theme in E flat minor (the Harp), with which the Cantata opens, is tuneful, and well contrasted with the second subject (the Lyre), which first appears in B flat major—the former being appropriately ushered in with the organ, and the latter on a tremolo accompaniment principally with the strings. The opening Chorus has a prominent harp accompaniment, and contains some good choral writing. After a contralto solo, based on the Harp theme, an effective Chorus occurs with some clever instrumentation; but the mild fugue which is introduced in the course of it is scarcely in accordance with the words it is presumed to illustrate. The next number contains brief contralto and bass solos of little interest; and this leads to a Chorus, with a long introduction, *à la* Wagner, in which the theme of the Lyre peeps through the mist just sufficiently to be recognised. The orchestra, however, is well combined with the voices in this chorus, and, notwithstanding some rather disappointing fugal writing, it proved, on the whole, one of the most effective pieces in the work. The following tenor solo and Chorus, which concludes the first part, is appropriately religious in character, the theme for the tenor, introduced by the organ, showing that here the composer has at least thrown his feeling, rather than his knowledge, into the work. The Chorus, too, commencing with a marked phrase for sopranos and tenors, forms an effective accompaniment, the sopranos doubling the principal voice part an octave above. There is much good writing in the soprano solo, which opens the second part; although, as the composer has resisted the temptation to represent the Lyre and the Harp by the respective instruments, it is a pity that he should imitate the cooing of the dove by a chromatic passage on the flute, so often repeated as to become even ludicrous. The following two Duets, the first for soprano and contralto (the Lyre) with female Chorus, and the second for contralto and tenor (the Harp), are certainly the most telling, although perhaps not musically the best, in the Cantata. The latter contains a charming orchestral figure cleverly woven in with the voice parts and dying off with much effect in the closing symphony. The baritone solo, representing the seductive voice of the Lyre, is well expressive of the text; and the succeeding Quartett, where the Harp again urges the claims of religion, appropriately introduces the phrases of the opening symphony. The final Chorus is brief, but expressive in every phrase, a point of much interest being the introduction of the Harp theme in the accompaniment, augmented and for the first time in the major key, as if suggestive of the triumph of the better voice in the end. Whether this work will live, suggestive as it is of the composer's transition state, we cannot positively say; for public taste is eccentric, and

eccentric people very often make pets of what others would avoid. That it is highly poetical, and that M. Saint-Saëns has well-earned his claim to a hearing for his Cantata in the metropolis we unhesitatingly affirm. We have criticised the work solely according to what we conceive its real place in art; and have now only to record the fact of its almost perfect performance, the solo parts having been excellently sustained by Madame Sherrington, Madame Patey, Mr. Cummings, and Mr. Santley; and of the applause received by the composer (who conducted his work) on his leaving the orchestra. The second part of the concert commenced with the Overture to "William Tell" (which was finely played and, as usual, encored), and vocal pieces contributed by Madame Gerster, Miss Anna Williams, Madame Trebelli, Madame Patey, Messrs. Vernon Rigby, Lloyd, F. King, and Herr Henschel, Madame Gerster's "Shadow-song" from "Dinorah," being redemanded, and Madame Trebelli being compelled to repeat the popular "Habanera" from "Carmen."

On Friday morning the programme commenced with Cherubini's Requiem in C minor, No. 1. With the exception of Bach's St. Matthew "Passion Music," no more truly devotional sacred composition exists than this Requiem; and although it may perhaps by some be said that a funeral service is scarcely an appropriate work to select for a musical festival, as a tribute to the genius of a composer too much neglected in this country the choice reflected the utmost credit upon the committee. Considering that not a solo voice is heard throughout this sublime composition, it is marvellous how vividly the varied feelings are expressed, the four-part Chorus alone colouring the words with a fidelity which cannot but enforce their solemn signification, even to the most impassive listener. The orchestral accompaniments, too, used throughout with that reticence which is the surest evidence of consummate power, form so integral a portion of the work that it is impossible in any part to disconnect them; and even with a good pianoforte reduction of the score the composition therefore appeals to the ear as the pencil sketch of a great picture appeals to the eye. The "Agnus Dei" and "Dies Iræ" may be especially cited as masterpieces, the latter movement, indeed, being positively thrilling in the intensity and depth of its expression. The contrapuntal writing throughout the work flows with an ease which conceals the ripened skill of its author; and the fact of there being only one fugue—commencing on the words "Quam olim Abrahæ"—is a proof that the scholastic knowledge of the composer, profound as it was, is nowhere displayed at the expense of the due expression of the text. The performance of the work afforded ample evidence that the utmost care had been exercised in its preparation; but strangely enough, the intonation of the singers, especially of the tenors, was often flat; and indeed the whole choir showed very evident signs of weariness. The composition however, despite this drawback, created a deep impression upon every musical listener; and we sincerely hope that its presentation on this occasion will have the effect of drawing the attention of Choral Societies to its many merits. The Requiem was followed by Schubert's "Salve Regina," for soprano and orchestra, Madame Gerster singing the solo with much earnestness and religious feeling. This work, marked Opus 47, was evidently written before the composer had formed a style of his own; but it is melodious and sympathetic with the words, the instrumental accompaniments being appropriately placid throughout. Sir Michael Costa's Offertorium "Date Sonitum," which closed the first part of the programme—a solo for baritone (with orchestra) and Chorus, although thoroughly operatic in feeling, is cleverly written both for the voices and instruments. It is, we understand, one of the composer's early efforts, and has been heard many years ago at Birmingham. On the present occasion the solo part being sung by Mr. Santley, the work, we need scarcely say, was presented under every possible advantage. The second part of the morning's programme was devoted to the performance of Mendelssohn's "Hymn of Praise," which both by band and chorus was excellently given, the tendency to flatness in the choir being no longer perceptible: indeed we have rarely, if ever, heard the choruses more finely sung. The solo parts were entrusted to Mesdames Sherrington and Trebelli and Mr. Lloyd, all of whom were highly successful. We had hoped that Lord Norton, the President of the Festival, would not insist upon his absurd right of encoring any piece he pleased, but a wave of his programme after the Duet "I waited for the Lord," convinced us of our error; and, to the utter detriment of the effect of the entire work, this one number was repeated. How long will it be before this custom, so utterly opposed to the feeling of the day, is abolished?

Handel's "Israel in Egypt" was well chosen to terminate the Festival on Friday evening, although perhaps the satisfaction at such a choice might be more felt by the audience than by the singers, who must have found it a severe task to attack so exacting a choral Oratorio after a week's really hard work. Scarcely any sign of fatigue, however, was apparent, even in those choruses demanding the greatest power; and the result was in the highest degree successful. The principal vocalists were Mesdames Sherrington and Patey, Miss Anna Williams, Mr. Vernon Rigby, Herr Henschel, and Mr. Bridson, all of whom sang as freshly as if they had just commenced their work, Mr. Rigby, especially, creating quite an enthusiasm by his excellent delivery of the Air "The enemy said." The National Anthem, which inaugurated the performance on Tuesday morning, formed an appropriate choral farewell to the large audience assembled; and then, after a warm and thoroughly deserved tribute of applause to the Conductor, Sir Michael Costa, the Festival of 1879 concluded. We have already alluded to the invaluable exertions of Mr. Stockley in training the choir to its arduous duties; and with a word of praise to Mr. Stimpson for his important services at the organ, and a recognition of the courtesy and devotion of the Stewards to their self-imposed duties, we bring our records of the performances to a close.

The pecuniary results of the Festival have, we are sorry to say, scarcely been as satisfactory as could have been wished, the receipts being only £11,729 11s.; but as the accounts were not made up at the time of our going to press, we cannot state the exact sum which will be given to the Hospital. We have already said that the general commercial depression may of course have had some share in producing this effect; but it would serve no good purpose to disguise the fact that there are some other circumstances which, in spite of their being sanctified by time, may perhaps in the present day act somewhat detrimentally upon the welfare of these meetings. We have much faith in the energy and hearty goodwill which has ever been shown by the promoters of the Festivals; but as it is conceded that musical men are not good in discussing business matters, may it not be equally admitted that business men are not good in discussing musical matters? and are we not right, therefore, in inferring that an artistic committee—or at least one with an artistic element—appointed by ballot, would draw up a better programme, both of untried and tried works, than could possibly be devised by persons who, with every good intention, have not the knowledge necessary for the performance of such a duty? We are convinced that those who have the best interests of the Hospital at heart would be too glad to delegate their power to others if they believed that a better result could be obtained; and as we feel strongly, therefore we speak strongly on the subject, knowing that, whether our advice be acted upon in the future or not, we shall at least be credited with an earnest desire to benefit an undertaking which has already done so much to encourage musical progress in this country.

The unexampled success of the Worcester Festival, last year, has given an impetus to the long-established meetings of the Three Choirs which will no doubt tend firmly to secure their permanence; for so practical an answer to the objections raised against their continuance is of more real benefit to the cause than the most eloquent advocacy of their claims, either written or spoken. We have always been of opinion that a slight concession to the opposing party is infinitely better than persistent antagonism; and as the introduction of prayer before the performance of the sacred works in the Cathedral, at the last Festival, so effectually satisfied the scruples of the clerical authorities, we are glad to find that at the meeting at Hereford this

year the same custom was rigidly observed, more especially as the demeanour of the listeners seemed to prove that to the majority, at least, such ceremony materially deepened the effect of the music which followed. The programme of the Hereford Festival for the present year, although containing no positive novelty, was well selected, most of the compositions being not only of the highest order, but admirably calculated for the occasion, the rendering of these grand works in a Cathedral, as we have always maintained, being one of the main attractions of the Three Choir Festivals. On the opening day, the 9th ult., the Oratorio performance was preceded by a full choral service, the important points in which, musically speaking, were a Te Deum and Benedictus, in E flat, by Sir Herbert Oakeley, and Dr. S. S. Wesley's Anthem, "O Lord, Thou art my God." The smooth and scholarly writing in the Te Deum and Benedictus sufficiently evidences that the composer has based his style upon good models; but the noble Anthem of Dr. Wesley reveals the mind of one of the most earnest and gifted of our ecclesiastical writers, our only regret being that such music should form a portion of the Cathedral service in the early morning only. The rich accompaniments were, however, sufficiently well played by Mr. C. H. Lloyd on the still uncompleted Cathedral organ to enable the listeners to feel how grand would have been the effect had it been heard with a full band. Both the works named were well rendered; and the sermon, preached by Canon Sidney Lidderdale Smith, was an eloquent appeal on behalf of the objects of the Festival. The performance of "Elijah" commenced at the Cathedral at 1 o'clock; and here as we could not help thinking, so we cannot help speaking, of the late lamented organist of the Cathedral, Mr. Townshend Smith, a tribute to whose memory is due from those who, like ourselves, knew his untiring zeal and devotion to the cause of the Festivals, and his large-hearted sympathy with the many artists assembled, all of whom would willingly at any moment smooth over any difficulties which he might encounter by, if necessary, an extra amount of professional exertions. Mr. Langdon Colborne, his successor, evidently felt that in assuming the *bâton* on the first morning of the Festival he revived the recollections to which we have given utterance; for with some trepidation and a wise reliance upon the experience of those over whom he was placed, he endeavoured to earn, rather than to force, his position, and eventually succeeded in fairly gaining the good opinion both of artists and auditors. The performance of "Elijah" was entitled to almost unqualified praise. Madame Albani (who appeared before the public for the first time after her long retirement) exerted herself with the utmost success in the Air "Hear ye, Israel;" and Mr. Barton McGuckin, who shared the tenor music with Mr. Cummings, created a good effect with the pathetic solo "If with all your hearts," although he would have pleased musical listeners better had he not strained his voice and unduly dwelt upon his "best notes." The other solo parts were sustained by Mr. Santley (who sang the music of the Prophet throughout infinitely better than at Birmingham), Miss Anna Williams, Miss De Fonblanque, Mesdames Enriquez and Patey, and Mr. W. H. Cummings, Messrs. Fredericks and Chadwick and the Revs. W. D. V. Duncombe and J. H. Lambert contributing valuable aid in some of the concerted music. The choruses were given with excellent precision and effect.

The Secular Concert at the Shire Hall in the evening contained two important instrumental items—the Overture to "Der Freischütz" and Mendelssohn's "Scotch Symphony," both of which were listened to with marked attention. Mr. H. C. Cooper, who attempted the first movement of Beethoven's Violin Concerto, was, we were informed, an excellent performer twenty years ago; all we can say therefore is that we are sorry we did not then hear him. The vocal pieces included a fine performance of Mozart's "Mia speranza" by Miss Thursby, Beethoven's Scena "Ah, perfido" earnestly given by Miss Anna Williams, Donizetti's "O mio Fernando," in which Miss De Fonblanque displayed a good voice and cultivated style, besides solos by Madame Patey, Madame Enriquez, Mr. Barton McGuckin, Mr. Cummings (who deserves a word of hearty praise for his most intelligent rendering of Beethoven's "Adelaide"), and Mr. Thurley Beale. Mendelssohn's "Hunting song" was also given by the Bradford Choral Society with good emphasis and precision, but with less refinement than it deserves.

The Cathedral performance on Wednesday morning commenced with Purcell's Te Deum in D, composed in 1692 for St. Cecilia's Day. Unlike some of the "additional accompaniments" we could mention, those furnished by Dr. Boyce for this work are so thoroughly in sympathy with Purcell, that, as at its performance some years ago in St. Paul's Cathedral, we are not struck with the slightest feeling of incongruity, or even impressed with the desire to separate the original from the altered score. Supposing that we wished to impress a novice with the grandeur and power of our great English composer, we cannot say that we should select this Te Deum for the purpose; but it contains some noble thoughts; and considering how largely Handel was influenced by the composition, its value in the history of sacred art can scarcely be doubted. The solo parts were excellently sung by Miss Thursby, Miss De Fonblanque, Madame Enriquez, Mr. Cummings, and Mr. Thurley Beale, the last-named artist especially distinguishing himself. All the choruses were most impressively given, the fine choral Finale, "O Lord, in Thee have I trusted," being particularly deserving of praise. The Te Deum was followed by the first and second parts of Bach's "Christmas Oratorio," as it is termed, although it is obvious not only that the word "Oratorio" wrongly defines its construction, but that the composer never intended the whole of the six parts to be heard at one sitting. Portions of this composition are however veritable gems, the least interesting—with some few exceptions, such as "Prepare thyself, Zion," and "Sleep, my beloved"—being the solos. The exquisitely harmonised chorals, however, and most of the choruses, must ever hold high rank amongst the composer's works. As the solos were entrusted to Miss Anna Williams, Madame Patey, Mr. Cummings, and Mr. Santley, we need scarcely say how finely they were rendered. Commencing with Handel's Overture to "Esther," the second part of the morning's programme contained Spohr's setting of the 84th Psalm, "How lovely are Thy dwellings"—the solo parts by Miss Anna Williams (who gave the Air "My soul doth long" with exquisite feeling), Madame Enriquez, Mr. Barton McGuckin, and Mr. Thurley Beale—Mozart's fine Fugue, "Pignus futuræ," from the Litany in B flat (preceded by the slow movement), and Handel's "Zadock the Priest," the choral singing in the last-named work especially being remarkably striking, not only for decision, but for perfect balance of tone; enhanced effect being gained in the performance of the work by the use of the excellent additional accompaniments by E. Silas.

A performance was given at the Cathedral in the evening, which was so well attended as to prove that sacred concerts in this brilliantly illuminated building are increasing in attraction, and that the idea—which originated with the late organist, Mr. Townshend Smith—is well worthy of consideration in other Cathedral towns where festivals are, or may be, held. The programme consisted of Mendelssohn's setting of the 95th Psalm, "O come, let us worship," the same composer's well-known "Hear my Prayer," and Rossini's "Stabat Mater." The tenor solos in the first-named composition were finely rendered by Mr. Cummings, who gave a lesson to all desirous of singing sacred music with true and unexaggerated expression; and Miss Anna Williams and Miss De Fonblanque may also be congratulated on their success. The choruses too, were admirably given throughout. The rendering of the trying solo in "Hear my Prayer," by Miss Thursby, proved to us that she excels more in the florid operatic school of vocalisation than in the fervent expression of religious words; and although, therefore, she gave the notes with accuracy and earnestness, the composition failed to produce its usual effect. In the "Stabat Mater," the solos being intrusted to Miss Thursby, Miss De Fonblanque, Mr. Barton McGuckin, and Mr. Santley, Rossini's charming and melodious music received every justice. Miss De Fonblanque in "Fac ut portem," Mr. Barton McGuckin in "Cujus animam," Miss Thursby in the florid air with chorus "Inflammatus," and Mr. Santley in "Pro peccatis," achieved a marked success; but the luscious secular strains of this composition were

Spare us, Lord most holy.

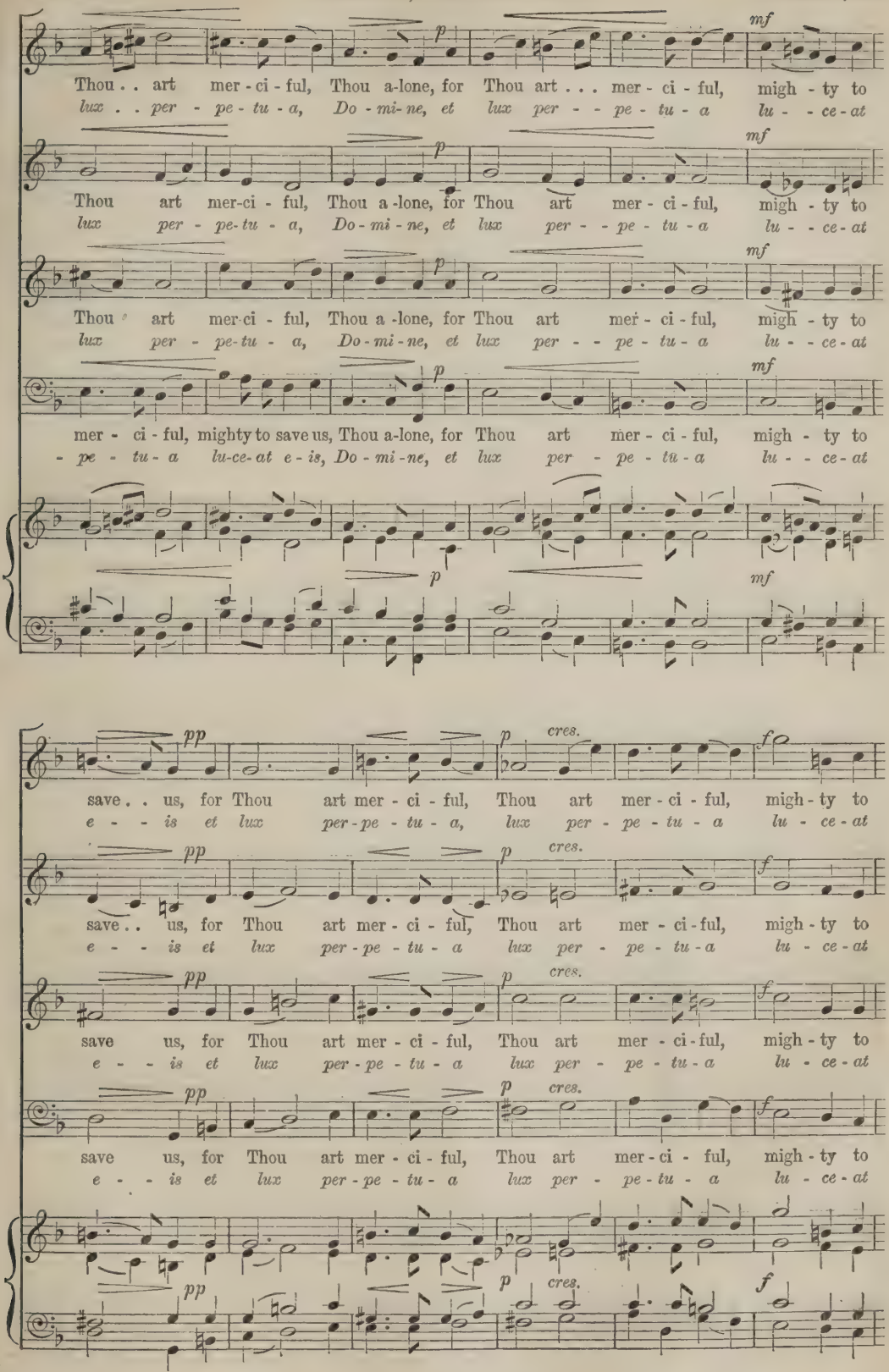
REQUIEM.

The English version by the Rev. J. Troutbeck. Composed by E. A. Sydenham.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) New York: DITSON & CO.

Adagio.
Soprano.
Spare us, Lord most ho - ly; let . . us nev - er fall from
Re - qui - em æ - ter - nam do - na e - is, Do - mi -
Alto.
Spare us, Lord most ho - ly; let us nev - er fall from
Re - qui - em æ - ter - nam do - na e - is, Do - mi -
Tenor.
Spare us, Lord most ho - ly; let us nev - er fall from
Re - qui - em æ - ter - nam do - na e - is, Do - mi -
Bass.
Spare . . us, Lord most ho - - - - ly;
Re - - qui - em æ - ter - - - - nam,
Adagio.
Organ.
♩ = 84.
Thee, spare us, Lord, spare us; let . . us nev - - - er fall from
ne, re - qui - em, re - qui - em . . æ - ter - - - nam, Do - mi -
Thee, spare us, Lord most ho - - ly; let us nev - er fall from
ne, re - qui - em æ - ter - - nam do - na e - is, Do - mi -
Thee, spare us, Lord most ho - - ly; let us nev - er . . fall from
ne, re - qui - em æ - ter - - nam do - na e - is, . . Do - mi -
spare us, Lord most ho - ly; let us nev - er fall . . from
re - qui - em æ - ter - nam do - na e - is, Do - - mi -

p
Thee, spare us, Lord most ho - - - - ly; let us nev - er fall from
- ne. Re - qui - em æ - ter - - - - nam do - na e - is, Do - mi -
Thee, spare us, Lord most ho - - ly; . . let us nev - er fall from
- ne. Re - qui - em æ - ter - - nam . . do - na e - is, Do - mi -
Thee, spare us, Lord most ho - - ly; let . . . us nev - er fall from
- ne. Re - qui - em æ - ter - - nam do - - na e - is, Do - mi -
Thee, spare us, Lord most ho - - - - ly; let us nev - er fall from
- ne. Re - qui - em æ - ter - - - nam do - na e - is, Do - mi -
mf
Thee, For Thou art mer - ci - ful, . . Thou a - lone, for
- ne, et lux per - pe - tu - a, . . Do - mi - ne, et
Thee, For Thou art mer - ci - ful, . . Thou a - lone, for
- ne, et lux per - pe - tu - a, . . Do - mi-ne, et
Thee, For Thou art mer - ci - ful, . . migh - ty to save . . us, for
- ne, et lux per - pe - tu - a . . lu - ce - at e - is, et
Thee, For thou art mer - - - - ci - ful, for thou art
- ne, et lux per - pe - - - - tu - a, et lux per -


Thou . . art mer - ci - ful, Thou a-lone, for Thou art . . . mer - ci - ful, migh - ty to
lux . . per - pe - tu - a, Do - mi - ne, et lux per - - pe - tu - a lu - - ce - at
Thou art mer-ci - ful, Thou a -lone, for Thou art mer - ci - ful, migh - ty to
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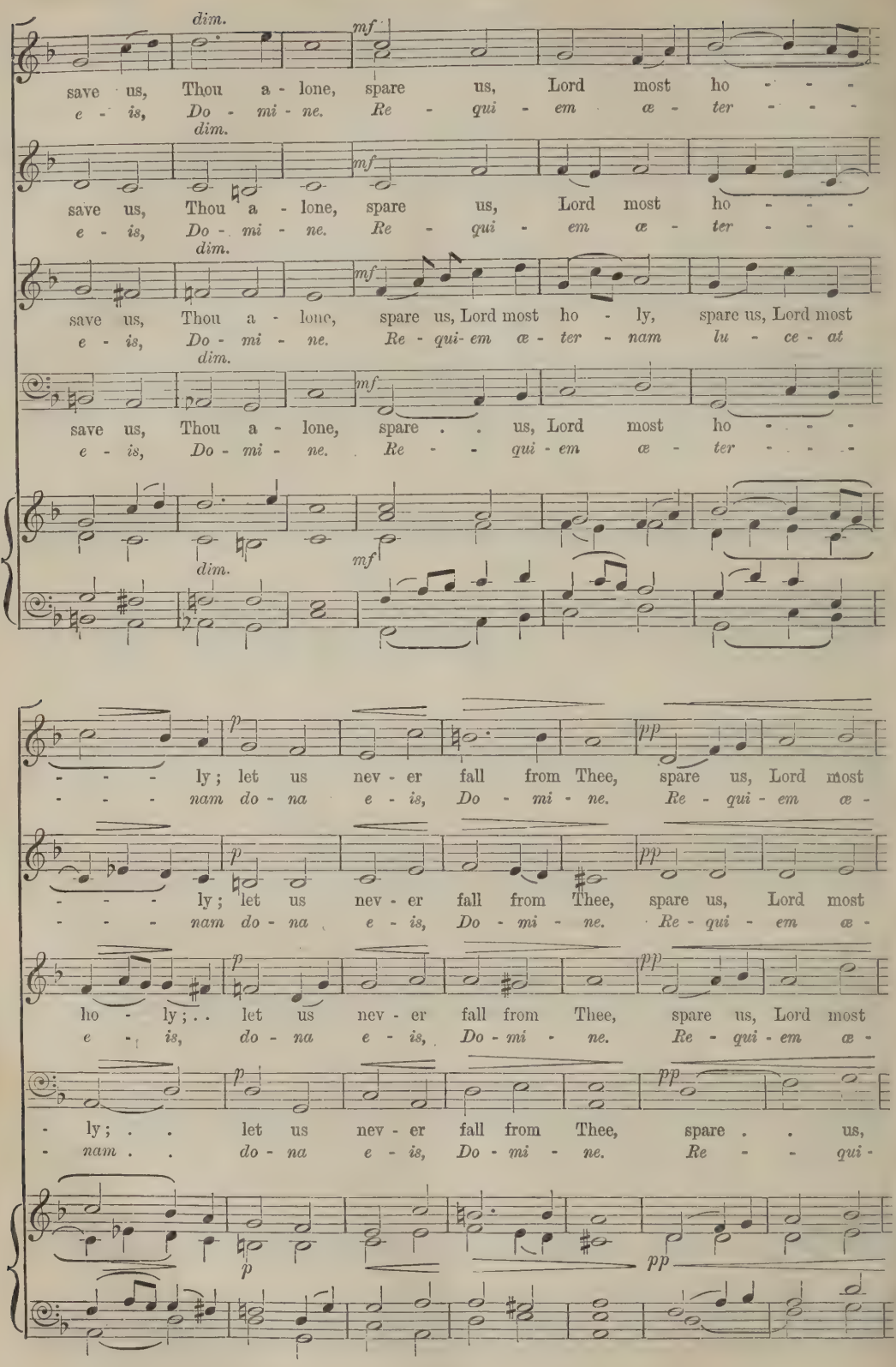
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J. & J. HOPKINSON

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scarcely in harmony with the building in which they were heard; and we cannot but marvel why in a strictly sacred concert, with so many strictly sacred works to choose from, this one should have been selected.

The Cathedral performance on Thursday morning commenced with selections from Sullivan's Oratorio "The Light of the World," conducted by the composer. Our notice of this work on its production at the Birmingham Festival of 1873 prevents the necessity of now giving any analysis of its merits; nor indeed would it be fair to dwell upon the faulty manner in which much of the choral music was given on the present occasion, knowing the impossibility of securing sufficient rehearsals, in consequence of Mr. Sullivan's recent indisposition. Many of the choruses, however, were finely sung; and the solos by Miss Thursby, Madame Patey, Mr. Barton McGuckin, and Mr. Santley, considering the difficulty of establishing a perfect understanding with the Conductor, were generally satisfactory. The clever Chorus of Children, "Hosanna to the Son of David," produced its usual effect; and the Overture to the second part—an excellent specimen of the composer's picturesque instrumentation—was admirably played. The morning's performance concluded with Haydn's Mass No. 3, in D minor, known as the "Imperial," the execution of which, both by the choral and solo vocalists, left nothing to be desired. Miss Anna Williams especially distinguished herself in the soprano music, which is throughout extremely difficult; and the other parts were filled by Madame Enriquez, Mr. Barton McGuckin, and Mr. Thurley Beale.

The Evening Concert at the Shire Hall, which was conducted by Mr. Sullivan, attracted a large audience. The instrumental portion of the programme was extremely interesting, the first part commencing with Mendelssohn's Overture "The Hebrides," and the second with Beethoven's "Eroica" Symphony, the struggle for seats and the inevitable expostulations of the stewards, however, rendering much of the former work almost inaudible. Madame Albani's "Casta diva" and "Robin Adair"—both of which were finely sung—elicited, as might be expected, the warmest applause of the evening; but Beethoven's wondrous Symphony was listened to with respectful attention, and Mr. Weist Hill's clever Gavotte, for strings alone, (conducted by the composer) was received with the most enthusiastic marks of approbation. Mention, too, must be made of Miss Anna Williams's effective rendering of Weber's Scena "Softly sighs," of Miss Thursby's brilliant singing in Proch's Air with variations, "Deh torna mio bene," and of Mr. Cummings's unaffected delivery of a graceful song of his own composition, called "Two young lovers." The Bradford Choral Society, too, again evidenced the effect of careful and judicious training in the late Henry Smart's Part-song "Ave Maria."

No detailed notice of the performance of the "Messiah" in the Cathedral on Friday morning is necessary; but it is due to Mr. Barton McGuckin to record that he sang "Comfort ye" and "Every valley" better than any other sacred music with which he was intrusted during the Festival, his tendency, however, to gain effect by lengthening the expressive high notes seriously militating against his acceptance as a first-class oratorio singer. Of the other solo vocalists—Madame Albani, Miss Anna Williams, Madame Patey, Madame Enriquez, Mr. Cummings, Mr. Santley, and Mr. Thurley Beale—we can only speak in terms of the highest admiration; the whole of the choral music, too, being given with a decision and power demanding unqualified praise.

The Festival concluded with a Chamber Concert in the evening at the Shire Hall. Haydn's Quartett in D minor, Op. 76, No. 2, was well played by Messrs. Weist Hill, G. Palmer, R. Blagrove and C. Ould; but Beethoven's Septett—which, from some unexplained cause, commenced with the "Tema con variazioni," in B flat major—was so shorn of its effect by the eccentric rendering of the first violin part by Mr. H. C. Cooper, that the audience failed to appreciate the beauty of the composition, which, however, was most ably supported by Mr. R. Blagrove (viola), Mr. H. Lazarus (clarionet), Mr. C. Harper (horn), Mr. C. Ould (violoncello), and Mr. White (double-bass). A feature in the concert was the refined and artistic rendering of the Andante from Spohr's 9th Violin Concerto, by Mr. Weist Hill, which received, as it deserved, the warmest applause. The vocalists were Miss De Fonblanque, Madame Patey and Mr. Cummings, the last-named artist creating such an effect with Purcell's quaint "Knotting song" as to elicit a double encore, to which he responded the second time by singing "Tom Bowling."

At the last Festival held in Hereford the receipts amounted to £1124 8s. 5d.; but this exceptionally large sum was realised in consequence of the civic demonstration against the resolution of the Dean and Chapter of Worcester to change the character of the Festival. This year, the agitation being calmed down, no such demonstration became necessary; and although so amicable a settlement of the question must be a matter of warm congratulation with all those friendly to these meetings, the collections of course cannot be expected to exceed the usual average. Stewards' contributions and dividends will no doubt make the sum to be handed over to the Charity above £1000; but the contributions taken at the Cathedral at this Festival, with sums since received, amount only to £868. Musically speaking, however, the meeting has been a very decided success. Mr. Langdon Colborne unassumingly discharged the arduous duties of his office; and if he did not venture any new readings of the standard works, he at least averted any catastrophe in ensuring the old ones. Mr. Done was careful and intelligent in all his organ accompaniments, and Mr. C. H. Lloyd, in those for the pianoforte at the secular concerts, proved himself an able and sympathetic artist. To the Rev. Berkeley L. S Stanhope, the honorary secretary, his courteous and ready assistant, Mr. W. J. Capner, and the Stewards generally, much of the success of the business portion of the meeting is undoubtedly owing; and personally must we here tender them our thanks for those many little acts of kindly attention which helped so materially to lighten our labours.

The prospectus of the twenty-fourth series of the Crystal Palace Saturday Concerts announces amongst the novelties to be produced, Hofmann's Symphony, "Frithjof;" Raff's Spring Symphony (No. 8, in A); Liszt's Symphonic Poem, No. 12, "The Ideal" (after Schiller); Wagner's Scenes from "Die Meistersinger" (as arranged for the concert-room by the composer); Verdi's Ballet Music, "The Four Seasons" (from "I Vespri Siciliani"), and Overture to "Aroldo"; Rubinstein's Symphonie Dramatique; Ponchielli's "Danza delle Ore" (from "La Gioconda"); Mancinelli's Overture and Selection from the Incidental Music to "Cleopatra"; Bazzini's Overture to "King Lear"; Forani's Concert-Overture, No. 1, in C; Berlioz's Selections from "Roméo et Juliette" and "La Damnation de Faust"; Gounod's "Procession Sacrée" and selection from the Ballet Music to "Polyeucte"; Delibe's "Cortége de Bacchus" and Divertissement from the Ballet "Sylvia"; Saint-Saëns' "Le Rouet d'Omphale"; Svendsen's "Carnival de Paris" and Rhapsodie Norvégienne, No. 4; and Dvórak's Slavonian Dances (second series). The first movement of an unfinished Violin Concerto by Beethoven—of which we have heard nothing until this announcement—is to be performed by Mr. Carrodus; and other works new at these concerts are also in the list, amongst the most welcome of which are Mozart's Serenade for Strings, "Eine Kleine Nachtmusik," and the same composer's Ballet Music to "Idomeneo"; Beethoven's nine, and Schumann's four, Symphonies are to be played in chronological order; and Mendelssohn's "Antigone" (with condensed reading) is to be given, the choral parts to be sung by Leslie's Choir, and the concert conducted by Mr. Henry Leslie. Haydn, Schubert, and Brahms are also represented; Schubert's birthday—January 31—being commemorated by a selection from his works. Amongst the compositions by our countrymen are the Prelude and Funeral March from Sterndale Bennett's "Ajax," a Prelude and Fugue for Orchestra by G. E. Davenport, a Scherzo by A. C. Mackenzie, a Concerto for Pianoforte by C. H. H. Parry, and an Instrumental Piece by each of the four composers who have held the Mendelssohn Scholarship, Messrs. Sullivan, Heap, Shakespeare and Corder. The boy violinist, Maurice Dengrement, who is said to be "but a little above twelve years of age," is to make his first appearance at the opening concert, on the 4th inst.; and if we may credit the laudatory notices

which have appeared upon this juvenile artist, but small allowance need be made for his extreme youth. We are glad to find that Mr. August Manns retains the post which he has for many years so worthily filled as Conductor of these Concerts; and heartily congratulate the directors upon the excellent prospects of their coming musical season.

We extract the following from the *Globe* of the 24th ult.: "An experiment has been tried at the little town of Oswestry, in Shropshire, which is deserving of the success it has achieved. Under the auspices of Mr. Henry Leslie a musical festival has been held which is likely to raise the character of the music of the district, and to improve the taste of the public. For some months past selected voices have been trained in various centres in Shropshire and the neighbouring counties. The piece chosen for practice was Handel's 'Messiah,' and the united performance has taken place with great *éclat* at Oswestry, in the presence of a large assembly of lovers of music gathered from all parts of the West-Midland counties and North Wales. The prices of admission charged were sufficiently high to enable the managers to secure the services of solo singers from London and of an orchestra of the first quality, reinforced by only a few amateurs. The result is stated to have been most satisfactory, the choruses having been given with singular accuracy and delicacy, and yet with a power which could not be surpassed. It is true that many of the singers came from Wales, so that there was beforehand a certain guarantee of musical proficiency in the nationality of the performers. Oswestry itself is to all intents and purposes a Welsh town, although it is actually situated in Shropshire. But the real secret of the success of this humble imitation of Birmingham or Hereford lies in the fact of the town being able to boast of Mr. Henry Leslie as a neighbour. That famous conductor, with the enthusiasm for his art which distinguishes him whether he is conducting his own choir in St. James's Hall, or winning laurels in Paris, or training rough provincial voices, is always thorough in his work. There is the material for such a success as that attained at Oswestry in every English neighbourhood. Although, indeed, Mr. Leslie cannot be ubiquitous, there is no reason why the Oswestry experiment should not be carried out in all places in which music is appreciated. The materials are everywhere at hand, and a conductor could easily be found."

The following report has been forwarded to us for publication: "It will be in the recollection of those interested in the advancement of musical science, that in the course of the year 1878 it was announced that the Prince of Wales had placed himself at the head of an organisation having for its object the establishment of a representative Musical Institution, embracing in one body the most eminent practical musicians and the most influential patrons of music. It was proposed to seek co-operation and support from all musical societies of eminence, and to begin by inviting a union between the Royal Academy of Music and the National Training School for Music. An executive committee, with Prince Christian at its head, was formed to carry the scheme into effect, and at once proceeded to open negotiations with the Royal Academy and the National Training School. Both institutions accepted the principle of union, and appointed committees to consider the details. The whole of the year has been occupied in discussing the terms of union, which consist in effect in the acceptance of a charter uniting the two bodies; such an acceptance to be binding only in the event of there being secured, through the agency of the executive committee, an annual income of at least £3,000, with other advantages, for the purpose of carrying into effect the objects of the new institution. The Duke of Edinburgh has recently communicated to Prince Christian the unanimous acceptance by the Training School of the terms of union. The charter has been elaborately discussed between the Royal Academy and Prince Christian's committee, and there remain only to be considered a few objections of little moment; but owing to the illness of Lord Dudley, the President of the Royal Academy, the final question has not yet been submitted to the Directors of that body as to whether they are prepared to become members of the new institution on the terms above mentioned."

The prospectus of the Royal Albert Hall Choral Society announces that eight Subscription Concerts will be given during the coming season. The first public performance in London of two works of much interest—Goetz's Psalm "By the Waters" and Hiller's "Song of Victory"—is an important feature in the selection; and we are glad also to find that Verdi's "Requiem" is to be given, in conjunction with Rossini's "Stabat Mater." The other works promised in the prospectus are Haydn's "Creation," Mendelssohn's "Hymn of Praise" and "Elijah," and Handel's "Judas Maccabæus" and "Messiah." The band and chorus, consisting of about 1,000 performers, will be on the same complete scale as heretofore; and under the able direction of Mr. Barnby. Engagements have been made, or are still pending, with the following eminent artists to appear during the season: Madame Albani, Miss Anna Williams, Mrs. Osgood, Miss Annie Marriott, Miss Carina Clelland, Madame Lemmens-Sherrington, Madame Patey, Madame Mary Cummings, Madame Antoinette Sterling, Mr. Sims Reeves, Mr. Barton McGuckin, Mr. Bernard Lane, Mr. E. Lloyd, Herr Henschel, Mr. Thurley Beale, Mr. Stanley Smith, and Signor Foli; Organist, Dr. Stainer. The season will commence on Thursday the 6th of November; and, besides the eight performances included in the subscription, it is intended to give additional concerts, if practicable.

The Borough of Hackney Choral Association has just issued its prospectus for the coming season. Four Concerts will, as usual, be given at Shoreditch Town Hall. The chief works announced are Mr. Prout's "Hereward," written for the Association, and produced last June at St. James's Hall, Handel's "Utrecht Jubilate," Schumann's "New Year's Song," Beethoven's "Calm Sea and Prosperous Voyage," Gade's "Erl-King's Daughter," Goetz's "Nœnia," Stainer's "Daughter of Jairus," and Mendelssohn's 114th Psalm. Various symphonies, overtures, and miscellaneous vocal and instrumental pieces will also be included in the programmes, which show no falling off in the energy and enterprise which have characterised the Association during past seasons. Mr. Ebenezer Prout will continue to hold the post of Conductor.

The Liverpool Philharmonic Society's Subscription Concerts for the coming season commence on the 7th inst. The usual number of twelve concerts will be given, and the vocalists engaged are Miss Emma Thursby, Mdlle. Minnie Hauk, Miss Lilian Baily, Madame Mary Cummings, Mrs. Osgood, Madame Trebelli, Madame Enriquez, Mr. Joseph Maas, Mr. E. Lloyd, Mr. Santley, Herr Henschel, Signor Brignoli and Mr. Carleton. The pianists are Mdlle. Janotha and Miss Kate Ockleston, and Signor Sarasate solo violinist. Among the works to be performed during the season are Handel's "Samson," Mendelssohn's "Christus" and "Athalie," Spohr's "Christian's Prayer," and Max Bruch's "Lay of the Bell," which will be given under the direction of the composer.

The prospectus of the Plymouth Vocal Association for the coming season announces three Subscription Concerts, with an extra performance of the "Messiah" at popular prices. The artists engaged for the first concert, on the 8th inst. (Haydn's "Creation"), are Miss Robertson, Mr. Henry Guy and Mr. Santley; for the second (Mendelssohn's "Walpurgis-Night" and H. Gadsby's Cantata "The Lord of the Isles"), Miss M. Davies, Miss Orridge, Mr. Barton McGuckin, and Mr. Ludwig; and for the third (Benedict's "St. Peter"), Madame Osgood, Madame Enriquez, Mr. Maas, and Mr. Thurley Beale. The orchestra will be complete in every department; and the concerts will be, as usual, under the able conductorship of Mr. Frederic N. Löhr.

An advertisement in our present number announces that the Committee of the "Glasgow Select Choir" offers a prize of Ten Guineas, for the best original Part-song for mixed voices; and we understand that this is the first of a proposed Annual Prize Competition, instituted with the hope of encouraging composers to give increased attention to this class of writing. The prospectus of this Association announces that for the appoaching season the services of Mr. Frederic Archer have been secured as Conductor of the concerts; and that, in addition to several new pieces of his composition, Part-songs by Messrs. Alfred Cellier,

J. L. Hatton, Henry Leslie, Walter Macfarren, Ciro Pinsuti, and E. Silas, specially written for the Choir, will be produced.

The Annual Datchelar Festival Service was held on Friday the 12th ult., at St. Andrew's Undershaft, Leadenhall Street, when an address was given by the Rector, the newly consecrated Bishop of Bedford and Suffragan of London. The musical arrangements were under the direction of Mr. Faulkner Leigh. The service was Stainer in D. Mendelssohn's "Hear my Prayer," was charmingly sung, the solo part being taken by the leading chorister boy, James Ward, whose sympathetic voice and artistic singing showed the careful training he had received. Beethoven's "Hallelujah" brought the service to a close. The choir was considerably strengthened by voices from St. Paul's and Westminster Abbey. Mrs. Stirling Bridge presided at the Organ, and performed Handel's Concerto in B flat.

With sincere regret we have to record the sudden death of Mr. G. T. Metzler, on the 1st ult., at the age of forty-four. For many years head of the well-known music publishing firm of Metzler and Co., in Great Marlborough Street, he succeeded in materially extending the business; and his artistic taste and literary acquirements brought him constantly in connection with many composers, for whom he wrote verses which are replete with poetical feeling, and many of which, aided by the music of Virginia Gabriel (Mrs. Marsh), Madame Sainton-Dolby, the late Henry Smart, Mr. J. L. Hatton, &c., have achieved much success. In private life Mr. Metzler was much esteemed, and his loss will be keenly felt by a large circle of intimate and sympathetic friends.

The Saturday Popular Organ Recitals, at Bow, were resumed on Saturday the 27th ult., for their sixth season. The managers of these interesting concerts deserve much credit for their endeavour to bring within the reach of the working classes the best music interpreted by some of our ablest organists. We understand that during the present month Dr. Spark, of Leeds, Dr. Peace, of Glasgow, and Mr. Samuel Reay, of Newark, will be amongst the performers. The admission is extremely moderate, and the programmes contain not only the words of the songs, but explanatory notes of the organ music, adding much to the interest of the Recitals.

Although the prospectus of the Monday Popular Concerts for the next season is not yet issued, we are informed that negotiations are in progress with Madame Schumann, and it is hoped that she will be induced to accept an engagement to perform at some of the concerts during the series. Mdlles. Janotha and Marie Krebs, Madame Montigny-Rémaury, Herr Joachim, and Signor Piatti will positively appear. The Monday Concerts commence on November 3 and end on March 22; the Saturday Concerts begin on November 8 and terminate on March 20.

Two Ballad Concerts, the first consisting exclusively of songs by English composers, with selections from the oratorios, are announced at Brighton by Mr. George Watts. For these the most eminent artists are engaged, including Miss Robertson, Mrs. Osgood, Madame Trebelli, Madame Patey, Madame Antoinette Sterling, Miss Julia Elton, Mr. E. Lloyd, Signor Foli, Mr. Maybrick, &c.; Mr. Charles Hallé and Mons. E. De Paris, pianists; and Madame Norman-Néruda, solo violinist. The first concert takes place on the 21st inst., and the second on November 7.

Mr. Alfred J. Sutton announces three Subscription Concerts at the Masonic Hall, New Street, Birmingham, in the months of October and November, 1879, and April, 1880. The concerts already given by Mr. Sutton's choir have been eminently successful; and it is now intended to add chamber-music to the programmes, for the rendering of which the services of Mr. Nicholson (flute), Mr. G. Horton (oboe), Mr. Mann (horn), and Mr. Hutchins (bassoon), have been secured. Mr. Carrodus (violin) and Mr. Howell (violoncello) are also engaged.

The Islington Choral Society gave a performance of G. F. Root's sacred Cantata "Belshazzar's Feast" at the Windsor Street Chapel, Islington, on Thursday, the 25th ult., in aid of the Chapel fund. The principal vocalists were Miss Rosetta Tavender, Miss Steel, Miss Carpenter, Mr. A. Bird, Mr. G. Hibbard, Mr. W. Hibbard, and Mr. Hibbard. The Conductor was Mr. George Randal, the Organist Mr. William Henry Whitmore, and the Reader Mr. Tucker.

No prospectus has yet been issued of Mr. Charles Hallé's series of Concerts for the forthcoming season at Manchester; but the following particulars may be relied upon. The series will consist of twenty concerts, commencing on Thursday, the 30th inst., and continuing every succeeding Thursday till the conclusion of the season. The band will consist of eighty performers, with a choir of between two and three hundred. Twelve of the concerts will be orchestral.

The Highbury Philharmonic Society, under the direction of Dr. Bridge, intends producing Henry Smart's Oratorio "Jacob" at the first concert in the coming season. The Society bids fair to attain a high position, as, besides a chorus of about 120, there is a very fair amateur band, which is to be judiciously strengthened by professional aid, both at rehearsals and concerts. The meetings will take place at the Athenæum, Highbury New Park.

Mr. William Lemare announces that the eleventh season of the Brixton Choral Society, of which he is the Conductor, will commence on the 6th inst. The works chosen for performance are Handel's "Jephtha," Spohr's "Calvary" (both with orchestral accompaniments), and the two new dramatic Cantatas, Henry Gadsby's "Lord of the Isles," and E. Prout's "Hereward."

Mr. William Harty, who has been appointed organist of Hillsborough Church, has been recently the recipient of an address and presentation from the members of the Dundalk Parish Church, in which he has acted as organist for a considerable time. The members of the Choral Class also gave Mr. Harty a silver-mounted *bâton*, as an expression of their regard.

We understand that Mr. W. H. Holmes, Organist of All Saints', South Lambeth, is about to form, for the practice of miscellaneous part-music, &c., the "Stockwell Musical Society," the meetings of which will be held at the Institute in connection with the above-named church in Priory Grove.

We have reason to know that the statement which appeared in a contemporary, that the decease of Mr. G. T. Metzler would "bring into the commercial market the extensive music publishing business carried on in Great Marlborough Street, under the name of Metzler and Co.," is without foundation.

The arrangements for the series of Concerts to be given during the coming season by the Glasgow Choral Union are not yet completed; but we have authority for saying that at the first concert, on December 9, Rossini's "Moses in Egypt," will be performed.

The Seventh Annual Festival of the London Church Choir Association will be held in St. Paul's Cathedral on the evening of Thursday, November 6.

REVIEWS.

Musikalisches Conversations-Lexicon. Begründet von Hermann Mendel; fortgesetzt von Dr. August Reissmann. 11 Bände. (Musical Cyclopædia. Commenced by Hermann Mendel; continued by Dr. August Reissmann. 11 vols.) [Berlin: Robert Oppenheim.]

The wonderful industry of the Germans in the compilation of works involving multiplicity of detail is proverbial. There is no language in which are to be found so many cyclopædias of large dimensions (sometimes extending to forty or fifty volumes, or even more) on all possible subjects. The Teutonic race seems to be gifted with an especial power of patient work; and assuredly in musical literature nothing has previously appeared comparable with the volumes now under notice. The present dictionary has been nearly ten years in course of publication. It was commenced in the year 1870 by the late Hermann Mendel, who died in 1876, while the seventh volume was in the press. The publishers were fortunately able to secure the services of Dr. Reissmann, a musician of eminence, to fill the post of editor, and the publication was

continued without intermission, and has been completed during the present year. A supplement, bringing the work down to this date, is now preparing.

It will give some idea of the extent of the dictionary, if we say that the eleven volumes contain 5,880 large octavo pages, and about 22,000 separate articles, varying in length from one or two lines to forty or fifty pages. So Herculean a labour as the preparation of a work of this magnitude necessarily required a large staff of contributors; and we find among the list of those who have assisted the editors many of the names of the most eminent theoretical and practical musicians of Germany. Among these are Messrs. C. Billert, Böhme, F. David, A. Dörffel, H. Dorn, G. Engel, M. Fürstenau, Gevaert, L. Hartmann, F. Hüffer, F. W. Jähns, W. Langhans, E. Mach, Naumann, Oscar Paul, E. F. Richter, W. H. Riehl, Th. Rode, H. Ruff, W. Rust, O. Tiersch, H. Zopff, and many others. Some of these names will be familiar to many of our readers.

It will not, of course, be expected that we shall have read through the whole of the 5,880 pages, which, as we have already said, the lexicon contains. Such a labour would overtask the energies of even the most conscientious reviewer. On the other hand, we can honestly claim to have made a tolerably thorough examination of the whole eleven volumes, and not to have contented ourselves with the summary process which has been described as "cutting open the book, and smelling the paper-knife." The first impression derived from a careful investigation of the contents is one of astonishment at its completeness. It cannot be said that there are neither omissions nor errors in it; it is inevitable that such should occur in a work of this magnitude, and we shall presently call attention to some that we have noted; but the general accuracy is worthy of the greatest commendation.

To give any adequate idea of such a work as the present would require far more space than is available in these columns. We shall therefore select a few representative subjects, and point out some of the characteristic features in the treatment of each. For this purpose, it will be convenient to divide the articles into four classes, biographical, historical, technical, and æsthetic and miscellaneous.

In the biographical department, the first article of importance is that on Auber, which is remarkable for the just appreciation shown of the composer's style. Here it may be remarked, in passing, that the whole of the articles on non-German musicians are written with a discrimination and a freedom from prejudice which contrast favourably with many criticisms from German pens. This is perhaps even more noticeable in the estimates of Italian musicians, with whose style Germans certainly have but little sympathy. As an example we quote the close of the article on Verdi (vol. xi., p. 16):—

> Some time must yet elapse before the prevailing prejudices against Italian music on the part of German musicians and critics are overcome—prejudices arising partly from the poverty of harmony, partly from the prevalence of dance-rhythms, even in situations where the German ear least expects them. True, Verdi as a contrapuntist will not compare with the German masters either of the past or the present—as in general the musical feeling of an Italian inclines to simplicity of harmonic treatment—yet he offers us ample amends for this deficiency in his deeply-felt melody and dramatically effective *ensemble*. Moreover the rhythm of Verdi's music is required by the national taste, which desires a more determinate and readily comprehensible rhythm, without at once conceiving it to be dance-music, as the German ear does. But if we resolve in German musical circles to take due account of this national difference of musical organisation, we shall meet Italian music in its latest development, as marked by Verdi, with greater sympathy than has hitherto been the case; and this truly not to the prejudice of German art, which, like that of all other nations, requires enlivening and exciting influence from without, that it may not fall into onesidedness (*Einseitigkeit*) and decay.

As only a few of the articles are signed, we cannot say who is the writer of these very just remarks; but we are sure that our readers will agree with us that the liberal spirit shown in them might be imitated with advantage even by some English writers on music. *Einseitigkeit*—*i.e.*, sympathy with only one particular school—is unfortunately to be found in London no less than in Germany.

The biographies of the great masters are for the most part sufficiently full. We confess to some feeling of surprise at finding that, while eleven pages are devoted to the life of Handel, sixteen to Haydn, eight to Mendelssohn, and twelve each to Liszt and Weber, Mozart is dismissed in rather less than five. What is said is very good; but we cannot but think that a composer who exerted such an enormous influence on the art as the author of "Don Giovanni" might have received a larger share of attention. The older composers and theorists have a considerable amount of space devoted to them. We may instance as excellent articles those on Guido d'Arezzo (nine pages), Hucbald (six pages), and Zarlino (seven pages), among the theorists, and on Lully, Rameau, and Adrian Willaert. The biographies of living composers are in general admirable; the article on Richard Wagner is noteworthy for the judicial impartiality with which a subject is treated on which the greatest differences of opinion exist. In some of the earlier volumes will be found estimates of musicians of our day which perhaps scarcely do them justice, as, for instance, in the case of Brahms; but it is only fair to remember that several of his greatest works have been produced since the article was written. So again, the late Hermann Goetz is dismissed in three lines; which is to be accounted for by the fact that the article was written before the production of the "Taming of the Shrew," the work which first established the reputation of the composer. It is a curious thing, as indicating the relatively slight amount of knowledge on the Continent with regard to music in this country, that nearly all the mistakes we have noticed in the biographical portion of the work refer to Englishmen. Thus we are told that Arnold's edition of Handel is in vocal score, instead of in full score; that the Rev. C. J. Latrobe (whose birthplace, by the way, is given as "Fulnee" instead of "Fulneck") published a collection of sacred music in *five* volumes, the real number being six; that the late Earl of West*moor*land (*sic*) was called "John Jane." Similarly we read of "John Vall Callcott." In the biography of Thomas Attwood no mention is made of the fact that he was a pupil of Mozart. Some of the mistakes made are exceedingly comical. For instance, under the article "G. A. Macfarren," we find the following astounding statement: "When in 1875 a grand music school was founded in London under the highest patronage with the name of the 'New Royal Academy of Music,' Macfarren was appointed to the post of director." There is evidently a great confusion in the mind of the writer between the Royal Academy and the National Training School for Music. In the same article we read of the Professor's "son William." As the gentleman in question is described as "a clever pianist, and Professor at the older Royal Academy," it is evidently Mr. Walter Macfarren, the brother and not the son of George Alexander, that is referred to. No less amusing is the statement (vol. viii., p. 264) that Mr. Sims Reeves "retired entirely from public life in 1856"! Before leaving the biographical portion of the work, it will be as well to call attention to a few omissions which we have noticed. Of musicians (mostly natives of, or resident in England) whose names we might reasonably have expected to find are Sir John Goss, T. A. Walmisley, Dr. S. S. Wesley, E. J. Loder, John Hullah, Mr. Manns of the Crystal Palace, the late Signor Mongini, and Hans Richter, one of the greatest living conductors. Again, while the names of several librettists (such as Da Ponte, Ramler, Casimir and Germain Delavigne) are given, that of Eugène Scribe, perhaps the most distinguished of all, is not to be found. Some at least of these names will probably be included in the supplement.

A novel feature of the present dictionary is the series of articles, mostly very valuable, on national music. Many of these, such as the essays on Egyptian, Arabian, Assyrian, Chinese, Greek, Hebrew, and Indian music, are chiefly interesting from an antiquarian or ethnological point of view; but others, such as those on Bohemian, French, Italian, and Russian musical history, occupying from fifteen to thirty pages each, will be found of more practical utility. It is to be regretted that the article on the music of Great Britain was not entrusted to an Englishman. Herr Eberwein, the writer, has taken much pains in collecting his material, and the historical part of the article is in general correct enough, though we find one curious slip in the statement (vol. iv., p. 409) that "the so-called *Commemorations of Handel* took place annually since 1784, and even now exist under the name of Handel Festivals." As a matter of fact the Handel Commemorations were discontinued after the year 1791; and the

Handel Festival is of course not (as would be implied from the above statement) annual. But it is in the concluding summary of the present condition of music in this country that we find the strangest statements. For instance, the list of recent or living distinguished composers is as follows: "George Perry, E. Murdie, John Hullah, Horsley, Onslow (who, by the way, was a Frenchman), Sterndale Bennett, H. H. Pierson, Macfarren, W. F. Taylor, Henry Smart, H. Leslie, Oakley, Cowen, Will. Callcott, Stephen Glover, Arthur Sullivan, G. A. Osborne, Barnby, H. Gadsby," &c., a list equally remarkable for some names which it does contain as for others that it omits. No less curious is the list of distinguished vocalists, which however is too long to quote. Four lady pianists are named—"Mrs. Anderson, Madame Dulcken, Madame Arabella Goddard, and Mdlle. Bondy"—only two of whom are English. Most comical of all, however, is the list of our leading conductors or, to speak more accurately, "music directors"—Messrs. Alfred Mellon, Dr. Wylde, Hullah, John Ella, G. Grove, and G. Mount. Surely there must be some fatality attending the best meant efforts of foreigners to do justice to the state of music in this country!

It is when we come to examine the technical portion of the present work that we find the most cause for admiration. In this respect the dictionary may be fairly said to be unique. Hardly anything seems to have been omitted; and many articles treat of their subjects in a really exhaustive manner. Such are the elaborate essays on Acoustics (48 pages), Consonance and Dissonance (42 pages), Harmoniesystem (32 pages), Intervallenlehre (26 pages), Organ (19 pages), Violin (20 pages), and many others of less extent. The articles on the various orchestral instruments give not merely a history, but in most cases an account of their mechanism and hints as to their use, which will be found of great value to the composer. In one instance an entire separate article, under the heading "Posaunensatz," is devoted to the proper method of writing for the trombones. An immense amount of miscellaneous information, much of which is difficult to obtain elsewhere, will be found in this department of the work.

No less interesting are the æsthetic articles, and those which, from inability to classify them, we may call miscellaneous. Among these are the papers on "Besetzung"—the composition of orchestras and military bands; "Direction"—the art of conducting (an admirable essay of twelve pages); "Pianofortestil," "Romantik," "Tonmalerei"—a most fascinating article on tone-painting; "Unterricht in der Musik" (teaching music), and others too numerous to mention. Our notice has already extended to such length that we have only space to refer to two highly characteristic articles—those on "Zeitschriften" and "Literatur"—as showing the enormous amount of labour expended in the preparation of the work. The former contains a nearly complete list of all the musical newspapers past and present of all languages. The titles are given of 155 different publications, with the names of the publishers, frequently also of the editors, and, in the case of many of the older and rarer journals, some account of their contents. The article "Literatur," which occupies forty-one pages, gives a list of all the more important works on music published in Germany, France, England, Italy, and even Spain, with the place and date of publication, the name of the publishers, except in the case of older works, and in some instances a short notice of the contents. The subject is divided into twenty-one heads, in the following manner:—

(1) Origin of Music. (2) Beauty and Use of Music. (3) Moral Effects of Music. (4) Physical Effects of Music. (5) General Musical History. (6) Music of the Hebrews. (7) Music of the Greeks and Romans. (8) Writings on Music in the Middle Ages. (9) Works on Modern Music. (This section, as also some of the following, give references to important articles in musical newspapers, as well as to separate books.) (10) Church Music. (11) Theatrical Music. (12) Military Music. (13) Biographies and Obituary Notices. (14) Dictionaries and Cyclopædias. (15) Æsthetical, Critical, Explanatory, Controversial, and Periodical. (16) Singing Methods and Instructions. (17) General Musical Instruction, Harmony and Composition. (18) History of Musical Instruments, and Methods for the same. (19) Acoustics; Physiology of the Voice. (20) Temperament, Keys, Rhythm, &c. (21) Miscellaneous.

This voluminous Catalogue is founded on C. F. Becker's "Systematisch-chronologische Darstellung der musikalischen Literatur;" but as that work was published as long ago as 1836, the labour of completing it by adding all the more important works issued during the last forty years must necessarily have been very heavy. The list, of course, does not pretend to be complete; but it contains a mass of information, which for purposes of reference is exceedingly valuable.

Though we have necessarily dealt in a most inadequate manner with the work before us, we believe that we have said enough to show that it is, in spite of inevitable omissions and errors, a dictionary which, as a whole, it would be difficult to overpraise. There is, we fear, no probability of an English translation being produced; the labour and the cost would alike prevent this. But every musician who can read German would do well to place the book upon the shelves of his library. It should be added that the price, considering both the quantity and the quality of the contents, is ridiculously low.

The Mechanism of Voice, Speech, and Taste (Throat and Tongue). By G. J. Witkowski, M.D., Membre de la Faculté de Médecine de Paris. Translated and edited by Lennox Browne, F.R.C.S.E. [Baillière, Tindall and Cox.]

Mr. Lennox Browne has materially added to the many services he has already rendered to the public in connection with the subjects of the throat and vocal organs by the translation of Professor Witkowski's work. The information contained in this treatise is made doubly valuable by an accompanying "Movable atlas, showing the positions of voice, speech, and taste, by means of superposed coloured plates," reference to these illustrations being made by letters. Regarding the various theories of the active agent in voice production, the author says, "Some attribute this important function to the air, others think that it devolves exclusively upon the vocal cords. The partisans of the latter hypothesis rest upon a pathological proof of great value, viz., that a lesion, however slight, of the mucous membrane of the vocal cords is sufficient to modify the purity of the voice. Yet Helmholtz seems to have demonstrated by the aid of the vibration microscope, that while complex sounds of the voice are due to the vibrations of the air, simple sounds are produced by vibrations of the vocal cords." However this may be, the treatment of these organs by experienced singing-masters has been much improved lately through the light of medical science; and we quite believe with the author of this work, that although we are now tolerably agreed to compare the vocal apparatus to a reed instrument, "it is well to consider the larynx as an instrument *sui generis*, the oldest, the simplest, and the most perfect which exists; nor is there any reason for seeking its analogue in any instrument with which we are acquainted." It is impossible to praise too highly the execution of the elaborate coloured plates in the "movable atlas" already referred to; although perhaps such praise would carry greater weight in a medical than a musical journal.

The Old Grenadier. Song. Words by Edward Oxenford. Music by A. C. Mackenzie. [Novello, Ewer and Co.]

Mr. Mackenzie is known as a song-writer chiefly by his thoughtful compositions in the style of the classical German *Lied*, but that is no reason why he should wholly refrain from works of a more popular character. A "people's song" need not be rubbish, though it so often is rubbish as to make the distinction difficult. It may have the characteristics of good music, such as truthful expression, melodic beauty, and elevation of style, in common with the properties that most attract attention from the many. If any doubt existed upon this point, we should refer for assurance to the song before us, which is the work both of a musician and of a writer for the people at large—a combination, by the way, most desirable in every case, and one, for many reasons, to be encouraged. The subject of Mr. Oxenford's verses is true to actual life, and this must at once explain and justify its sanguinary nature. Our grenadier belongs to the old fighting school, in which

the graduates could never have enough of "punishment." He should have lived when wars went on for thirty years at a stretch, but even as it is he looks proudly back upon not a few agreeable experiences of wounds and death, and delights to shoulder his crutch and show how fields were won. "Hurrah," says he

for gun and sword
My friends till death they'll be.
Hurrah, once more, for the cannon's roar—
A soldier's life for me.

This is the burden of the old man's song, and it is not likely to be without its effect upon a fighting nation such as our own. We hardly need to point out what sort of music should be connected with verses like those from which we have quoted. It should suggest the measured tramp of armed men; reflect the boldness which banishes fear, and convey the exultation that accompanies the fierce rapture of the strife. All this Mr. Mackenzie's music does in no commonplace manner. The melody marches with a fine rhythmic swing. The accompanying harmonies, without being of the "vamped" order, are natural and effective, and the spirit of the words is reflected with the utmost nicety. We should add that the key is C minor (highest note E flat), the refrain being in the tonic major. Mr. Santley has added "The Old Grenadier" to his repertory, but even apart from this acknowledgment of its merit, the song cannot fail to win large approval.

Genrebilder. Six pieces for the Pianoforte. Composed by Hermann Goetz. (Op. 13.) [Novello, Ewer and Co.]

No long time has elapsed since we reviewed at some length the German edition of these charming tone-pictures, further acquaintance with which has enhanced rather than diminished the high opinion we were constrained to express at first sight. Music of the finest order is here—not easy to play therefore, nor such as can be grasped with a single effort, but music which, once mastered, becomes an abiding joy. The present edition possesses an advantage for English amateurs in that the verse forming the key to each "picture" is a translation and not a mere reprint of the German original. This lays bare to non-German readers what was in the mind of the composer, and gives a clue to expression such as could not possibly be arrived at by any other means. In all respects beside, the edition is a faithful transcript; and the publishers may again be congratulated upon the practical manner in which they have appreciated the worth of Hermann Goetz's music.

The Orpheus (New Series).
I loved a Lass. Love's good morrow. Merrily rolls the mill-stream on. Now night her dusky mantle folds. Four-Part Songs for Men's Voices. Composed by Samuel Reay. [Novello, Ewer and Co.]

The new series of the "Orpheus," containing part-songs for men's voices only, will be found a mine of wealth for vocal amateurs. One hundred and fifty-nine numbers are already published, including compositions by the most eminent modern writers. The four by Mr. Reay, recently issued, may be cited as amongst the best of this popular composer's works. No. 1, to some quaint verses by George Wither, has a well-marked and most appropriate theme, in A minor, the passage in the relative major—especially the emphatic syncopation in the bass, on the dominant, to the word "fool"—being highly effective. No. 2 is extremely melodious, and harmonised with skill and judgment throughout; the oft-repeated "Good-morrow" giving some opportunities for imitation, of which the composer has happily availed himself. No. 3, words by George Coleman, is an excellent setting of some simple verses, a good point being gained by the change from 6-8 to common time; and No. 4 is a regular English hunting song, full of the life such a stirring subject demands, and containing some effective responsive phrases for the various voices.

Six Pieces for the Organ. Composed by E. Silas. [Ashdown and Parry.]

The perusal of these pieces has given us real pleasure, so fresh and melodious are they. Mr. Silas always has something original to say, and he generally says it in a powerful and masterly manner. No. 1 is an Andante in G minor, based upon good and interesting subjects, excellently adapted for an opening Church Voluntary; while No. 2, which is a vigorous and well-developed March, would be equally suitable for the end of the service. The first part of No. 3—in A major—is built upon a short phrase of four bars, which, after considerable modulation, is brought to a conclusion in the key of the tonic. Then, rather unexpectedly, the movement proceeds in fugal form, and is based on a very melodious though rather long theme, which evidently has grown out of the first subject. No. 4 is a Pastorale in G major, and is a truly original and tolerably effective composition. No. 5, which is entitled "Meditation in a Cathedral," is a thoughtful and dignified work. Though marks of expression are scarce, it is plainly evident that Mr. Silas desires that this movement should display the character which belongs specially to the organ—that of a very extended *crescendo*. The last number, an Elegy in B flat minor, is, as its title explains, a very sombre movement, containing several exceptionally effective points. In fact, these pieces show that Mr. Silas is deserving of a place in the very first rank of composers for the organ.

Second Sonatina, for the Pianoforte. Intended as a preparation for the study of the Sonatas by the Great Masters. By Stephen Heller. [Forsyth Brothers.]

We are perfectly ready to accept this Sonatina by so eminent a writer as Stephen Heller entirely upon its own merits, and not as a preparation for Sonatas by other masters; for assuredly the smaller works of a composer will sufficiently introduce any student to his larger ones, not to dwell upon the fact of the Sonata before us being quite as difficult as many we could name by the "great masters" themselves. In the first movement we have some really excellent writing; and although the Scherzo is somewhat wanting in interest, the "Larghetto," headed "Feuillet d'Album," and "Finale" make ample amends. The last movement, indeed, is full of life; and played *presto*, as the composer has marked it, will require a nimble finger to give it due effect. A feeling of continuity is gained by a return to the theme of the first movement, ingeniously augmented, the character of the accompaniment being preserved throughout. The Sonata will be found a very valuable study both for the finger and the mind of the young pianist.

Miniatures, for the Pianoforte. Composed by Bruno Ramann. [Stanley Lucas, Weber and Co.]

Although this collection of little sketches has an English title-page, the German name of each piece is given before the English, so that we have a right to infer that they were not first published in this country. How far the idea, so successfully carried out by Schumann, of telling little stories in pianoforte pieces, can be justified, is a question which cannot in this place be entered upon; but certainly the composer of these "Miniatures" has a right to a place amongst the many who have moulded their ideas in this form. No. 3, "Love's Message," and No. 4, "The Reply," may be cited as amongst the best of the numbers, the former, especially, being an extremely attractive piece in 4-8 rhythm, with an almost continuous triplet accompaniment. No. 6, too, "Silent Happiness," has a placid theme appropriately illustrating the title; several stretches in the left hand, however, somewhat detracting from the simplicity which should characterise so unpretentious a trifle.

The First Star. A Twilight Song. Words by Jetty Vogel.
The Maiden's Tryste. Song. Words by Jetty Vogel. Composed by Mary Hale. [Novello, Ewer and Co.]

Both these vocal pieces show that the composer has feeling for melody and an earnest desire to give due expression to the words. But we should counsel her not to begin a simple song in F and end it in D, as she has done in the first of the two before us. The "Maiden's Tryste" has an agreeable theme, and on the whole it is well harmonised. A few hints from a good master would, however, be serviceable to her; and meantime it would be well if she were to reconsider the second and third bars of the opening symphony, where the triad on the subdominant leaps on to the chord of the sixth on the leading-note. In the song the same melody is properly accompanied.

The Maiden at the Hostel. Song. Words by Fred. E. Weatherly. Music by Rosetta O'Leary Vinning. [Stanley Lucas, Weber and Co.]

It is so common a fault to compose the first verse of a song, and allow the second to take its chance of fitting the music, that it is quite refreshing to find, as in the present instance, the poet and composer in sympathy throughout. We may presume that the persistent triplets at the commencement represent the steps of the hero's horse as he gallops away after quaffing "the cup she gave him"; and as he also gallops back again, to end this little tale of love happily, we can see why this figure so often recurs, and why these triplets become more rapid and more joyful towards the conclusion. This is in every respect a charming song, the poetical feeling of the music being as obvious as its refined and artistic treatment.

Peace. A Fable. Words by I. J. Innes Pocock. Set as a Glee for A.T.T.B. by J. Frederick Bridge, Mus. Doc., Oxon. [Novello, Ewer and Co.]

To those who like humorous words and humorous music it is really refreshing when poet and composer unite to produce a glee so refined in character as the one before us. The fable is excellently told, and Dr. Bridge has thoroughly caught its meaning. Nothing can be more appropriate to the words than the sudden change in the character of the music to the phrase "The tears were standing in his eyes"; nothing more really comic than the treatment of the lines concluding with "The Wolf and Sheep have hired a farm, and the Dog dines with the Rat." We heartily commend this composition to all who can appreciate its merits and realise the intentions of the authors.

This is the Birthday of my Love. Part-song for Four Voices. Poetry by Sir J. Bland Burgess, A.D. 1790. Composed by Arthur Henry Brown. [Novello, Ewer and Co.]

Sir J. Burgess's excellent verses have received a sympathetic setting by Mr. Brown, who writes with evident freedom, and generally most carefully. We cannot however, reconcile ourselves to the two consecutive chords of the 6-4 between bars 11 and 12, page 3: the first should have been a chord of the 6th upon A. The change of key after the first pause is extremely happy; and the modulation into E minor on the words "Sing, little birds, above her head," is as unexpected as it is beautiful.

The Offertory Sentences. Set to music by Frederick Cambridge. [Novello, Ewer and Co.]

Good settings of the Offertory Sentences are few, though the words are peculiarly suitable for musical treatment. We therefore welcome Mr. Cambridge's music all the more heartily, especially as it shows that the composer has thoroughly entered into the poetic spirit of the text. Of course it would be altogether unreasonable to expect twenty short compositions to be of equal merit, but a melodious and suitable theme is to be found in each, and the work certainly deserves to be well known.

FOREIGN NOTES.

At the Berlin Opera the performances during last month have been, as usual, of a varied character although comprising no absolute novelty; among the principal works produced being Meyerbeer's "Le Prophète" and "Roberto il Diavolo," Marschner's "Hans Heiling," Wagner's "Der fliegende Holländer," "Rienzi," "Lohengrin," and "Tannhäuser," Weber's "Freischütz," and Brüll's "Das goldene Kreuz." First representations are, however, promised for the current season of Goldmark's "Königin von Saba," Nessler's already much-talked-of Opera "Der Rattenfänger von Hameln," and Heinrich Hofmann's "Aennchen von Tharau." Spontini's spectacular Opera "Olympia," which received a fragmentary revival during the late festivities in connection with the Imperial Golden Wedding, will also be produced, in its entirety, this winter. At the Friedrich-Wilhelmstadt Theater the proposed first performance of a new operetta by Suppé, entitled "Boccaccio," has been looked forward to for some time with much curiosity. Berlin is also to have its *Concerts Populaires* during this winter; Herr Julius Liebig, the director of the Kur-Capelle, at Ems having announced his intention of giving a series of orchestral concerts in different parts of the capital. At the Hof Theater at Hanover the regular performances of Opera, under the energetic direction of Dr. Hans von Bülow, were resumed last month with Wagner's "Tannhaüser." During the recess the orchestral part of the house had been lowered after the Bayreuth model, an innovation which is generally pronounced entirely successful. Berlioz's Opera "Beatrice et Benedict" and Bizet's "Carmen" will be among the attractions of the Hanoverian season. The latter work, which has recently been most successfully mounted at the Vienna Opera, will shortly be introduced to German audiences generally, being already in course of preparation at the majority of the leading operatic establishments of the country.

Much activity is displayed at the Imperial Opera of Vienna in rehearsing and remounting Mozart's operatic works, the contemplated production of which, in chronological order, is regarded with much favour and interest by the music-loving inhabitants of the Austrian capital. The cyclus, while disregarding the earlier stage-works of the composer, will commence with "Idomeneo," which Opera has not been performed at Vienna since 1815, and will conclude with "La Clemenza di Tito," to be performed on January 27, the anniversary of the composer's birth. The series will be brought to a worthy termination with a performance of the "Requiem."

The newly-erected Hof Theater at Darmstadt, on the site of the building which was destroyed by fire some few years ago, will be inaugurated on the 5th inst. with a festive Prologue, to be followed by the performance of Wagner's "Lohengrin." The two following evenings will be devoted to Schiller's "Wallenstein" Trilogy. Wagner's "Meistersinger" is in active course of preparation, under the direction of Herr Schmidt, the able conductor of the orchestra.

The annual series of concerts at the Leipzig Gewandhaus will be resumed on the 9th inst.

Marchetti's Opera "Ruy Blas" has met with a very cool reception during its recent first performance at the Royal Opera at Dresden.

Herr Hermann Franke, the eminent violinist, has just completed a most successful concert *tournée*, in conjunction with the Viennese pianist, Herr Alfred Grünfeld, at various Austrian watering-places. The reception accorded to these artists has been throughout most enthusiastic, and the attraction exercised by their concerts on the public may be measured by the fact that they have also proved financially successful, while the reverse has been the case this season with all the other similar undertakings at the places referred to. The two virtuosi will continue their *tournée* in the leading musical centres of Germany.

The centenary of the foundation of the Theatre at Mannheim will be celebrated by festive performances between the days of the 7th and 9th inst., Mozart's "Zauberflöte" being included in the programme.

The *Times* says: "Byron's 'Manfred' has been performed at the Munich Hof Theater with Schumann's music, and the *Allgemeine Zeitung* declares it perfectly fitted for the stage. Herr Possart represented the hero in a style worthy to rank with his *Nathan* and *Hamlet*."

The Leipzig *Signale* says: "An interesting portrait of Mozart has recently been published by the eminent Munich photographer, Franz Hanfstängl. The original drawing was taken from life in 1787 by Doris Stock, and represents the composer's features with far less of the mild and childlike expression to which we have been accustomed. Energetic, exceedingly clever, and somewhat sharp is the expression of his face in this portrait."

Mr. H. A. L. Seligmann, an English tenor, will take a leading part in the solo portions of Haydn's "Seasons," to be performed this month by the Düsseldorf Musikverein, under the direction of Herr Julius Tausch.

The Théâtre de la Monnaie of Bruxelles reopened its doors for the present season of Opera on the 5th ult. with an excellent performance of Meyerbeer's "L'Africaine," the principal *rôles* being intrusted to Mesdames Fursch-Madier and Rebel (a pupil of the Paris Conservatoire), MM. Sylva (tenor), Devoyod (baritone), Gresse and

Dauphin (basses). Meyerbeer's Opera has been succeeded by "La Dame Blanche" and "La Traviata" at the institution in question.

M. Vaucorbeil, the new Director of the Paris National Opéra, has made a great hit in the production of Auber's masterpiece, "La Muette de Portici." The Opera, which was revived on the 8th ult., had been banished from the Parisian operatic stage for many years on account of its revolutionary tendencies; its stirring melodies having, in fact, played a conspicuous part, together with the "Marseillaise" and "La Parisienne," during the Paris Revolution of 1830. There being no plausible reason why the Republic should dread the associations connected with Auber's strains, the revival of the Opera has been one of the first moves under the new *régime*, and "La Muette" has during the past few weeks almost entirely absorbed the *répertoire* of the Grand-Opéra, realising, on the average, 18,000 francs nightly, a sum which far exceeds the receipts hitherto reached by any other Opera produced by M. Vaucorbeil. The performances of the Opéra-Populaire at the Gaieté will shortly commence with Halévy's "Guido et Ginevra," and a new Operetta by Lacome, entitled "Pâques Fleuries" will be brought out by the Folies-Dramatiques.

M. Capoul, the French lyrical tenor, is about to quit the operatic stage of Europe, and will shortly proceed to America, at the head of a *troupe* of artists, for the purpose of performing popular French operettas at the leading towns of both the United States and the Southern parts of that continent.

M. Emile Sauret, the well-known violin-virtuoso, has, it is announced, permanently taken up his residence at Berlin, where his talent is much appreciated.

M. Halanzier, ex-director of the Paris Opéra, has been commissioned to reorganise the St. Petersburgh and Moscow Imperial Theatres.

The liquidation of the property left by Rossini having just terminated, the town of Pesaro will, under the testamentary directions of the composer, receive the magnificent sum of 1,796,912 francs, to be expended in the foundation of a music-school, which will be called the "Liceo Rossini."

Three candidates have been admitted this year to compete for the Belgian Grand Prix de Rome, which will be awarded for the best setting to music of a Cantata, entitled "Camoës," to which Professor von Droogenbroeck has written the words.

A new invention, affording security against the danger arising from fire, has been adopted by the Theatre at Carlsruhe, by means of which the entire stage may be flooded in an instant. The inventor is Herr Hang, of Augsburg.

The Berlin *Echo* severely criticises an article published in the latest issue of the *Bayreuther Blätter*, from the pen of Josef Rubinstein, and containing disparaging remarks on the compositions of Robert Schumann.

The article recently published by us on "Musical Instruction in German Schools," from the pen of Dr. Langhans, of Berlin, has, we understand, attracted some attention in Italy, and has been taken into consideration by the musical authorities of Turin with a view to the adoption of the system therein recommended.

The *Neue Zeitschrift für Musik* gives an interesting *résumé* of the musical activity displayed by the town of Chicago, from which it appears that during the twelve months from June, 1878, to June of the present year, no less than 347 concerts and 327 operatic performances have taken place there, the works of classical masters being represented in the majority.

A Correspondent writes to us from Turin: "On the 15th of August fêtes take place at the numerous shrines of the Madonna, and among the most notable this year was that held at Moretta, in Piedmont, the musical arrangements being under the direction of the Maestro Roberti, who contrived to collect about thirty-five performers, instrumental and vocal—a difficult feat at this dead season of the year. His Mass in E minor, composed during his residence in London, was listened to with the utmost enthusiasm, the same work having also been selected on that day for the Cathedral service at Besançon. We are in hopes of soon hearing this fine work sung as intended by the composer in one of the principal churches of Turin, if the Archbishop will but relax his prohibition, hitherto strongly maintained, of women's voices in churches."

In the general mourning occasioned throughout France by the death of Baron Taylor, the representatives of French musical art participate, having lost in him a most generous protector and benefactor. Taylor, who was of mixed English and Flemish extraction, had settled early in life in France, where he became a pupil of the artist Suve, and from the age of eighteen supported himself by drawing and *critiques*. He subsequently distinguished himself in military service under the First Empire and the Legitimist restoration which succeeded it. Having quitted the army, after obtaining the rank of Chief of Squadron, Taylor, in 1824, was appointed director of the Comédie-Française, his *régime* at that national institution being marked by the revival of Beaumarchais' "Mariage de Figaro" and the production of Victor Hugo's "Hernani" and Dumas' "Henri III." His later years were devoted to the foundation and support of benefit societies among artists and literary men, and it is in these his memory will be chiefly preserved by posterity. Baron Taylor died on the 7th ult. in his ninety-first year.

Gustave Roger, the once universally admired tenor singer, died at Paris on the 12th ult., at the age of sixty-four. Originally intended for the legal profession, his musical predilections soon caused him to enter the Paris Conservatoire, from which he emerged covered with distinctions, and soon after became a favourite on the lyrical stage. In 1848, Roger, then thirty-three years of age, was designated by Meyerbeer to create the *titre-rôle* of his "Prophète," the complete success of which finally established his reputation, while his subsequent continental travels secured him the admiration of European amateurs. In 1859 he was deprived of his right arm through a gun accident, and although for a time he succeeded wonderfully in hiding his defect, he soon after retired from the stage, devoting himself henceforth to teaching and the direction of vocal classes.

At Harzburg, in Brunswick, died in her fifty-seventh year, Henrietta Nissen, the Swedish singer, who married the Danish composer Saloman. A pupil of Garcia, she first appeared at the Théâtre des Italiens, in Paris, in 1839, and after a successful European tour settled at St. Petersburgh, where she trained a number of eminent singers.

At Freiburg died, on August 31, Carl Ecker, much esteemed in Germany as a composer of numerous quartetts for male voices.

The death is also announced, at Turin, of the composer Antonio Bertuzzi, at the age of fifty-nine.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Concert at the Trocadéro (August 24): Choruses to Racine's "Athalie" (Felix Clément), for female voices and orchestra; Organ Concerto, executed by M. Guilmant (Handel). Matinée Musicale et Dramatique, by M. Albert Vizentini, at the Trocadéro (September 14): "Marche de Szabody" (Massenet); Fragments from "Sylvia" (Léo Delibes); Marche Funèbre d'une Marionnette (Gounod); Air from "Reine de Saba" (Gounod); Organ Concerto (Handel), &c.

Leipzig.—At St. Thomas's Church (August 30): Motett (G. Vierling); Credo from "Missa" for two choirs (Richter); "Requiem" (Brahms). At the Conservatorium (August 29): String Quartett, D minor (Mozart); Trio, E minor (Haydn); Crucifixus, for six-part chorus (Voss), vocal soli. At the Conservatorium (September 5): Trio, D minor (Mendelssohn); Russian Airs for Violin (Brahms); Variations in C minor (Beethoven). At the Conservatorium (September 12): String Quartett, G major (Haydn); Sonata, F sharp minor (Jensen); Chaconne for Violin (Bach); Trio, B major (Gernsheim).

Baden-Baden.—Concert of Herr Koennemann (August 26): Overture, "Manfred" (Schumann); Violoncello Concerto (Raff); Romance for Violoncello and Orchestra (J. Hamerick); Violoncello Solo (Grützmacher); vocal soli. "Festconcert," with Madame Marie Wilt (of Vienna), Herr Schott (of Hanover), M. Saint-Saëns (of Paris), and Pianist Fehnenberger (of Stargard) (September 9): Overture, "Euryanthe" (Weber); La Jeunesse d'Hercule, and Pianoforte Concerto, No. 4 (Saint-Saëns); Tenor Cavatina

from "Benvenuto Cellini" (Berlioz); Pianoforte Soli (Bach, Liszt).

Ischl.—Concert of Herren H. Franke and A. Grünfeld (August 25): Sonata for Pianoforte and Violin (Schumann); Violin Concerto, Andante and Finale (Mendelssohn); Fantaisie-Caprice for Violin (Vieuxtemps); Pianoforte Solos (Bach, Mozart, Schumann, Raff, Chopin); Fantasia on Themes, by Wagner (Grünfeld).

CORRESPONDENCE.

ENGLISH AND FOREIGN CATHEDRAL SERVICES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have been present this morning at the High Mass at the cathedral of St. Stephen's in this city, where the immortal Josef Haydn was a chorister; and have had the great pleasure of hearing one of his compositions performed with an exquisite beauty and precision which certainly made a near approach to that absolute perfection which should characterise all our acts of worship, and at the attainment of which some of us humbly aim in the simpler services of our own church.

The choir consisted of not more than eight or ten boys, soprani and alti, and perhaps as many tenori and bassi; they were ranged in front of a gallery extending above the stalls on one side of the quire, *Cantoris*, as we should term it in most English Cathedrals (*Decani* at Ely); this gallery contains a small accompaniment-organ, and it is built out on brackets behind, or towards the aisle, so as to afford room for an orchestra, which consisted this morning of some twelve or fourteen strings, with the wood and brass necessary for the due rendering of the score. The whole service was very quietly conducted by a gentleman with a *bâton*, standing in the midst of the boys and close to the organ. As the interior of the noble church is somewhat dark, the gallery was furnished with rows of shaded lamps.

Before the Mass, and after it, a little anthem or hymn was sung by the boys only, *tutti*, with a truth and sweetness which I never heard excelled, and which I shall not easily or soon forget. The alti especially were quite free from the coarseness which so generally offends the ear in the choirs of Belgium, of France, and, it must be said, of Italy, once the land of song. The highest credit is due to the teacher of these boys, and if I thought it possible that this my letter could meet his eye, I should venture to offer him the humble tribute of my appreciation of his success. I may add that from my post of observation I detected no irreverence or inattention among his young pupils; there was no whispering during the intervals of silence, and all were careful to perform those little acts of devotion which belong to their ritual.

Sir, in asking you to admit this communication into your columns, I trust I shall not be suspected of approaching even the confines of those polemical controversies which distinguish or disfigure our own days. I write from a purely musical standpoint, and I may rely upon dispassionate readers if I ask whether we islanders may not wisely take some few hints from our continental friends in the management of the purely musical accessories of divine worship.

Our services are simpler, I have already admitted or implied. Nevertheless we have in England some twenty-five ancient cathedrals in which endowments exist, and are still applied, for the maintenance of a choral body consisting of boys and men equalling or exceeding in number those who sing in St. Stephen's. Twice every day throughout the year vocal compositions are performed at the ordinary morning and evening prayers, some of them of a highly elaborate character, occasionally for a double choir, or in eight parts, by no means simple. A German capellmeister, paying a visit, let us say, to an English cathedral organist, would probably form anything but a low opinion either of the *matériel* or of the *répertoire* at his friend's disposal.

But do we make the most of these resources? I fear that at this question the visitor would shake his head.

In the first place he would notice that as the Psalms are chanted antiphonally, we divide the choir into two equal parts or sides. He would see the necessity of this division in the antiphonal chanting of the Psalms, but I think he would advise us most strongly to mass our two choirs into one when the antiphonal music is over. We might not care to discuss with our foreign friend the many difficulties which our intense English conservatism interposes in the way of such a change, but he would have done a good work if, after his departure, we discussed them among ourselves with a view to overcoming them; and if this letter should contribute towards a full and careful consideration of this subject by church musicians of eminence and learning, I shall indeed very heartily rejoice. Much of the excellence of the vocal performance this morning at St. Stephen's was doubtless due to the position of the vocalists in a compact group clustered around their master. No wonder that *les nuances* were so delicately given, when boys and men were alike within the influence of the signs, perceptible by themselves alone, which an experienced conductor knows so well how to give. At home we augment greatly the difficulty of securing the accurate performance of arduous compositions by leaving the divided choir where it has been placed during the antiphonal Psalms, and by denying to it the immense advantage of a conductor. With us the conductor is at his organ, out of sight, often many feet above the pavement of the church, and several yards from the choir. That little boys should sing steadily and well under such circumstances, especially in solo passages, is to myself a matter for wonder. If all our larger anthems and all the greater modern settings of the Te Deum laudamus and the other noble hymns of the church could be sung by the choir grouped in the nave, or in the chancel east of the stalls, near to a small but adequate organ, played by an assistant, the whole conducted by the principal organist, standing among the singers and controlling the player, a vast improvement would be the result.

And then we should have room for an orchestra! Then we might hope that the enthusiasts, who are found in most cathedral cities, would bring together their violins, celli, and contrabassi, and diligently practise the orchestral church music which we already possess, and to which additions would doubtless soon be made by the unerring operation of the law of supply and demand; and every Sunday in the year, or at any rate on frequently recurring occasions, music might be reverently offered as an adornment of our worship in a form not less complete and entire than that which we deem essential in the pursuit of our own gratification.

One point more. I think the stranger from Vienna would criticise severely our retention of the falsetto voice. A solo, especially, by an adult counter-tenor, would be to him little short of abominable. This may, indeed, be a matter of taste; with those who so regard it, the old proverb bids us avoid disputation. But all, I think, must concede that we should greatly increase the power, and improve the balance, of our English choirs by throwing the whole strength of our men into the legitimate adult male parts, the tenor and bass, and by dividing the boys between the two upper parts. The change of system would not be unattended with formidable difficulties; much of the music which still holds its place in our services must be consigned to oblivion, or republished with extensive modification of inner parts; the choirmaster's work with the boys would at first be largely increased, and he must not shrink from the assiduous drilling of the youthful alti in the art of vocalisation from day to day and from year to year: but, let the change be once made, not in one cathedral only, but in all, not timidly and by way of experiment, but with bold and resolute decision founded on the deliberate advice of sound professional musicians, men who have at heart the progress of true musical art in England, and especially its consecration to the highest of all purposes—let the change be boldly made, I say, and in a very few years, when the peculiar effect of the falsetto voice, which has many admirers, has been forgotten in English churches, the authors of that change will be remembered with gratitude.—I am, Sir, your faithful servant, W. E. Dickson, Precentor of Ely.

Vienna, Sept. 7, 1879.

P.S.—Since writing the above, I have attended another very noble service, with an augmented orchestra, including tromboni and timpani. Against this instrumental force,

the handful of voices held their own wonderfully, the high notes of the boys, frequently including the B flat, being perfectly clear and free from harshness or effort. A soprano solo, with muted strings, was perfect. The young successor of Haydn, who sang it, probably possesses decided talent, but it was easy to see how implicitly he obeyed the slightest indications from the conductor, by whose side he stood. If the high standard of musical efficiency attained at St. Stephen's is chiefly due to this gentleman, *palmam qui meruit ferat*.

Sept. 8.

MUFFAT, GEORGE AND GOTTLIEB.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The September number of The Musical Times contains a notice of the recently published "Selections from the Versets of George Muffat," edited by Mr. N. S. Heineken, of Sidmouth. The musical world is much indebted to Mr. Heineken for his labour of love, and the extracts he has printed are most interesting and worthy of careful perusal, but they are erroneously attributed to George, being in truth the compositions of Gottlieb. Of the former we read in Burney's "History of Music," and it is only necessary to add to the information there given, that he was the father of Gottlieb, whom he instructed in the art of organ-playing and composition. When Gottlieb had made sufficient progress and attained considerable proficiency, his father placed him under the care of the celebrated Fux. His diligence and ability must have been very marked, for in the year 1727 the Emperor Charles V. gave him the appointment of court composer, and retained his services as musical instructor to the Princes and Princesses. In this same year he published seven Overtures under the title "Componimenti musicale per il cembalo."

My friend, Mr. Heineken, has permitted me to examine his manuscript volume of the "Muffat Versets," and therein I find an autograph note "*Transcribed from the original by J. Groombridge*, 1796." By a happy coincidence the original is in my own library; that it is the very one from which Groombridge made his manuscript copy it is impossible to doubt, containing, as it does, the autograph signature *Jno. Groombridge*. The transcript may have been made to present to some musical friend, or perhaps for the daily practice of Groombridge himself.

The original volume, now lying before me, is remarkable for the boldness and beauty of the engraving, being printed from copper-plates; it is an oblong quarto of eighty-eight pages, with a flowery and grandiloquent dedication followed by a preface which is so quaint that the following translation from the original German will be perused with interest:—

Kind reader, having studied for a long series of years to improve as much as possible in the art of organ-playing, under the direction of Mr. Jo. Jos. Fux, who without flattery is esteemed the greatest master in the world; I have suffered myself to be persuaded to tread in the footsteps of my father, the late Capell-Meister of Cardinal Lamberg (who in the year 1690 published a work consisting of Toccatas Chacones, etc., which is still in use), and to publish these trifles with the sincerest intention of being useful to the learned professor, and of satisfying the wishes of amateurs. Although I have composed a large number of galantry pieces, as they are called, which I intend to publish at some future time, yet I preferred first to devote these first-fruits of my diligence to the Supreme Being and his Divine service, this little work being particularly adapted for choral service and vespers, comprising twelve applicable tunes (tones), each of which contains one Toccata, six Versets or Fugues, making in the whole eighty-four pieces composed in a style of which but few specimens have as yet been printed. If the beginner should not have learned my method of fingering which is commonly observed by the best authors (performers), he will not repent having adopted it and leaving his former mode. I have frequently made use of transpositions * to convince the scholar that the upper part of the stave is so peculiar to the right hand and the under part of the stave to the left hand, that neither ought to cross the other. This great variety of transposition has prevented me from marking the pedals which every one ought to use in the longer notes. I have pointed out the various ways of performing the grace-marks by explanations at the end of the book, to enable performers to play the pieces with more spirit and elegance. Whatever may be the success of this undertaking of mine, I shall always remember that I, as well as my applauders or censurers, are but poor, erring and imperfect men; I have endeavoured to be useful, but not to make a show.—Farewell.

* The author refers here to the transposition of the C clef the position of which is constantly changed in both right and left-hand parts.

The last composition in the book, a *Fuga Pastorella*, ends on page 87, and is followed by the pious ascription "Omnia ad majorem Dei gloriam." Page 88 is devoted to the grace-marks or ornamentations referred to in the preface, and has the explanation of each fully written out in notation; this is a most valuable part of the book, giving a key to a large number of signs which by lapse of time have fallen into disuse. Curiously Mr. Groombridge omitted to make a copy of the page; possibly in 1796 such grace-marks had not become obsolete.

It only remains to add that Gottlieb Muffat printed and published his book in Vienna in January, 1726, just one year before he was so honourably distinguished from amongst his compeers by the Emperor Charles. Probably but few impressions of the work were printed: my own copy, the only one I have ever seen or heard of, is so sharp and brilliant that it must have been taken before the plates had become worn; and it is more valuable from the fact that the preface is dated in MS., probably by the composer himself.—Yours truly,

W. H. Cummings.

MOZART'S PIANO COMPOSITIONS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Kindly permit me to draw the attention of Mr. Statham, the writer of the article on the above subject in the current issue of your paper, to the following remarks by Ernst Pauer (a well-known authority), in his edition of Mozart, anent the variations upon Grétry's "Une fièvre brulante." Herr Pauer says: "These variations, although generally attributed to Mozart, and therefore included in this edition, are, according to letters from Mozart's widow (May 25 and June 25, 1799), not by her illustrious husband. The real composer is unknown."

I am, Sir, yours obediently,

September 11, 1879. W. J. S.

[Herr Pauer, in the quotation made by "W. J. S.," merely repeats the statement made in Köchel's "Catalogue," so that his "authority" hardly enters into the question. I am indebted to your correspondent for calling my attention to the fact, but I am by no means convinced that the work is spurious. The evidence on the subject is merely negative, and rests principally on the statement of Mozart's widow; and what is now known of her behaviour in the matter of the "Requiem" renders her word worth very little either in regard to critical judgment or truthfulness. On the other hand, many parts of the variations (the third especially, and the arpeggio passages of the last variation, which may be compared with a passage of a similar character in the Fantasia in C) are so like Mozart's workmanship, that if not his they must have been written with a deliberate attempt at forgery; and a man writing with this object would not have been likely to introduce a movement in so original a style, and so unlike Mozart's usual manner of pianoforte-writing, as the fourth variation (the one I quoted from), as this would have tended to defeat his own object.

The fact that Mozart had already written variations on a subject from one of Grétry's operas ("Les Mariages Samnites") would naturally have led to his trying other themes by the same composer; and Cipriani Potter, probably as good a judge of Mozart's style as any man could be, admitted the variations here referred to without any question. On the whole, therefore, and in the absence of any other claimant, I am inclined to consider that the composition is, at all events, more probably by Mozart than not, though of course I should not have laid so much stress on it in my article if I had been aware that the authorship had been disputed.—H. H. Statham.]

COPYRIGHT.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I think it would be well if some definite statement could be made in your columns in regard to the use in churches of manuscript copies of copyright works.

However complicated the law of copyright may be in some respects, I cannot doubt that the habit which prevails in some cathedrals of copying, without permission, the vocal parts of copyright music for use during Divine

Service is an infringement of the author's (or the publisher's) rights, and as such is liable to an action by law.

But this does not appear to be generally understood, and as I have lately been myself a loser by the practice of which I complain, I am induced to call your attention to the subject.—I am, Sir, yours faithfully,

F. E. Gladstone.

The Close, Norwich, September 5, 1879.

USE OF THE CHORD 6-4-3.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In reference to the 6-4-3 inversion of the chord of the Dominant Seventh, it is a mistake to suppose that this form of the chord was never used by Handel.

It is true that in some editions of his works the octave of the root is often inserted in this chord (in the pianoforte part) in cases in which it does not appear in the score; but positive instances of its use may be found in "Solomon," in the chorus "With pious heart" (No. 4), ninth bar, and the same occurs ten bars further on in a different key.

Other instances may be seen in "Israel in Egypt," in the "Hailstone" Chorus (in the third bar from the end of the voice parts), and in the final Chorus, eighteen bars from the end of the Oratorio.—Yours faithfully,

Frenchay, Sept. 1, 1879. Charles R. Ward.

BEETHOVEN'S MASS IN D.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In your last number, containing an "Analysis of Beethoven's Mass in D," it is stated (or perhaps rather left to be inferred) that the last performance took place at St. James's Hall, by Barnby's Choir. Please allow me to correct this, by saying that the great work was given by the Sacred Harmonic Society, at Exeter Hall, on the 25th of March, 1870, under the direction of Sir M. Costa: since then it has not, I believe, been heard. The error is not an important one, still it is better to be quite accurate.

Your obedient servant,

September 5, 1879. John W. Lawrance.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. Collingwood Banks.—*Thanks for the extract, but we fear that the Preface only of this old and, no doubt, clever theoretical work would scarcely interest our readers.*

H. Dale.—*We cannot give advice upon such subjects.*

Edward Roberts.—*As our correspondent truly says, a man has a perfect right to place "any combination of the alphabet" after his name, if he feels so inclined; but it is by no means a profitable task to try to find out what the letters mean.*

H. W. Cody.—*We consider that when ordinary Anglican single or double chants are used to the Te Deum, the proper expression should be given by suitable changes in intensity, not in pace.*

J. S. C.—*Holmes's work, "A Ramble among the Musicians of Germany," can only be obtained second-hand. There is a life of Handel in English by Schœlcher.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Birmingham.—The Philharmonic Union commenced a fourth series of cheap concerts on Thursday evening, the 11th ult., when Mendelssohn's *Elijah* was given in the Town Hall before an overflowing audience. The efforts of this Society to bring the great masters before the people are surely, and by no means slowly, being crowned with success; this season, notwithstanding a slight increase in the subscription prices, showing an advance upon its predecessors. The principal vocalists were Miss Mary Davies, Madame Poole, Mr. C. Abercrombie, and Mr. D. Harrison, assisted in the concerted pieces by Mrs. Myers, Miss E. Bailey, Mr. C. Breese, and Mr. Shaw. There was a very good band of nearly forty performers, but the organ was not used. The work was very well rendered: Miss Mary Davies winning golden opinions by her rendering of the soprano music, especially the great Air, "Hear ye, Israel." Madame Poole was also very successful in her solos, and was greatly applauded for "O rest in the Lord," a similar token of appreciation greeting Mr. Abercrombie's singing of "Then shall the righteous." Mr. Harrison, as the Prophet, distinguished himself by a very careful performance throughout. The concerted pieces went well, "Lift thine eyes" being encored and repeated. The chorus-singing was generally very good, especially "He watching over Israel" and the "Baal" choruses. Dr. Heap's conducting was all that could be desired.

Bridgend.—On the 16th ult. a Concert was given in the Town Hall, the solo vocalists being Madame Edith Wynne, Mr. W. H. Cummings, and Mr. Lewis Thomas. The instrumentalists were Miss Bessie M. Waugh (pianist), Miss Lucy Leach, and Mr. John Thomas (harpists). Miss Bessie M. Waugh, besides playing solos, proved herself a most efficient accompanist. The hall was, as usual, crowded.

Bristol.—On Monday, the 22nd ult., the excellent series of Monday Popular Concerts, instituted by Mr. Riseley two seasons ago, were resumed at the Colston Hall. The band, as in previous years, consisted almost entirely of local musicians, many of them being amateurs, with the assistance of a few professors residing in the city and neigbourhood. It is, however, a matter for regret that, notwithstanding the attractions offered by an excellent selection of music, the attendance was by no means so large as on previous occasions. The programme consisted of the Overtures "Jubilee" (Weber), "Jessonda" (Spohr), and "Zampa" (Hérold), and the Concert Overture by Dr. Heap, composed for and performed with such success at the Festival at Birmingham. Dr. Heap himself conducted the performance of his work, and at the close received a very flattering ovation. The principal item in the programme was Sir W. S. Bennett's Symphony in G minor, Op. 43, which was finely played by the band, and elicited hearty applause. Boccherini's Minuetto in A major, for muted string orchestra, from his 5th Quintett, and the Gavotte from A. Thomas's Opera *Mignon* completed the orchestral works. Miss Alice Fripp and Mr. Percy Blandford were the vocalists, and Mr. A. W. Waite was leader of the band.

Cheltenham.—The Record of the "Cheltenham Musical Society," issued on the 1st ult., gives an interesting retrospect of the Association, which was formed about three years after the "Cheltenham Philharmonic" had been dissolved. At the concerts, which have been given after twelve rehearsals, and with an orchestra of thirty performers, many standard works have been excellently rendered; and we have no doubt that the appeal now made for "extra exertions on the part of all who are interested" in the welfare of the Society to obtain subscribers to its funds will be cheerfully responded to.——Mr. J. A. Matthews has issued the following programme for his tenth season of Oratorio Concerts: Rossini's *Stabat Mater*, Handel's *Solomon* and the *Messiah*, Mendelssohn's *Hymn of Praise*, and Sir Michael Costa's *Naaman*. A glee and madrigal concert will also be given during the season.——At the close of the Horticultural Society's season, on the 17th ult., an Evening Concert was given by the orchestral band of the Royal Marine Artillery, conducted by Mr. Winterbottom. The solo vocalist was Mrs. Alfred Sutton, who was very successful in the songs allotted to her. Mr. von Holst presided most ably at the pianoforte, and in addition played two solos, which were warmly received.

Garlinge.—On Monday, the 1st ult., after evening prayer, the congregation was invited to remain and hear a Recital by Mr. H. Barnes, Organist of Holy Trinity Church, Paddington. The programme was selected from the classics of sacred and organ music proper, and the performance was duly appreciated. The offertory was given to the fund for completing the organ.

Liskeard.—A new Organ, built by Messrs. Maley, Young and Oldknow, St. Pancras, was opened on Friday, the 12th ult., in the Wesleyan Chapel, by Mr. A. C. Faull, of Plymouth. The programme was selected from the works of Bach, Mendelssohn, A. Adam, L. Wely, H. Smart, Spohr, and E. Bunnett. The instrument contains ten stops on each manual and two on the pedal organ. Mr. Faull's programme was well arranged and admirably performed, being well calculated to display the merits of the instrument, which are of a very high order. In the evening selections from the Oratorios of Handel, Mendelssohn, and Macfarren were given by a choir of forty voices, Mr. Faull again presiding at the organ.

Lyndhurst.—With the assistance of Mr. C. Fletcher, an Amateur Concert was given at the School-house, on Saturday the 20th ult., in aid of a fund for the chancel pavement of St. Michael's Church. A feature of the concert was the brilliant playing of Miss C. Moseley (piano) and Mr. C. Fletcher (violin). The former contributed a selection from a Suite in G minor (Bach) and Andante and Rondo Capriccioso in E minor (Mendelssohn); and the latter an air with variations from the Kreutzer Sonata (Beethoven), accompanied by Miss Moseley, and Adagio and Rondo, encored (De Beriot), accompanied by Miss Burrard. The vocalists were Miss Baldock, the Revs. W. E. Coghlan, A. H. Gay, F. Girdlestone, Mr. Jeffreys, Mr. Bruce, Mrs. Hammick, and Miss E. Hillyer. The Lyndhurst Choral Society sang several part-songs, accompanied by Mrs. Macleay, under the direction of Mr. E. Hammick.

Maidstone.—The following works have been put in rehearsal by the Choral Society, to be given during the season: Mendelssohn's *Hymn of Praise*, Benedict's *St. Peter*, and Mendelssohn's *Athalie*. The Society has just issued its prospectus for the season, publishing the names of some sixty of the principal county families as patrons.

Martock.—The Organ in the Parish Church was recently reopened by Mr. Nosworthy, Organist, after being thoroughly repaired, revoiced, and two new stops—dulciana and gamba—added, at a cost of £65. The work was done by Mr. Allen, of Bristol. The organ is an old one,

and was originally built for Wells Cathedral by Smith (or Schmidt), but the large size of the instrument and the smallness of the screen prevented it being erected in the cathedral, and it was purchased of the Chapter and placed in Martock Church. It stood in the west-end gallery, but when the church was restored in 1860 it was removed to the north transept, a plain frame being substituted for the large and elaborately carved case. The pipes and the principal parts of the organ were, however, carefully preserved, and form part of the present instrument.

New Southgate.—On the 18th ult., after the ceremony of laying the foundation-stone of St. Paul's Vicarage, a choral service was held in the church, when selections from *St. Paul* and Beethoven's "Hallelujah" Chorus, were rendered by the choir in a highly satisfactory manner. Mr. Brion, A.R.A.M., conducted.

Newton Abbot.—Mr. G. O. Browne, late Organist of St. Paul's, and professor of music, on retiring from his professional duties in this town has been presented with handsome testimonials in acknowledgment of his services in promoting the cause of music in the town and neighbourhood during the past twenty-one years. A handsome marble clock, presented by the clergy of the parish, the choir, and other friends; a richly chased silver tankard and silver-mounted ebony *bâton*, presented by the Earl of Devon, friends, and pupils, were the principal gifts. These marks of grateful recognition of Mr. Browne's services are well-merited by the energy and talent he has always exerted in the cause of music, his able conductorship and diligent training of Choral Societies having always resulted in the good performance of first-class music.

Oldham.—The fiftieth anniversary of the consecration of St. James's Church was celebrated on Thursday, the 18th ult. There was holy communion at 10.30, and at 7.30 evening prayer with sermon. The opening voluntary was a Largo in D by Beethoven; during the offertory Dussek's "Andante Moderato," and at the conclusion Bach's Prelude and Fugue in D major, were played. The Magnificat and Nunc dimittis were by Berthold Tours, and the Anthem, "It came even to pass," by Sir F. Ouseley Mr. Joseph Clafton presided at the organ, and the augmented choir consisted of about forty voices. The Vicar, Rev. T. L. Knapp, intoned the prayers, and the sermon was preached by the Rev. F C. Woodhouse, M.A., Rector of St. Mary's, Hulme, Manchester. The offertory realised £15 4s., which was devoted to the fund for painting and decorating the church.

Victoria.—At the opening of the new sanctuary and magnificent marble altar at the church of St. Francis of Assisi, Lonsdale Street, a Grand Mass in D, by Mr. Austin Turner, of Ballarat, was performed, the vocalists and instrumentalists numbering nearly 100. The work is highly spoken of by the local press.

Wakefield.—On Tuesday evening, the 2nd ult., an Organ Recital was given on the instrument in Holy Trinity Church by Mr. William Blakeley (Assoc. College of Organists, London), of this town. The programme was an excellent and varied one, including Mendelssohn's Prelude and Fugue, Guilmant's Grand Chorus, Prelude and Fugue on the name of Bach, Andante from Quartett, Haydn; Fantasia in C major by Tours, Pastorale in G major by Gustave Merkel, and a Festive March by the late Henry Smart; also two Andantes by Batiste, all of which were excellently played. Mr. J. Moxon gave a good rendering of the Recitative and Air "If with all your hearts" (*Elijah*), and Master Bates, in Handel's "Angels ever bright and fair," was very efficient. The choir sang two anthems, one by Mr Blakeley, "I will love thee, O Lord, my strength," the solos in which were well sung by Mr. Flower and Mr. Westwood. Barnby's anthem, "I will give thanks," brought to a close an interesting concert. A collection was made in aid of the Clayton Hospital.

Weybridge.—The members of the Colnbrook Choral Society held their annual pic-nic on the 10th ult. at St George's Hill, when a selection of glees and part-songs was performed by the members, under the direction of Mr. R. Ratcliff, the Conductor of the Society.

Worthing.—On Thursday, the 18th ult., Mr. L. S. Palmer gave a Concert in aid of the Widow and Children of Alfred Dean, the late coxswain of the Worthing Lifeboat. The artists were Madame Marie Rôze, Madame Zara O'Carrol, Signor Runcio, Mr. O'Carroll, Mr. A. H. Collet, Mr. F. D. Siebrit, a select choir, and a small orchestra. Madame Marie Rôze (who, with Signor Runcio, gave gratuitous aid, by the kind permission of Colonel Mapleson) sang no less than six times during the evening. Signor Runcio also met with the most hearty reception. The programme was an attractive one, including part-music, well sung by the choir, two overtures, and a selection from *Carmen*. A feature of the evening was Mr. Collet's cornet solo, "Leggiero invisibile." Mr. F. D. Siebrit played a piano solo of his own and presided at the instrument, Mr. L. S. Palmer conducting. The orchestra was decorated with oars crossed, and in the centre life-belts with the letters A. D. in white flowers. In the centre of the stage was the mast of the lifeboat, with the flags half-mast high. The gross receipts were over £70.

Organ Appointments.—Mr. John E. Fimister, Organist and Choirmaster to the Parish Church, Shenley, near Barnet.—Mr. W. J. Hutchins to Belhaven Church, Glasgow.—Mr. C. E. Rowley, Organist and Choirmaster to the Parish Church, Warrington.—Mr. Thomas Ransom Ling, Organist and Choirmaster to St. Paul's, Winchmore Hill, N.—Mr. E. Burritt Lane, L. Mus., T.C.L., to Anerley Congregational Church, Surrey.—Mr. Windeyer Clark to Berkeley Chapel, May Fair.—Mr. Charles Ellingworth Holmes, Organist and Choirmaster to St. Anorew's Church, Hertford.—Mr. B. Mansell Ramsey to Bournemouth Congregational Church.

Choir Appointments.—Mr. Bateman principal Alto to Carlisle Cathedral.—Mr. Arthur J. Thompson (Tenor) to the Foundling Chapel Choir.

OBITUARY.

On August 26, at Arundel Villas, Balham, Frederick, son of the late W. Smee, of the Bank of England, aged 56.

On the 1st ult., at Arrochar, N.B., aged 44, George Thomas Metzler, of Stanmore House, Avenue Road, Regent's Park, and 37, Great Marlborough Street, W.

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4.	From Yonder Vale and Hill (*D' immenso giubilo*)	"Lucia di Lammermoor."
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6.	Onward to Battle (*Squilli echeggi*)	"Il Trovatore."
7.	Rataplan (*Rataplan*)	"La Figlia del Reggimento."
8.	The Gipsy's Star (*Vedi ! le fosche*)	"Il Trovatore."
9.	War Song of the Druids (*Dell' aura tua profetica*)	"Norma."
10.	In Mercy, hear us ! (*Cielo clemente*)	"La Figlia del Reggimento."
11.	Come to the Fair! (*Accorete, giovinette*)	"Marta."
12.	Friendship (*Per te d' immenso giubilo*)	"Lucia di Lammermoor."
13.	Away, the Morning freshly breaking (*The Chorus of Fishermen*)	"Masaniello."
14.	Pretty Village Maiden (*Peasants' Serenade Chorus*)	"Faust."
15.	The soft Winds around us (*The Gipsy Chorus*)	"Preciosa."
16.	See how lightly on the Blue Sea (*Senti la danza invitaci*)	"Lucrezia Borgia."
17.	See the Moonlight Beam (*Non fav Motto*)	"
18.	On yonder Rocks reclining	"Fra Diavolo."
19.	Happy and light	"Bohemian Girl."
20.	Come, come away (*Ah ! que de moins*)	"La Favorita."
21.	Hymen's torch (*Il destin*)	"Les Huguenots."
22.	Come on, Comrade (*The Celebrated Chorus of Old Men*)	"Faust."
23.	'Gainst the Powers of Evil (*The Chorale of the Cross*)	"
24.	O Balmy Night (*Com' è gentil*)	"Don Pasquale."
25.	Haste o'er the hills (*Introductory Chorus*)	"Guglielmo Tell."
26.	Come, sing the Song (*Opening Chorus*)	"Robert le Diable."
27.	With fair Ceres (*The March Chorus*)	"Norma."
28.	The Tuneful Song of Robin's Horn (*Tyrolese Chorus*)	"Guglielmo Tell."
29.	The Chorus of Huntsmen	"Der Freischuetz."
30.	Hark! the distant hills (*Hunting Chorus*)	"Marta."
31.	Hence! away with care	"Gli Ugonotti."
32.	Hail to the Bride	"Lohengrin."
33.	Hark! music stealing! (*subject from Overture*)	"Semiramide."
34.	A bridal wreath we twined (*Chorus of Bridesmaids*)	"Der Freischuetz."
35.	Behold, how brightly breaks the Morning ! (*The Barcarole*)	"Masaniello."
36.	From hill to hill resounding (*subject from Overture*)	"Fra Diavolo."
37.	May-day	"L' Elisire d' Amore."
38.	Home again	"La Favorita."
39.	Twilight	"Lucia di Lammermoor."
40.	War Song.	"Les Huguenots."
41.	Echo	"Rigoletto."
42.	Harvest Song	"La Favorita."

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No. 441

THE MUSICAL TIMES

Price 3d.

NOVEMBER 1, 1879

THE HIGHEST HONOUR, PARIS, 1878; THE CROSS OF THE LEGION OF HONOUR; THE GOLD MEDAL (L'ACADÉMIE NATIONALE); AND ALSO THE SILVER MEDAL; THE GOLD MEDAL AND DIPLOMA OF HONOUR, SOUTH AFRICA, 1877; THE MEDAL OF HONOUR AND DIPLOMA OF MERIT, PHILADELPHIA, 1876; THE GRAND DIPLOMA OF HONOUR, PARIS, 1874; THE GOLD MEDAL, PARIS, 1869; THE DIPLOMA OF EXTRAORDINARY MERIT, AMSTERDAM, 1869; MEDAL OF HONOUR, PARIS, 1867; PRIZE MEDAL, LONDON, 1862; &c., &c., HAVE BEEN AWARDED TO

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THE MUSICAL TIMES
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WAGNER'S "WORK AND MISSION OF MY LIFE."

ALTHOUGH Herr Wagner, in the articles recently contributed to the *North American Review*, tells an old and familiar story, he has touched upon many points in a manner worthy of attention. Such a man cannot exactly repeat himself. His bold and original mind must necessarily assert its distinctive qualities whenever the pen is taken in hand, and to this rule the present case offers no exception. The reader's time will not be wasted, therefore, if he make with us an examination of the latest Bayreuthian utterance.

We are struck, first of all, by an elaborate glorification of the Germanic race, as it has developed out of Germany. Wagner draws a broad line between what is purely national and what is international in the Teutonic spirit. The distinction, by the way, is characteristic of him, since he has never concealed a contempt for the bulk of his countrymen, who, in his opinion, love darkness rather than light. Setting out thus, moreover, had the advantage of flattering the self-love of the vast community of Anglo-Saxons and emigrant Germans whom he addressed through the pages of a transatlantic serial. Here are his own words: "Certainly it is a true Germanic race that has gone forth from its English home and, continually recruited by emigrants from the mother country of Germany, is working out the future of America. It shows in this its old habit; it shows itself in its true strength and greatness on a foreign soil, thrown upon its own activity and energy, and compelled to build up a new self-sustaining community. On the other hand that part of the race which has remained in Germany, that part which bore the special distinctive name of Germans, and even in the old days stayed quietly at home, has always represented the peculiar type of the German Philistine. He lets himself be hampered and hemmed in on every side, and lives out his long tale of little woes in pettiness and wretchedness, amid continual bickerings with neighbours like himself." This is plain-speaking, but dexterous policy as regards the new audience addressed, whom it could not fail to put in good temper, while gratifying Herr Wagner himself after a fashion only to be conceived by those who enter into the feelings of a prophet surrounded by deaf ears and hard hearts. But while the stay-at-home Germans are the miserable creatures above described, they are capable of producing from time to time, as by a "mighty, miraculous birth," the great individual German—"the *Great Man*, standing alone in strange, majestic isolation, as only Germany has given him being, as she has brought him forth especially, to the amazement of the world, in the domain of Art—that art which otherwise has gained in Germany so small a footing." The mission of this "Great Man" is to stimulate and influence the vigorous Germanic spirit of those who have gone forth from the enervated fatherland. Living all his life as a stranger amid the hostility of his countrymen (even as Wagner himself), he appeals to "that old strain of German blood that runs through all the nations" (even as Wagner appeals in the *North American Review*). We cannot follow the writer through his detail of the causes that produced the actual corruption of Germany. Enough that he attributes the result to "the heterogeneous web of a civilisation foreign to the German race"—a web of two colours: first the sallow hue of an oligarchy of petty rulers, and next the red hue of the Revolution. These colours, and the textures to which they belonged were, we are told, blended by a third foreign constituent—the Jewish element in politics, society, and art. Such, according to Wagner, are the agencies that repress the German spirit at home, and foist upon the land of Goethe and Beethoven a civilisation foreign to and destructive of its genius. Yet it was not for want of leaders that the national spirit succumbed. Goethe and Beethoven lived at the time of the great uprising against Napoleonic domination. Weber sang his "pure and noble strains," Schiller laboured to create a national stage; and, if Herr Wagner may be credited, there was a time when German music succeeded in inspiring the lyric drama to a complete revival by breathing into it the breath of new life. Either through modesty, or some other cause, the writer refrains from telling us precisely when this crisis occurred, but he declares it to have been "the decisive moment when an intelligent support of native art, by a power as truly national, would have given the surest confirmation of the victory of German culture over foreign civilisation."

The above is a fair *résumé* of Wagner's argument, which, as it appears to us, has one great and characteristic fault. It is high-sounding and impressive to the ear, but offers only vague outlines to the mind's eye. Nothing can be easier than railing at a "foreign civilisation," but Herr Wagner forgets to tell us, with the precision of a practical man dealing in practical things, what a purely Germanic civilisation would be like. Misty utterances won't do in such a case. We demand something definite, and are offered but fine phrases. So in regard to the German art of which Herr Wagner is the self-appointed champion. But here it may be said that in his "Nibelungen Ring," Wagner has shown the ideal of at least one form of that national *cultus*. We readily admit the point, and are disposed rather to insist upon than reluctantly concede the representative character of the Bayreuth music-drama, since it explains the Philistinism of Germany as we would have it explained. Our Teutonic brethren are practical enough in their way, and refuse to worship an idol simply because it has been carved out of German wood, with German tools, by German hands. It is clear from this latest deliverance that Wagner continues, with distinctive obstinacy, to misunderstand his era. He does not see that ours is eminently a practical age. Some years have passed since the most Quixotic nation in Europe went to war for an idea, and that, we take it, was the last manifestation of a spirit which prompts men to imitate bulls and charge realities with their eyes shut. Herr Wagner will never obtain a following of other than weak visionaries if he restricts himself to phrase-making. He must formulate his measures in the precise language of a statute, and then the world will know exactly what he offers. His notion of the lyric drama we do know (and many of us reject it), but this is only one element in the Germanic civilisation which he should be prepared to set forth in minutest detail. Herr Wagner further mistakes the signs of the artistic times. He is witness, as we all are, to a revival of nationality in politics. Brethren long sundered by artificial barriers are stretching forth their arms one to another, and becoming, often through much tribulation, a family again. Looking upon this phenomenon from some distant hermitage, a recluse may be pardoned for supposing that the revival extends to everything national. But where are the signs of this result? Only the other day, it is true, a solemn determination was arrived at to "christen" German war-ships with

Rhine wine instead of champagne, and we cheerfully cite the fact, enduring such discomfiture as it inflicts upon us. But as regards art, and above all the art of music, the tendency towards cosmopolitanism becomes more marked year by year. And this, *pace* Herr Wagner, is right. The music of any one country is but a plot in a beautiful garden, and should be regarded not for itself alone, but as contributing to and sharing in the glory of the whole. Indeed, apart from melodies characterised by scales and rhythms locally used, there is now no such thing as national music. Nation has acted upon nation, until—though the German element predominates by right of its superior genius—the universal art of music is, in its highest development, a compound of all excellence. Wherefore, assuming that Wagner could limit music in Germany to German music pure and simple, he would do his country's art an injury rather than a service. To his own genius he does despite even now, by wasting in local efforts that which was intended to serve the world.

After discussing the present condition of German art, Wagner proceeds to detail the experiences of his life. Over much of this narrative we can pass as being sufficiently well known, but points here and there call for notice. Thus we gather that Wagner in his "hot youth" began to imitate Beethoven and Weber before he had mastered the theory of music, and inevitable failure gave him a first intimation that, even in pursuing an ideal, some regard must be paid to realities. We learn also that his second Opera, founded on "Measure for Measure," was composed "in the French, and even in the Italian style," because in Bellini's "Romeo" Schroder-Devrient had shown what vigorous life a great artist could infuse into works even of that character. Wagner craved this vigorous life, and seems to have been far from particular how or whence it came; but meanwhile German music went, in his opinion, from bad to worse. Need it be said that he is at his best when describing the decadence, or that we see once more the athlete of "Opern und Drama." The "foreign, un-German element," he tells us, swept over the land. First came the "lively, sparkling compositions" of Auber and Rossini; and then followed Meyerbeer, "a man of peculiar talents," belonging to "the race of go-betweens," whose mission was to complete the estrangement of the Germans from an art peculiarly their own. Coarseness and triviality at once prevailed till Mendelssohn, also a member of the "ubiquitous, talented race" of go-betweens, came with his fine taste and real artistic ability. Here Wagner ventures to formulate the actual purpose of Mendelssohn, which was, we are told, "To lead the educated classes of Germany as far away from the dreaded and misunderstood extravagances of a Beethoven, and from the sublime prospect opened to national art by his later works, as from those rude theatrical orgies which his more refined taste so detested in the historical opera of his fellow-Hebrew." This is pretty well in the way of slashing false statement, but the impudent irony of what follows stands forth unapproached and unapproachable: "Amid all the tempests of revolution, he (Mendelssohn) gave to his art a delicate, smooth, quiet, and agreeably tranquil form that excited nobody, and had no aim but to please the modern cultivated taste and to give it occasionally, amid the shifting and turmoil of the times, the consolation of a little pleasing and elegant entertainment." And this man, the composer of "Elijah" and "St. Paul," the champion of Bach and Schubert, the writer of the Scotch Symphony and the "Hebrides" Overture was, after all, but a drawing-room entertainer, whose aims, we are further told, influenced the "feebly defined yet really earnest and meditative talent" of Robert Schumann to leave his "little spirited and pleasant songs and pieces for the pianoforte," in order to write symphonies, oratorios, and operas! One hardly knows whether to be angry at this insufferable insolence or amused at the lofty declaration, "I could not feel myself drawn towards such an art." What has the world lost by that insensibility? Who can tell? But had Wagner also composed symphonies and oratorios, we should know more than we do of the right by which he treats Mendelssohn and Schumann with irony and contempt. Besides, if Mendelssohn sought to draw the educated public away from the enigmatic Beethoven, Wagner should have exerted his energies in the opposite direction, instead of running off to Paris with a second-rate imitation of Meyerbeer in his pocket.

Up to the time when Wagner arrived in Paris and after, he had no very definite notions of a mission, nor was he under the sway of artistic principles. However much he may seek to hide the fact behind a cloud of words, he was simply bent upon "getting on," and not very particular by what means. According to his own showing, he had the greatest contempt for Meyerbeer and the form of grand opera identified with the name of that "Ebrew Jew," yet Wagner sought to follow in his steps with "Rienzi," and would, doubtless, have complacently enjoyed the results of success, had success come. But the Parisian enterprise turned out a complete failure. As to this, take Wagner's own words: "After countless vain attempts to gain a hearing from influential people (he does not mention the fact that Meyerbeer stood his friend), I was glad to barely support life by the most menial labour. My great opera, the goal of my wishes, still hovered before me with all its seductive splendours, during this time of utter wretchedness and poverty; I saw about me the very rich and brilliant accessories I needed for it; but saw them thrown away on the enviably exact and correct production of petty and artificial art-works, and ruled by the useless dilettantism of spiritless music." Whether Wagner found comfort then in characteristic abuse of everything in his way matters little. He could not live on abuse, and, as a hunted fox after finding one hole stopped runs about for another, so Wagner surveyed the world of music for a new and untried opening. Here he tells the readers of the *North American Review*, the old story of a revelation of Beethoven at Habeneck's concerts, of the "Faust Overture"—"a serious symphonic work in the pure German style," of the "Fliegende Holländer," and the opening up of the vast domain of German legend to his enraptured gaze. Beethoven, we are asked to believe, was the cause of all this. He it was who recalled the renegade German, the would-be Meyerbeer of the Paris Grand-Opéra, to his allegiance, and Wagner, when he could do nothing else, answered the call. He went back to Germany "filled with happy hopes," inspired by what does the reader think? By a projected performance at Dresden of the very work, "Rienzi," which he had "in his madness" composed for Paris, and upon which he, with newly born enthusiasm for the purely German, should then have looked with shame and confusion of face. But Wagner was bent upon "getting on," and we may put down all his fine phrases about the indwelling "spirit of our great German school of music," and the apostolic mission resulting therefrom, as so much afterthought and gloss. The man, in point of fact, was neither better nor worse than hundreds of other young adventurers who with some talent and more self-reliance have gone forth to seek their fortune.' But Wagner, who is in some respects the victim of his own conceptions

with regard to himself, cannot see this; and his imagination invests all the petty struggles of his early years with a significance about as appropriate as the image of Dulcinia del Toboso in the crazy brain of Don Quixote was like the blowzy damsel of reality.

That which we may be permitted to call the real life of Wagner began at Dresden with the production of "Rienzi," and the rest of the master's contribution to the *North American Review* is taken up by a very characteristic and exceedingly interesting sketch of it. As however the incidents narrated are well known, and some of them belong to recent history, there is no need to follow them step by step. Enough if we notice whatever in the tone and spirit of the writer throws light upon his curious, nay, in some respects, astonishing individuality.

Throughout the narrative we meet with Wagner's superb self-confidence in its intensest form. His faith in the *ego* does not diminish with advancing age and fuller experience of a world to which no man is necessary, and it is faith of the kind that moves mountains, because utterly free from doubt. We cannot read this latest utterance of the master without seeing that he is as confident of propagating art in its highest development as he must be that the sun shines in the heavens. Nor can we fail to observe the complement of this—namely that all other masters are, in his view, but gropers after the light to which he has attained, or else positive obstructions in the path of its rays. Wagner's utterances on this subject are always curious, sometimes amusing, and occasionally affecting in what appears a sublime simplicity of belief. One might string them together in infinite variety, as, for example: "I found myself in sharp opposition to the ordinary ideas held by the inartistic spirit of my time; but I felt myself involuntarily in inmost sympathy with the noblest beliefs and efforts of those artists of the past who had thus far been, in their noble isolation, the only true representatives of art in the higher sense. . . . And in the actual carrying out of my undertaking I became once more the true, untrammelled artist." "This example (the 'Nibelungen') should be free from all the inartistic influences and dependences of the wretched conventional stage, which was only able day after day to offer its gaudy attractions," &c. "In this shape there appeared to my imagination an entirely new dramatic institution, designed for the perfect development and worthy presentation of *pure art*—by which the whole conception of art in general might be raised once more to the full dignity which belonged to it." "The day was celebrated by the rendering of Beethoven's Ninth Symphony—itself the ideal corner-stone of that national art which was here to give to the victorious German people the first actual example of a great festal presentation of its results—of a perfected dramatic musical performance." We do not cite these utterances in order to quarrel with them. No man can do great things who has not boundless confidence in the cause he champions, and Wagner's utter belief in his "new art" is a necessity of his position. But it unfortunately happens that the master identifies himself with his gospel to such a degree that acceptance of the one is hardly possible without acceptance of the other. *A propos* we find a remarkable passage referring to the call made upon Wagner for a repetition of the Nibelungen performances. "It was noteworthy that this call was everywhere addressed to me personally. . . . It was clear that my real more than *personal* object was even now not understood." Of course not, since Wagner's art has always been "Wagnerism"—that is to say, identified with the individuality of its founder, never thought of but with reference to him, and consequently always invested, to its gain or loss as the case may be, with his personal attributes. Wagner could have made no greater mistake than this, and we marvel at it despite the explanation afforded by his own self-worship. In consequence of it, "Wagnerism" is not only aggressive, as a new *cultus* should be, but vituperative, impertinent, full of envy, hatred, and all uncharitableness. To accept the "new art" one must shut both eyes to its founder, and that is impossible as long as he invites us to worship him, or compels us to evade the mud with which he is ever ready to bespatter the unconverted. Can an edifice whereinto so much base material enters stand the assaults it challenges? Hardly. The building will be taken down, and whatever is good in it used by wiser artificers.

Another feature in Wagner's recent utterance is the tone of disappointment that runs through it. From the "menial labour" of Paris, in 1840, to the apotheosis of Bayreuth, in 1876, was a stride so enormous that he who took it might fittingly have sung "Nunc dimittis." But Wagner is conscious of the fact that between the present position of his art and the universal ascendancy he desiderates lie a wide interval and many obstacles. Not one Mordecai but a crowd of them sits in the king's gate and refuses obeisance, and the man whom the king delighteth to honour cries, "What availeth aught else while those stubborn knees are straight?" Hear him complain of the opposition to his proposed music-school for the training of Wagnerian artists: "When I came forward with this project it seemed as though all the influences represented in our press and our society united in the bitterest opposition to my work, and to the plan I had joined with it for the permanent and worthy encouragement of German art. . . . Coming from those circles in which the genius of German art was so misunderstood that it seemed to have only the effect of a horrible phantom upon them, the stream of malicious and envious intrigue rose higher and higher against our nobly conceived and nobly intended project." At Bayreuth the German Government refused to help him, and hence another complaint: "But the powers that ruled in Germany, neglectful as ever of the interests of true art, saw in my efforts now, as they had always seen before, nothing but an expression of the most extreme personal ambition." Even after the Festival of 1876 the State would do nothing. "Not a single branch of Government authority could be induced to make an effort to turn what had thus been shown to be entirely possible, to the lasting good of national art." The Festival was pecuniarily unsuccessful, and here was another grievance. "I found myself saddled with a difficult task which, like everything else, I was left alone to carry out. I had personally to make up the considerable deficit which remained after the production of the trilogy had been achieved with such difficulty." Even the bait of "Parsifal" failed to take. Wagner's "Patronatverein" has enrolled no more than sixteen hundred members, and three times that number are required for the purpose in view. So, save for some flattering words to the American people, the article ends amid complaints and cries of distress, into which foreboding of the future as much enters as dissatisfaction with the present.

The lesson of the entire article is a warning against the intrusion of personality into art. In other fields of human enterprise there cannot be too much personality, but art is an affair of principles wholly abstract. Touching upon this Hone has a pregnant sentence: "The life of an artist is one of thought rather than action: he has to speak of the struggles of the mind rather than the conflict of cir-

cumstances." But Wagner is action as much as thought, and as often plunges into the battle of events as he enters into the warfare of ideas. Here lies his fatal mistake; and if it be allowable to anticipate the verdict of posterity, we may say that, with admiration for his great ability and gratitude for his advocacy of much truth in connection with the lyric drama, will be mingled wonder at and sorrow for a ceaseless assertion of self and an unmerited vilification of others which scandalised the world.

AN ANALYSIS OF BEETHOVEN'S "MISSA SOLEMNIS."

By Fr. Niecks.

(*Continued from page* 517.)

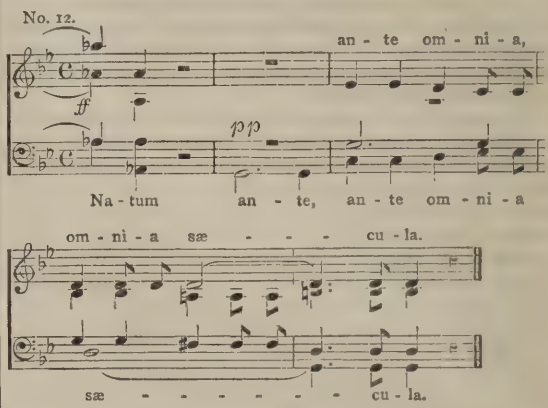
Beethoven's strength seems to grow with the difficulty of the problem. Indeed his genius shines in the "Credo" more brilliantly than in any other part of the "Missa." The astounding power of extracting an emotional contents from the apparently purely abstruse and logical, of grasping manifold details and moulding them into one harmonious whole, which Beethoven there manifests, has never been equalled.

The ground-tone of the "Credo" in the "Missa Solemnis" is firm belief, with the consequent feelings of satisfaction and joyful pride (Allegro ma non troppo, B flat major, C, 123 bars).

No. 11.

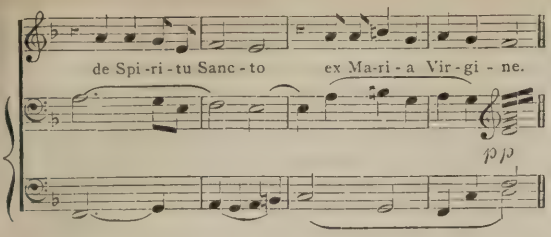
The "I believe in one God," becomes a proclamation of victory, which the orchestra accompanies with a triumphal symphony. The affectionate thought suggested in the midst of this jubilation by the word "Father" is soon drowned in the overwhelming idea of "omnipotence." This passage should be compared with the musical rendering of the same word in the "Gloria." Here the chorus rises by semitones in octaves and unisons to B flat (the small, the once, and the twice accented), which the trebles, altos, and tenors, supported by some of the instruments, sustain for four bars and three-quarters, whilst the basses, the organ, and other instruments surge around them in restless joy. This glorification of the "Maker of heaven and earth" continues till after the words "of things visible," when the worshippers, startled and awed by the idea that next presents itself to their minds, repeat the conjunction "and," and pronounce the word "invisible" in an undertone, the last three syllables in unison and octaves. The reader will by this time have found out that my remark respecting Beethoven's effective use of unisons and octaves was not unjustified. The composer now repeats the word "Credo" and the first portion of the movement, which this time glorifies our Lord Jesus Christ, the Son of God—"Unum dominum Jesum Christum, filium Dei unigenitum, et ex patre natum." After a close in A flat major, the "ante omnia sæcula" calls forth the following solemn utterance:—

No. 12.



The strings, double bassoon, and the horns and bassoons which enter at the last bar, are the only instruments employed. The sudden outburst of the full orchestra with the chord of the dominant seventh of C major, the successive entrance of the voices, from the lowest to the highest, with the flashing motive, "Deum de Deo, lumen de lumine," the abrupt transitions from C to D flat major, &c., can only be characterised as a dazzling effulgence of light. The phrase "genitum non factum, consubstantialem patri, per quem omnia facta sunt" receives a contrapuntal treatment which might be called formal were it not that the last words inspired the theme with a spirit of gladness which this imparts to the whole passage. A transition to D flat brings us to a passage of deeper emotional import. It is the "qui propter nos homines et propter nostram salutem," with its devoutly contemplative expression, full of loving tenderness and deep-felt gratitude, followed by "descendit de cœlis," the rendering of which words is remarkable for many descriptive and truly poetic traits—the falling of the voices on the word "descended," and their rising again on "from heaven," the entrance of B flat major after minor, the instrumentation, &c. And now we come to a change of movement (Adagio, C, D minor, 20 bars). In the second bar the tenor or tenors (in the older score the passage is found in the stave of the solo-part) begin the "Incarnatus est," being accompanied only by the violas, cellos, and double-basses.

No. 13.



They continue in two-part harmony till, in the eighth bar, the clarionets and bassoon join with a harmonic accompaniment of iterated semiquavers, whereupon some second violins, some first violins, two cellos, and two violas enter successively together with alto, treble, bass, and tenor solo, whilst the first flute warbles sweetly above. The chorus closes this remarkable movement, this wondering gaze at the mystery of the Incarnation, with a hushed, breathless repetition of the words, chanting in monotone, the bass descending in the last bar to the fifth below. How strangely this movement affects one! It is one of those things that haunt one for days and nights, and the impression of which can never be wholly effaced by time. The homely language of the "Et homo factus est" (*Andante*, D major, 3-4, 12 bars) tells us clearly that we are again in our own world and on known ground. Beethoven gives to this passage the expression of gladness—for are these not good tidings? The feeling of relief is prominent in the cadence-like opening phrase. The repeated exclamation "homo," full of joyful astonishment, should be noted. By no composer and in no instance has the "Crucifixus" been conceived with such depth of feeling as by Beethoven in this Op. 123 (*Adagio expressivo*, D minor, 3-4, 32 bars). Now the words are muttered as if sorrow had stunned the beholders, bereaved them of all sensibility except that of a dull, brooding pain; now they are gasped out with a heart-breaking expression. And what a beautiful delicate touch the repetition of "etiam pro nobis!" Yea, *for us* He was crucified. Mark also the change of expression from pity to severity with the words "sub Pontio Pilato"; and then again the transition to tenderness and sorrow with "passus"—the sighs and sobs of the solo voices, the wailing of the instruments, the murmurs of the chorus, till at last also their sorrow becomes melodious. But hark! "Et resurrexit tertia die." He is risen! The voices resound with a clear metallic ring. A flood of light seems suddenly to stream in brilliant, piercing rays through the opening clouds.

The effect produced by these decisive progressions of triads, all in their original position, and—one excepted—all major, with their bold rhythm, sung by the unaccompanied chorus in the high registers of their voices, is most striking. And what a strong contrast between the energy and morning-like freshness of this and the languor and oppressive atmosphere of the preceding movement, with its chromatic progressions and minor and dimished chords! In the "et ascendit" all the voices and instruments move in an ascending direction, one after another, higher and higher. We raise our eyes, follow the ascent, and, looking in at heaven's gates, behold Him seated on the right hand of the Father—"sedet ad dexteram Patris." What glory! what a jubilee! Is it not as if—

> The bright seraphim in burning row
> Their loud up-lifted angel-trumpets blow,
> And the cherubic host in thousand quires,
> Touch their immortal harps of golden wires?

But He will come again in His glory—"et iterum venturus est." Here already the pure joy of the F major is somewhat disturbed by the entrance of F minor, soon superseded by D flat, A flat, &c.; then after a descending D flat major scale comes a C flat, and a dark, fearful, threatening shadow rises up before us. He will come to judge the quick and the dead—"Judicare vivos et mortuos." First one of the trombones is heard, then a second, one of the horns, the organ, and the tenors of the chorus, after that the other instruments and voices. The gloom that lies over the whole of this passage, the trepidation of the reiteration of "vivos," and the awfulness of the utterance of "et mortuos" with the hollow-eyed fifth, have a grand and terrifying effect. But the shadow passes away, and with the words "cujus regni non erit finis," the jubilation, now in D major, begins again. This passage modulates and leads to an *Allegro ma non troppo*, C, in D flat major, the return of the first movement and its motives. Beethoven rises here into an enthusiasm of faith. "Credo" is again and again repeated by every part of the chorus, and interspersed between the other words of this section—"et in spiritum sanctum Dominum vivificantem, qui cum patre et filio simul adoratur et glorificatur, qui locutus est per Prophetas et in unam catholicam et apostolicam Ecclesiam." The culminating point, however, is the "expecto resurrectionem mortuorum, et vitam venturi sæculi. Amen"—the word "mortuorum" receiving again a characteristic sombre colouring. After this follows the concluding portion of the "Credo," a fugal comment on the words "et vitam venturi. Amen" (*Allegretto ma non troppo*, B flat major, 3-2, 67 bars). The fugue is one with two subjects. The trebles propose the first subject, the tenors, starting a little more than a bar later, the second, and then follow in succession the altos and basses, tenors and trebles, and basses and altos.

After an episode of a little more than a bar the altos take up the first subject again; but already in the next bar the trebles do the same, producing thus a *stretto* (this passage is marked *scherzando*, which Lenz rightly explains to mean "with a light heart"), whilst the tenors bring forward the second subject. Then the two subjects are respectively given out by the altos and trebles, basses and altos (the last-mentioned part inverting the second subject), tenors and basses, trebles and altos (the second subject once more in inversion); next follows a free working-out of various motives of the exposition, which leads into an *Allegro con moto* (100 bars). The cellos and double-basses adhere still to the first subject of the fugue in its original proportions, the violins and violas prepare us for the diminution in which the subject is given out anon by the voices, and the wood winds suggest the motive, the inversion and diminution of the counter-subject, out of which the new second subject is built. At the end of the sixth bar the tenors begin; they are joined four crotchets later by the trebles with the second subject (No. 16*a*), and at due intervals follow the altos and basses, trebles and tenors, basses and altos. A *stretto* comes next, in which we will note the rhythmically more closely drawn form of the first subject (No. 16*b*).

In the remaining part of this movement old materials are utilised for new constructions; we recognise motives from the original first subject, and from the first and second subjects and the counter-subject of this movement. The pedal-point on the dominant F, which however does not land us in B flat, and the passage where the whole chorus sings the first subject in its original form and the orchestra opposes to this the same subject in diminution, are very grand, as indeed is the fugue from beginning to end. Soon after the last-mentioned passage we come to a *Grave*, in the seventh bar of which a *piano* intervenes, whereupon the solo voices, supported by a simple choral and orchestral accompaniment, begin to pour forth florid divisions, cunningly interwoven. One is reminded of the "Jubilus," the "Longus tonus jubilationis" of the Middle Ages, although there can be little real resemblance between the rude simplicity of that time and the high art of a Beethoven. This Coda is a wonderful conclusion to a wonderful composition, growing indeed more wonderful the farther we proceed. The ascending scales, with which the solo voices end their jubilation, are taken up by some of the instruments. The double-basses and cellos begin, after them follow in succession the violas, the first violins, and the first flutes, whilst the chorus and solo voices sustain the tonic chord of B flat major, the dominant in the uppermost part, *pp*. After two energetic shouts of "Amen"—chorus and full orchestra, *ff*—this *excelsior* movement begins again, now in the bassoons, clarionets, and oboe, first singly, then in thirds, and lastly in thirds and sixths; after that the strings, the double-basses and cellos, the violas, and first and second violins follow at double speed. The *pianissimo* close, with the sustained notes of the voices, wood winds, horns and trumpets, the semiquavers of the violins and violas, the rolling of the kettle-drum, the *pizzicato* of the cellos and double-basses, along with which go the three trombones, is quite ethereal. We are lifted above this earth into purer regions, are carried away from the present, and behold the glories of the life to come. "And One sat on the throne. And He that sat was to look upon like a jasper and a sardine stone; and there was a rainbow round about the throne, in sight like unto an emerald."

How different is this and other fugues of Beethoven's from those of Bach, Handel, Mozart, Cherubini, and all the men who distinguished themselves in this *genre!* It is a kind of *rustica*—nay, let me rather call it *cyclopean*. The themes come upon us with the force of sledge-hammers. All is grand, powerful, and quivering with ardent thought. What has been said of Milton's prose works may be said with redoubled emphasis of most of Beethoven's music, "the impression of an intense individuality settles down on us . . . like a physical weight." Beethoven furnishes in this Mass another proof of the legitimacy of the contrapuntal forms. Indeed the common sentiments of a multiplicity can nowhere find a truer expression than in the fugal form, taking the word "fugal" in its most liberal signification. Marx describes the form pithily as the "wechselseitige Beeiferung verschiedener Stimmen um einen Hauptgedanken." I am tempted to characterise it as the lyric choral form *par excellence*, however paradoxical that may appear. Here may be fitly inserted Schindler's account of how he found Beethoven when composing the "et vitam venturi":—

If I think of the occurrences of the year 1819, especially of the time when the tone-poet was in the Hafner Haus at Mödling, busy with the composition of the Credo, and recall to my mind his mental excitement, I must confess that I neither before nor after this time of detachment from the world noticed anything similar in him. Let me mention only one circumstance. Towards the end of August, I went in company with the musician, Johann Horzalka, still living at Vienna, to the lodgings of the master at Mödling. It was four o'clock in the afternoon. No sooner had we entered than we heard that Beethoven's two servants had left him the same morning, and that there had been after midnight a scene which disturbed all the lodgers in the house, because in consequence of long waiting both had fallen asleep, and the prepared dishes had become unfit to be eaten. In one of the sitting-rooms we heard the master singing, howling, and stamping over the fugue of the Credo. After we had listened long enough to this almost awful scene, and were on the point of leaving, the door opened, and Beethoven stood before us with a discomposed countenance which inspired anxiety. His first remarks were confused, as if he were disagreeably surprised at our having overheard him. Soon, however, he began to speak of the event of the day, and observed with remarkable composure, "Pretty business this! they have all run away, and I have eaten nothing since yesterday."

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VI.—MENDELSSOHN (*continued from page 520*).

Mendelssohn appears to have been more worried by the matter of the Directorship for which he was persuaded to compete than, at first, he allowed to appear. So much may be gathered from a portion of a letter addressed to Pastor Bauer: "Since I set to work again, I feel in such good spirits that I am anxious to adhere to it as closely as possible, so it monopolises every moment that I do not spend with my own family. Such a period as this last half year having passed away makes me feel doubly grateful. It

is like the sensation of going out for the first time after a long illness, and, in fact, such a term of uncertainty, doubt and suspense really amounted to a malady, and one of the worst kind too. I am, now, however, entirely cured, so, when you think of me, do so as of a joyous musician, who is doing many things, who is *resolved* to do many more, and who would *fain* accomplish all that can be done." It was not unnatural that, after such an experience, Mendelssohn should wish to leave Berlin and work elsewhere. Coming to this determination he fixed upon Düsseldorf as a place of temporary abode, and explained why to Pastor Schubring. "I must . . . proceed to Düsseldorf, where you are probably aware that I directed the Musical Festival, and subsequently decided on taking up my residence there for two or three years, nominally in order to direct the church music, and the Vocal Association, and probably also a new theatre which is now being built, but in reality for the purpose of securing quiet and leisure for composition. The country and people suit me admirably, and in the winter 'St. Paul' is to be given." To the Lower Rhenish town our master went accordingly, and proceeded with his first great Oratorio. We cannot do better than see him engaged upon this task in such light as his own words afford. We have already heard him discussing the subject with Devrient, and know that his clerical friends Bauer and Schubring were invited to help in preparing the book. It is to the second of these gentlemen that we now find Mendelssohn writing in terms highly suggestive of the keen and intelligent interest he took in the subject for which he had to provide music: "Just as I was beginning to arrange the sheets of my Oratorio, and meditating on the music that I intended to write for it this winter, I received your letter enclosing your extracts, which appeared to me so good that I transcribed the whole text as far as it has gone, and now return it to you with the same request as at first—that you will kindly send me your remarks and additions. You will perceive various annotations on the margin as to the passages I wish to have from the Bible or the Hymn Book. I am anxious also to have your opinion, 1st, As to the form of the whole, especially the narrative part, and whether you think that the general arrangement may be retained—the blending of the narrative and dramatic representation. I dare not adopt the Bach form along with this personified recital, so this combination seems to me the most natural, and not very difficult except in such passages, for example, as Ananias, owing to the length of the continuous narration. 2nd, Whether you are of opinion that any of the principal features in the history or the acts, and also in the character and teaching of St. Paul, have been either omitted or falsified. 3rd, Where the divisions of the first and second parts should be marked. 4th, Whether you approve of my employing chorales. From this I have been strongly dissuaded by various people, and yet I cannot decide on giving it up entirely, for I think it must be in character with any oratorio founded on the New Testament. If this be also your opinion, then you must supply me with all the hymns and passages. You see that I require a great deal from you, but I wish first to enter fully into the spirit of the words, and then the music shall follow." How much wiser was Mendelssohn than his advisers? and what a loss to "St. Paul" and to art would have resulted had he given ear to their suggestions! In that case the Oratorio and the world would now know nothing of "Sleepers, wake," "To Thee, O Lord," and the divine prayer, "O Thou, the true and only Light." The composition of the Oratorio did not progress very rapidly, and it is nearly twelve months before we find Mendelssohn again writing on the subject to his good friend, Schubring. On his own showing he blew hot and cold with regard to the work: "Last autumn I got your letter with the notes for 'St. Paul' . . . and that very same forenoon I began to ponder seriously on the matter, took up my Bible in the midst of all the disorder of my room, and was soon so absorbed in it that I could scarcely force myself," &c. But ". . . when I really did commence *in Spring*, so many anxieties about my composition ensued that they unsettled me." From subsequent remarks upon the text of the Oratorio we gather the interesting fact that Mendelssohn soon learned to prefer the unaltered words of the Bible: ". . . it is singular and good that, in the course of composition, all the passages that for various reasons I formerly wished to transpose or alter, I have replaced exactly as I find them in the Bible—it is ever the best of all." Another letter on the same theme soon followed, and here we find some very characteristic and common-sense remarks in answer to Schubring, who had showed the text of "St. Paul" to Schneider, and apologised for a possibly imprudent act: "How could you for one moment imagine that I was annoyed? . . . Why should I take umbrage at that? I hope you do not consider me one of those who, when once they have an idea in their heads, guard it as jealously as a miser does his gold, and allow no man to approach till they produce it themselves. There is certainly nothing really wrong in this, and yet such jealous solicitude is most odious in my eyes; and even if it were to occur that someone should plagiarise my design I should feel the same; for one of the two must be the better, and then it is all right, or neither are good, and then it is no matter." From this magnanimous mood Mendelssohn passed quickly, after his fashion, to one of humorous description: "The first part of 'St. Paul' is now nearly completed, and I stand before it ruminating like a cow who is afraid to go through a new door, and I never seem to finish it; indeed, the overture is still wanting, and a heavy piece of work it will be. Immediately after the Lord's words to St. Paul on his conversion, I have introduced a great chorus, 'Arise and shine,' and this I, as yet, consider the best movement of the first part." From this time the Oratorio progressed more rapidly, and three months later (November, 1834) Mendelssohn was able to announce that much of the second part only needed writing down: "I have just arrived at that point with 'St. Paul' when I should be so glad to play it over to someone, but I can find no eligible person. It is true that my friends here are very enthusiastic with regard to it, but this does not prove much. The *cantor* (his sister Fanny) is wanting, with her thick eyebrows and her criticism. I have the second part now nearly all in my head, up to the passage where they take Paul for Jupiter, and wish to offer sacrifices to him, for which some fine choruses must be found, but as yet I have not the faintest conception what . . . it is difficult." A little later, Mendelssohn wrote to the "Cantor" with the thick eyebrows: "A few days ago I sketched the overture of 'St. Paul,' and thought I should at least contrive to get it finished, but it is still a long way behind." And another reference to the work occurs in a letter to his sister Rebecca (December, 1833): "To-day I have completed and transcribed an entire chorus for 'St. Paul' . . . The non-appearance of St. Paul at the stoning of Stephen is certainly a blemish, and I could easily alter the passage in itself; but I could find absolutely no mode of introducing him at the time, and no words for him to utter in accordance with the Scriptural narrative; therefore, it seemed to me more expedient to follow the Bible account, and to make Stephen appear alone. I think, however, that your

other censure (Mendelssohn is now addressing his father through his sister) is obviated by the music; for the recitative of Stephen, though the words are long, will not occupy more than two or three minutes, or—including all the choruses till his death—about a quarter of an hour; whereas, subsequently, at and after the conversion, the music becomes more diffuse, though the words are fewer." In March, 1834, the master had so far advanced with the work as to have hopes of finishing it in April. Hence, he wrote to Spohr: "I began an oratorio about a year ago which I expect to finish next month, the subject of which is St. Paul. Some friends have compiled the words for me from the Bible, and I think that both the subject and the compilation are well adapted for music and very solemn—if the music only prove as good as I wish. At all events, I have enjoyed the most intense delight while writing it." When next the Oratorio is spoken of (April, 1835) though still unfinished, it is as on the eve of performance. Thus Mendelssohn to his father: "My Oratorio is to be performed in Frankfort in November, so Schelble writes me; and much as I should like you to hear it soon, I should prefer your hearing it first next year at the (Düsseldorf) Musical Festival." We have seen how the master longed to play his work to some duly qualified and congenial listener, and now let us note that the opportunity came to him shortly after his removal to Leipsic in 1835, the listener being no other than Chopin, of whom he wrote: "It was so pleasant for me to be once more with a thorough musician, not with those half virtuosos, half classics, who would gladly combine in music *les honneurs de la vertu et les plaisirs du vice*, but with one who has his perfect and well-defined phase. However far asunder we may be in our different spheres I can get on famously with such a person, but not with those half-and-half people." Then follows a description, in the master's best vein, of what took place at their meeting: "Sunday evening was really very remarkable. When Chopin made me play over my Oratorio to him, while curious Leipzigers stole into the room to see him, and when, between the first and second parts, he dashed into his new 'Etudes' and a new Concerto, to the amazement of the Leipzigers, and then I resumed my 'St. Paul,' it was just as if a Cherokee and a Kaffir had met to converse." The end of 1835 came, and "St. Paul" had not even then received its finishing touch, with such fastidious care did Mendelssohn work. At this time, however, his energies received a strong but mournful stimulus through the death of his father, who had taken a great interest in the Oratorio. We gather this from a letter to Schubring: "I shall now labour with double zeal at the completion of 'St. Paul,' for my father urged me to it in the very last letter he wrote to me, and he looked forward very impatiently to the completion of my work. I feel as if I must exert all my energies to finish it, and make it as good as possible, and then think that he takes an interest in it. . . . To-day, for the first time, I have begun once more to work at it, and intend now to do so daily. When it is concluded, what is to come next? God will direct." The master kept his word, and "St. Paul" was ready for the Lower Rhenish Musical Festival at Düsseldorf in the summer of 1836. Of the performance and his feelings at the time, Mendelssohn gave an account to a friend which is both curious and interesting. "You would assuredly have been delighted by the love and goodwill with which the whole affair was carried on, and the marvellous fire with which the chorus and orchestra burst forth, though there were individual passages, especially in the solos, which might have annoyed you. I think I see your face could you have heard St. Paul's arias sung in an indifferent mechanical manner, and I think I hear you breaking loose on the Apostle of the Gentiles in your dressing-gown, but then I know also how charmed you would have been with the 'Rise up,' which went really splendidly. My feelings were singular. During the whole of the rehearsals and the performance I thought little enough about directing, but listened eagerly to the general effect, and whether it went right according to my idea, without thinking of anything else. When they gave me a flourish of trumpets or applauded, it was welcome for a moment, but then my father came back to my mind, and I strove once more to recall my thoughts to my work. Thus, during the entire performance I was almost in the position of a listener, and tried to retain an impression of the whole. Many parts caused me much pleasure, others not so; but I learnt a lesson from it all, and hope to succeed better the next time I write an Oratorio." Apart from the modesty of these expressions, they are of extreme interest as showing us Mendelssohn's attitude towards his own works. No more singular picture is found in musical biography than that representing the composer of "St. Paul" as detaching himself from the performance, even in the act of conducting, and sitting in judgment on number after number, praising here, blaming there, and generally hoping that the author might be able to "do better next time." We cannot read these letters attentively without discovering that this was always Mendelssohn's relation to his works. He had no severer critic than Mendelssohn himself, and herein lay the cause of his extreme fastidiousness, and the reason why so many compositions never, during his lifetime, saw the light. *A propos*, may be cited a suggestive passage from a letter to Rebecca Dirichlet: "I only wish you would write to me a few times more about it and very minutely as to my other music. The whole time that I have been here I have worked at 'St. Paul,' because I wish to publish it in as complete a form as possible, and, moreover, I am quite convinced that the beginning of the first and the end of the second parts are now nearly three times as good as they were—which was, indeed, my duty, for in many points, especially as to subordinate matters in so large a work, I only succeed by degrees in realising my thoughts and expressing them clearly. In the principal movements and melodies I cannot indeed make any alterations, because they occur at once to my mind just as they are, but I am not sufficiently advanced to say this of *every* part."

No apology will be required for devoting so much space to Mendelssohn as the composer of "St. Paul." Every word uttered by the master in relation to his greatest works is of interest and, better still, of significance, as bearing upon his own intellectual and artistic nature.

Apart from the Oratorio, there is no continuous topic in the Düsseldorf letters, but they are, nevertheless, full of most valuable passages touching upon a variety of subjects in Mendelssohn's best vein. These may be taken in order as they present themselves. As we already know, the master's duties in the Lower Rhenish town included direction of the church music, and he is now seen in the act of experiencing some of the disagreeables of his office. On a certain day the choir was to take part in an open-air procession, for which the then Burgomaster demanded better music than had been tolerated by his predecessors. The minister, of course, consulted Mendelssohn upon the subject, and both had an interview with a third interested party, which the master may be left to describe: "A very crabbed old musician in a threadbare coat was summoned, whose office it had hitherto been to beat time. When he came and they

attacked him, he declared that he neither could nor would have better music; if any improvement was required someone else must be employed; that he knew perfectly what vast pretensions some people made now-a-days, everything was expected to sound so beautiful; this had not been the case in his day, and he played just as well now as formerly. I was really very reluctant to take the affair out of his hands, though there could be no doubt that others would do infinitely better; and I could not help thinking how I should myself feel were I to be summoned some fifty years hence to a town-hall, and spoken to in such a strain, and a young green-horn snubbed me, and my coat were seedy, and I had not the most remote idea why the music should be better—and I felt rather uncomfortable." The feeling did him honour, but somewhat unfitted him for posts which entailed the disagreeable necessity of appearing harsh to individuals. Mendelssohn was too soft-hearted for such work, and could not deprive a family of their bread without painful qualms. This he found out after having accepted the post of Intendant for Music at the Düsseldorf Theatre—a post he abandoned at the end of a few weeks' experience of its troubles. In a letter to his sister Rebecca, Mendelssohn gives a most comical account of the miseries from which he beat so hasty a retreat: "Then I was desired to engage an orchestra—that is, prepare two contracts for each member, and previously fight to the death about a dollar more or less of their monthly salary; then they went away, then they came back and signed all the same; then they all objected to sit at the second music-desk; then came the aunt of a very wretched performer whom I could not engage, and the wife and two little children of another miserable musician, to intercede with the director; then I allowed three fellows to play on trial, and they played so utterly beneath contempt that I really could not agree to take any of them; then they looked very humble, and went quietly away very miserable, having lost their daily bread; then came the wife again and wept. Out of thirty persons there was only one who said at once 'I am satisfied,' and signed his contract; all the others bargained and haggled for an hour at least before I could make them understand that I had a fixed price . . . they were four of the most disagreeable days I ever passed. . . . The chorus got drunk and I was forced to speak with authority; then they rebelled against the manager and I was obliged to shout at them like the boots at an inn; then Madame Beutler became hoarse, and I was very anxious on her account. . . . In short, I made up my mind to abdicate my Intendant throne three weeks after the re-opening of the theatre." Fancy Mendelssohn, with his susceptible nature and nervous organisation, thrown into the midst of all these worries! There could only be one end, and that a speedy one. The place would have killed him had he remained in it, while how great was the relief of leaving its cares and troubles we can gather from his own words: "Since I have withdrawn from this sphere I feel as if I were a fish thrown back into the water; my forenoons are once more at my own disposal, and in the evenings I can sit at home and read." The step was, however, followed by a severe reproof from Mendelssohn *père*, who saw in the manner of its taking further evidence of his son's tendency to "austerity and irascibility, suddenly grasping an object and as suddenly relinquishing it." "Instead of persevering in your duties in this sense," wrote Abraham Mendelssohn, "and getting rid of all *odiosa*, you allowed yourself to be overwhelmed by them, and as they naturally became most obnoxious to you, instead of quietly striving to remedy them, and thus gradually to get rid of them, you at one leap extricated yourself, and by so doing you undeniably subjected yourself to the imputation of fickleness and unsteadiness. . . . If I view this matter incorrectly, then teach me a better mode of judging." To this it may be replied, that while Felix acted hastily in assuming duties he might have foreseen would be irksome, he, nevertheless, did well to extricate himself at once from a position which utter incompatibility made hopeless. It would be folly to harness Pegasus to a plough, but still greater folly to counsel the winged horse to make the best of having to trudge on his four legs among the furrows. The only remedy is a knife at work upon the traces. In his more fitting capacity as conductor of the Düsseldorf orchestra, Mendelssohn's course was not quite smooth, but this he could dismiss with a joke: "I have just come from the rehearsal of 'Egmont,' where, for the first time in my life, I beat a score to pieces from rage at the stupidity of the *musici*, whom I feed with 6-8 time in due form, though they still require far more babes' milk. Then they like to belabour each other in the orchestra. This I don't choose they should do in my presence, so furious scenes sometimes occur. At the air 'Glücklich allein,' I fairly tore the music in two, on which they played with much more expression." The notion of terrifying an orchestra into expressive playing by tearing the score in two is a notion which, though costly, should not be lost upon the many conductors who have found all other means inadequate. By way of appendix to what we have already seen of Mendelssohn at the theatre, may now be given some remarks in answer to Pastor Schubring, who, in a letter to the master, had strongly attacked the stage: "I am by no means of opinion that the theatre is pernicious to three-fourths of mankind, and I believe that those who are injured by it would find the same detriment, or perhaps worse, elsewhere, without any theatre. For there at least we do not find the vapid reality that exists in the world, and as a general rule I do not consider anything wrong in itself because it *may* lead to bad results, but only when it *must* produce them. In a theatrical public such as you describe there are depraved people only, and no healthy ones who visit the theatre to see a piece as a work of art. I know that to myself it always was either tiresome or elevating (more commonly the former, I own), but *pernicious* it never appeared to me." All which words are the words of truth and soberness.

(*To be continued.*)

MUSIC IN CONGRESS.

It is most satisfactory to find that, wherever or whenever a "Congress" is held which can fairly reckon music as within the sphere of its operations, the "divine art" receives a share of attention. We may, perhaps, account for this in some measure by reference to the fact that a musical paper, attended, as it generally is, by vocal or instrumental illustrations, affords pleasant relief from the pursuit of drier if not graver subjects. But, after making due allowance on this score, it is impossible not to see from the character of those who take part in the discussions, and the earnest tone of their utterances, that music is really looked upon as a serious matter outside the limits of the profession. This state of things, we believe, will become more marked as the influence and importance of the art receive greater and greater recognition. Whether the object be to lift the soul towards the Supreme, or to purify the ordinary current of emotion, music is a power that men will take into account precisely according to the measure in which they

know it. During the present autumn the subject, in various phases, has been before two Congresses, one of which was, almost as a matter of course, the Church Congress recently held in Cardiff. Music at such a gathering has a *raison d'être* wholly unassailable. Indeed the wonder is, not that it receives a small share of attention—generally at the end of the session, when everybody is fatigued—but that it does not take precedence of a dozen other subjects, which, if more ardently debated, are far less important to the progress—we had almost said the popularity—of our Church. We need not fall back upon Luther for a testimony to the value of music as an element in religious worship. Experience and observation go to show that it is one of the most potent weapons in the armoury of those by whom the great campaign against the world, the flesh, and the devil is carried on. The exponent of Church Music at Cardiff was the Rev. Thomas Helmore, M.A. Mr. Helmore's consistent services in the good cause for many years need no testimony from us; and it might have been foreseen that he would present his subject in the most practical of forms, with a view to the union of all in hearty praise. The essayist treated first of Plain-Song, and next of "measured music," sub-dividing both into ancient and modern sections, and regarding the simple unison chants of our time as a legitimate succession to the Gregorian music; while modern services and anthems are an equivalent development of the *Canto figurato* of Palestrina and his compeers. It need scarcely be added that Mr. Helmore showed a marked preference both for Gregorian plain-song on the one hand, and the *Canto figurato* of the old masters on the other. This, in his view, is the true music of the Church, because essentially sacred in character, and derived in no respect from secular sources. Something might, doubtless, be advanced on the other hand, since the reasons must be very cogent indeed which dictate finality to the highest form of art. But Mr. Helmore and those who think with him do exceeding good service by vindicating the sublimity of the old Church forms and the grandeur of the early masters. They put a drag on the modern tendency towards a more sensuous and effeminate school, and hold up a model that, albeit no one need slavishly imitate it, exerts a priceless influence. Mr. Helmore had some timely words, also, for clergymen who do not put themselves in thorough accord with their musical services, the mode of conducting which, he said, "should vary according to the sentiment of the words and the season of the Christian year." The essayist even thought it necessary to remind his hearers—with how much reason most of us know—that "confession should be sung reverently and in a low tone, and not as though it were praise, in a joyful and jubilant strain." Similarly, and on grounds quite as good, he argued for "raising the character of the music in point of grandeur and impressiveness, in proportion to the solemnity of the several parts of the Service." How frequently this is neglected the least observant church-goer must have noticed. "It is too often the case in our churches," said Mr. Helmore, "that the most penitential part of the Service is sung by the choir with an elaboration of harmony and vocal utterance as though they gloried in their transgressions, while the songs in which the church on earth joins 'with angels and archangels and all the company of heaven'—the 'Sanctus' and the 'Gloria in excelsis'—are left to be muttered by the more devout, though less tuneful members of the congregation." Whatever may be thought of Mr. Helmore's decided preference for ancient Church music, all must agree that he here pointed to a serious blemish, and one as undevotional as it is inartistic. No matter what taste may prevail in this or that quarter, there is a right way and a wrong one of using the materials preferred, and too often the careful adaptation of means to end observable outside the church walls is treated as needless inside. Mr. Helmore deserves the thanks alike of Churchmen and musicians for pointing this out, and showing how the precious talent entrusted to the Church can be best put to usury till the Master comes and reckons with His servants.

The second paper to which reference has been made was read by Mr. Charles Hallé at the Social Science Congress held in Manchester. In this case the object of the essayist was to contrast the present condition of music in England with what it was forty years ago when he came to reside amongst us. The task could be no other than agreeable, since it is beyond question that, in the time considered, our art has made immense progress, both as a subject of popular education and as to the power of appreciating that which is really good. At the same time Mr. Hallé seems not to have accurately informed himself upon matters of detail, which, it is but fair to add, he could hardly know from personal observation. He does not give us, for example, the full credit deserved for what was doing in music forty years ago, while he is wholly mistaken in supposing that Beethoven's Sonatas were not at that time frequently heard in our concert-rooms. But upon these errors we will not insist, although they are the more regretable because a little research would have made them impossible. They do not touch Mr. Hallé's main argument, which is that there has been a mighty advance both in knowledge and taste, till, now, England is not far, if at all, behind the most cultured nations of the continent. Mr. Hallé did good service by calling attention to this fact from the height of his own position as a leading master of the art. His word will not be doubted, since he is not an Englishman blinded by patriotism; while it cannot but derive weight from the consideration that he enjoys exceptional opportunities of forming a correct judgment. The paper has naturally excited a good deal of attention, and its errors have been freely pointed out. We, however, are content to dwell upon the central and undisputed truth of our national progress, and to be thankful to Mr. Hallé for his own long-extended and successful labours in aid of the result.

The letters which have recently appeared in several newspapers respecting the education of "farmers' daughters" may be regarded as a significant sign of the times. That knowledge will no longer be a luxury for the rich and influential is now an admitted fact; and the object should now be, therefore, to see that the education given is not only sound but useful. In a communication addressed to a morning contemporary we have a practical illustration of the value of musical culture in the home of a Westmoreland farmer. The writer tells us that the farmer's daughter, a girl of fifteen, took her place at the harmonium in church, the usual performer, the village schoolmaster, being absent for his holiday. "On our return," he says, "she played us some sacred music on the piano, and sang a few hymns and songs; but after tea she disappeared for a long time, and at last her mother said, 'Our servant-girl is gone out this evening; so Annie has had to milk.' On which we asked to see the cows, and on going to the back of the house there was our accomplished young friend in a dark cotton-gown feeding some half-dozen calves which were pressing round her in the yard. When these were satisfied the pigs had to be attended to; and then the young lady, resuming her Sunday attire, went back to her piano." Now much has been said

about the absurdity of persons in certain stations of life devoting time to the study of music; but surely this can only apply to those who acquire it merely as a flimsy and showy accomplishment, instead of as a lifelong source of solid intellectual enjoyment. To neglect the important duties of life for the sake of singing and playing is reprehensible in the extreme: but what shall be said of a young lady who performs on the harmonium at church, entertains her visitors with songs and hymns at home, and then cheerfully goes to feed the calves and pigs in the farmyard? We are often called upon to cite instances of the abuse of music; but this sensible daughter of the Westmoreland farmer has shown us the use of it.

The readers of this journal who have for many years followed our periodical strictures upon the management of the two Italian Operas in this country must recollect not only that we were the first to draw attention to their utter disregard of the advanced musical culture of the day, but also to affirm that the ultra-fashionable section of the public to which the lessees almost exclusively appealed could no longer be relied upon for that support which was freely accorded before the claims of the "people" became also distinctly recognised. Why, we constantly urged, should not lovers of music be enabled to hear works written for the stage, as well as those written for the concert-room for a reasonable outlay? why also cannot they (if they please) go to the Opera without dressing as if for an evening party? and why should they not be certain of reaching their homes after a performance in the evening without being compelled to encroach upon a portion of the next morning? Presuming that all these reforms were granted, there would be no necessity for asking why a better class of music could not be given; for, on the mere mercantile principle of supply and demand, were artistic enthusiasts, instead of fashionable loungers, to be catered for, the kind of entertainment provided for them would assuredly be adapted to their requirements. The practical answer to our suggestions has been given by Mr. Mapleson by his now annual autumn season of Italian Opera. Excellent artists are provided, moderate prices for admission are charged; there is no restriction as to dress, and the performances are over at a reasonable hour. Considering how thoroughly all these arrangements are in accordance with our desires, we need scarcely say that we wish this enterprising lessee every success; and have now merely to express a hope that the autumn series of performances may eventually prove to be the real season, and the fashionable series the "off" one.

We recollect once hearing an enthusiastic admirer of the drama warmly eulogise what he termed the well-known lines of Shakespeare, "Off with his head; so much for Buckingham!" and on being told that they were not written by Shakespeare, he not only expressed his astonishment, but boldly asserted that no person was justified in interpolating clap-trap speeches for the purpose of deceiving those who were not sufficiently acquainted with the original text to detect the imposition. We confess that we thoroughly sympathise with him. It is true that many may urge in defence of such alterations the fact that sensational additions are only termed "clap-trap" when they are found not to be a portion of the work; but, even admitting this, it does not affect the artistic view of the question. If popular applause is to be sought at the expense of an author there is an end of all purity in the presentation of works before the public. It is unnecessary here to refer to certain editions of standard musical compositions where the authors' notes have been altered, or to the "new readings" of some instrumental executants, because in the course of our criticisms in this journal we have often commented upon these abuses; but with the liberties taken by vocalists at the recent musical festivals fresh in our recollection, we cannot but again call attention to this growing evil, in the hope that singers of established reputation may boldly restore the original text before the false, instead of the true, has taken too firm a hold of the public to admit of so salutary a reform. Handel, for example, knew perfectly well the compass of the human voice, and would have written the high notes now sung had he wanted them. We know how confidently the listeners expect these brilliant climaxes in certain passages; but any singer of eminence boldly refusing to gratify these expectations would set a noble example which would certainly be speedily and most extensively followed.

An adventurer once applied to a rich man to lend him money for the purpose of bringing out a book the sale of which, he said, would most certainly raise him from a state of poverty to one of comparative comfort. Upon being told that the title of this book was "Twenty Ways of acquiring a Fortune," the millionaire at once replied that there could be no occasion to assist so wise a man, since he had only to select one of these "ways" and acquire a fortune himself. We are constantly reminded of this story by the advertisements we daily read in the papers; many of those who insert them being, on their own showing, fully able to realise a competence without either trouble or expense. In music this is especially observable; for if persons who undertake to teach by their "new method" in a few months more than can be taught by the most eminent masters on the old "method" in as many years, could really perform their promise, there would be no need of growing grey in the public service, since they might have retired in affluent circumstances at an early age. But the following advertisement, copied from a contemporary, and headed "Challenge to the World," transcends all the experiments on the credulity of the public we have yet seen: "I will pay £5 to any person, not blind, and in full possession of their faculties, who fails to play a piano or harmonium by my system immediately, without the slightest knowledge of music, or of the instrument itself. Full instructions, post-free, twelve stamps." Now, deducting the cost of the stamp for the "Instructions" from the fee demanded, the proprietor of this invaluable secret actually enables any individual, not suffering under the physical infirmity named, to become an instrumental performer for elevenpence. This is indeed a tempting bait to those who unthinkingly clutch at such offers; but it becomes a question whether a person "in full possession of *their* faculties" will be likely to invest even twelve stamps upon so doubtful a security.

BRISTOL MUSICAL FESTIVAL.

(By Our Special Correspondent.)

In the matter of musical festivals, as of many other things, the public see results and not processes, and are often in danger of falsely estimating the one because ignorant of the other. As regards the Triennial Festival established at Bristol in 1873, and celebrated for the third time last month, it is on this account easy to form erroneous impressions. One might suppose, for example, that the enterprise, enjoying the unanimous support of all parties in the Western city, has obtained a firm hold of life. But those behind the scenes know better, and it is well that the broad facts of the case should be familiar also to the public at large—not for the purpose of blaming anybody, but in the interest of correct judgment. Nearly all young institutions have to contend against the rivalries of

their friends, division among whom, though it may lead to future benefit, has a weakening influence in the present. Without entering upon details of purely local interest, I may state that such is the position of the Bristol Festival. The managers have, no doubt, done a good deal in the face of disturbing influences; but, these absent, they might have done a good deal more, for the non-doing of which it would be unfair to blame them. Let us hope that this state of things will quickly cease and determine, and that a middle way may be found along which all can move in amity towards the attainment of a common purpose. At present concord seems remote, though hope of it arose when a proposal was made to invest the Festival with the religious character of that held in the cities of the Three Choirs, and transfer its celebration from Colston Hall to the Cathedral. But here also local jealousies intervened, and certain stipulations made by the Dean and Chapter put an end, for the time being at least, to negotiations. I mention these circumstances not, as already intimated, for the purpose of praise or blame, but that a youthful institution may have sympathy at the period when it is struggling to assume a definite form, and that it may be judged in the light of actual and not imaginary conditions. To say sooth, the public can hardly know too much of the circumstances which determine Festival operations. Ignorance is the fertile parent of error and wrong, and many a time have managers who shroud their doings in darkness been falsely accredited with sins of omission and commission. Take a Bristol case in point. How much remonstrance and censure was aroused by the seeming fact that the committee had shown an utter disregard of English music? Yet, really there was no such fact at all; the truth being that several English composers were invited to submit works for approval, and did so, with the unfortunate result that none were accounted worthy. Why did not the managers set themselves right with the public by letting this be known? It was something to boast of rather than to hide—at least as far as concerned their own intention, and at worst could only have led to the criticism that a composer should be commissioned to prepare a work for *performance*, and not asked to send his music for *approval* by judges of whose names he may be ignorant and of whose capacity he can know nothing. All this goes to show the value of a suggestion made years ago, that Festival managers should take the public into their confidence, and reveal not only intentions, but the circumstances which have limited or determined them.

Few Festivals were ever richer in such wealth as flows from exalted patronage than that of Bristol. All the aristocracy of the West was on its side, and a compact body of some 350 guarantors, each pledged to the extent of £25, added practical support to the influence of high-sounding names. But with this I am not greatly concerned here. It gave to the Festival a satisfactory feature, and, by the way, enabled those who liked the exercise to estimate how many local notables in the hundred are content to grant the use of their names for Festival purposes and nothing more. Let me add that a brilliant example of genuine support was furnished by the Mayor of Bristol, Mr. G. W. Edwards. This gentleman proved more than equal to the exigencies of his position, and in deed as well as in name was the first citizen of his city. I cannot tell, because I do not know, the precise difference which the results of the Festival would have shown had the Mayor been content to bestow upon it mere official patronage, nor, perhaps, am I at liberty to make public all the details which have reached me respecting his unexampled munificence. But when it is said that Mr. Edwards entertained at the Mansion House, first the whole of the orchestra, next the leading artists and visitors, and, lastly, the whole of the chorus, it is easy to imagine that he went further in the same liberal spirit. Bristol should be proud, and, I am told, is proud, of such a Mayor, while the musical citizens might be excused for entering into a secret league and covenant to accomplish his election to the office on every Festival year. Coming to the artistic arrangements, it is worthy of note, first of all, that the services of Mr. Charles Hallé and his excellent Manchester orchestra were again secured. I reveal no secret in stating that this was not certain when the managers began their arrangements. Although Mr. Hallé and his band had served the Festival well in 1873, and again in 1876, such opinions were expressed, and with such force, in the councils of the Committee, that negotiations were opened with more than one other Conductor. About the precise reasons for this step outsiders need scarcely trouble. Enough that the managers returned to their first love, and it is hard to see what better they could have done. There may, truly, be special and local reasons for a change, but none of an artistic and general nature suggest themselves to the strongest imagination. Mr. Hallé is an excellent conductor and a first-rate solo pianist; his orchestra, if not the first, is the second in the kingdom, and his judgment on all points connected with music is that of an experienced and conscientious master. What more could Bristol desire? and how strong must be the motives, inconceivable beyond the city walls, which led to steps for a separation from so many advantages! The city supplied its own chorus, as on former occasions; about 350 voices having been ably trained for the purpose by Mr. D. W. Rootham, who succeeded in the post of chorus-master the late and much regretted Alfred Stone. Bristol is fortunate alike in its choral material and in the skill of those who work it up. Though the voices do not possess the sonority observable in places further north, they are singularly excellent in quality and refined in character; while Mr. Stone was, and judging by results Mr. Rootham is, able to bring them to the highest pitch of training. Assuredly, a better chorus than that of the late Festival it would be unreasonable to expect under the most favourable circumstances. As to the principal singers it will suffice to mention their names. They were Madame Albani, Miss Emma Thurs·y, Madame Patey, Madame Trebelli, Mr. E. Lloyd, Mr. Barton McGuckin, Mr. R. Hilton, and Mr. Santley—a fair and goodly company, not unworthy of comparison with those of past times. On the whole, the executive resources of the Festival were competent to the doing of anything well, the best proof of which is that among the things done very well indeed was Beethoven's Choral Symphony.

Dropping the question of English music with a reference to what has been already said, it is hard to find fault with the programme. From a strictly artistic point of view one might of course complain that two out of the four Morning Concerts were devoted to the "Messiah" and "Elijah"—works certain of sufficient hearing at other than Festival times. In the ideal Festival of the future these oratorios will receive no more than a fair share of attention, since the object then sought will be the spread of musical knowledge and the encouragement of living art rather than the making of money for charities. Towards the perfecting of that ideal we are all at liberty to strive, and though my voice may be "as one crying in the wilderness," I do well to proclaim that music is worth a Festival on its own account, and that such a Festival to be deserving should be gotten up without a limiting and hampering regard for pecuniary results—a state of things easy enough in our powerful and wealthy urban communities. But at present, I am bound to admit, there is little chance of this. The actual musical Festival is a contrivance for raising money, and those in charge of it are obliged to take measures accordingly. This being the case, the "Messiah" and "Elijah" were inevitable at Bristol. The remaining two morning performances concerned themselves with "Samson," Mozart's "Requiem" and Rossini's "Stabat Mater," in the choice of which familiar works it is easy to recognise the same dutiful wish to adapt means to end. But while considerations of profit regulated the selection of oratorio, the Evening Concerts were in large measure devoted to artistic purposes, and from them the real interest of the occasion sprang. Usually these concerts are given over to entertainment, and rise little higher than the level of an artist show. As an exception to the rule the Bristol evening performances deserve special honour. At each a work of high importance was presented—first, the "Walpurgis-Night," next, Brahms's "Rinaldo," last, the Choral Symphony; while at each the miscellaneous selections proved the existence of a desire to instruct and elevate as well as to amuse. Take the following list of orchestral compositions by way of example: The Overtures to "Euryanthe," "Anacreon," and "Ruy Blas"; the Preludes to Acts 1 and 3 of "Lohengrin"; Beethoven's fifth Pianoforte Concerto; Schubert's

Symphonic fragment in B minor; a selection from Goldmark's "Rustic Wedding," the "Scotch" Symphony of Mendelssohn, and a Gavotte and Musette by Raff, for pianoforte and orchestra. Genuine music like this, in such large proportion, raised the Evening Concerts to full Festival rank, and gave them a character of which Bristol had reason to be proud. Still greater cause for congratulation arose out of the fact that the classical programmes frightened nobody, the Hall being as well filled on each occasion as other halls are under less exalted auspices. In a twofold respect, therefore, the experience of these evening Concerts was valuable. It showed that considerations of art are not only possible to Festival managers, but free from necessary connection with discontent and disaster.

I may assume that the managers reckoned upon having to contend against bad weather not less than against distressful times. For this there was abundant precedent. In 1873, and again in 1876, the mournful story ran: "The rain it raineth every day, and the wind is never weary." What more likely than more rain and more wind in the October of this phenomenal year, 1879? But lo! the Festival found itself rejoicing in an Indian summer. There may have been "a nipping and an eager air" (though barely enough of that to leave a mark of "Autumn's fiery finger" upon Leigh Woods), but there were also a bright sun and cloudless skies to gladden everybody's heart and attune everybody's temper to Festival pitch. Who shall say how much of the week's success was due to the week's fine weather? It is hard for a man to be festive with mud in the streets, rain in the gutters, mist all around him, and a fog in his throat, even though he be an Englishman, and used to it. The first morning was devoted to "Samson," in the performance of which all the artists above named—Madame Trebelli excepted—took part. Readers of THE MUSICAL TIMES will hardly expect from me here a disquisition upon Handel's famous oratorio, nor, if offered, would they be slack to resent it as an impertinence. But I may remind them of the just claims of the work upon Festival recognition, and pass easily on to those of other masterpieces from the same pen. Handel was once a name for managers to conjure with, though of late they have grown almost afraid to use the potent formula. I do not see why. The old Saxon master still possesses an *Open Sesame* to the English heart, and, with proper precautions, his "Belshazzar," or "Theodora," or "Esther," to say nothing of others, would be more welcomed by the public than many a work in modern style by inferior men. Even if the performance of "Samson" at Bristol did no more than bring these facts to mind, it served a good purpose, but it made, also, a deep impression upon a large audience, who felt the dramatic power of Handel's genius not less than the grandeur of his music. The oratorio was remarkably well rendered, neither band or chorus giving cause for reasonable complaint. Mr. Hallé's orchestra, in point of fact, seemed to have improved upon its condition three years before, while the Festival choir showed a just balance of parts—if anything the altos were a trifle weak—a pure and refined quality of voice and a finish of style seldom observed outside small bodies specially trained for unaccompanied vocal music. I have heard choirs with a more majestic *ensemble*, but can call to mind none that in a greater measure united technical excellence to freshness and purity of tone. The sopranos were especially remarkable, and their singing in the music of *Dalilah's* attendants resembled that of one voice. Miss Emma Thursby, who took the soprano solos in the first and second parts, sang with customary intelligence, but appeared a little ill at ease with her strange task. On the other hand, Madame Albani's "Let the bright seraphim" (the trumpet obbligato admirably played by Mr. Jaeger), was full of confidence and dash. Madame Patey gave the full charm of her voice and style to the part of *Micah*, and Mr. McGuckin manfully strove against the difficulties presented by the music of the blind hero. His "Total eclipse," though wanting profound pathos, was a more than respectable achievement, and, if the artist appeared to be overweighted in "Why doth the God of Israel sleep?" he took ample revenge in "Thus when the sun." On the whole Mr. McGuckin came out of a trying ordeal successfully. Mr. Hilton, as *Manoah*, made his mark in "How willing my paternal love," while Mr. Santley, the representative of *Harapha*, gave extraordinary dramatic significance to "Honour and arms." Mr. Riseley presided at the organ on this occasion, as throughout the week, and Mr. Hallé conducted, his appearance on the platform being hailed with long and loud applause.

The first Evening Concert drew a fairly large audience, who were regaled at the outset with a number of operatic airs and so forth, the plan of the committee being, with doubtful wisdom, to reserve the chief classical pieces till the last. Upon the selections presented I need not dwell. Enough that they were preceded by the "Euryanthe" overture and followed by the Concerto in E flat of Beethoven, both admirably played, and the latter conducted with care and skill by Mr. Edward Hecht, Mr. Charles Hallé being at the pianoforte. How Mr. Hallé reads the great Concerto every amateur knows, and on this occasion he gave the audience of his very best, excelling as usual in clearness and precision. The good qualities of the orchestra were likewise abundantly manifest, and the entire performance was worthy of its theme. In the second part came Schubert's unfinished Symphony; a few more songs, including Gounod's "Ave Maria," sung by Madame Albani; and the whole of Mendelssohn's "First Walpurgis-Night," with Madame Patey, Mr. Lloyd, and Mr. Santley as soloists. The Schubert music made a deep impression, as always when properly played, the audience listening with profound interest to strains wherein noble sentiment is combined with sweet expression, after a fashion of which Schubert was consummate master. Mendelssohn's bright and picturesque Cantata—the fruit of his enthusiasm when at Rome in the flush of youth and hope—brought the Concert to an appropriate end, and served to display the excellence of the *ensemble* in a special degree. It will be taken for granted that the principal vocalists did their work well, and no estimate of their merit could far exceed the reality; but the "Walpurgis-Night" is a work, first of all for orchestra and chorus, and orchestra and chorus on this occasion turned the fact to good account. The more dramatic portions, such as "Disperse, ye gallant men," and "Come with torches," were, if anything, better given than the rest, every performer entering, as it seemed, into the vigorous life of the music, drawn thither by its marvellous descriptive power.

"Elijah" attracted its usual crowd on Wednesday morning, the number present (2,069) exceeding that of any audience at either of the previous Festivals. This was the gala day of the week, and if all the amateurs who so accounted it did not, as did one of their number, wish to hear "Elijah" at every Concert, they were supremely pleased with the opportunity of listening to it once. The performance gave deserved satisfaction. As a whole it rendered justice to Mendelssohn's music, notwithstanding one or two slight accidents; while with Madame Albani, Miss Thursby, Madame Patey, Mr. Lloyd and Mr. Santley in the principal parts, the success of the solos might have been discounted to any extent. Particulars are uncalled for, either with regard to the work or its execution.

In the evening there was another large audience and another programme of commanding interest, beginning with Mendelssohn's ever-welcome "Scotch" Symphony, which, though heard amid the distraction caused by late arrivals, met with a hearty reception. But this work never fails to charm English people, who, as regards the national music of their northern neighbours, are almost more Scotch than the Scotch. The nearer Mendelssohn approaches that national music—and in the Scherzo he touches it—the more our public are pleased. They feel themselves on common ground with the music and the composer, and learn to appreciate the art of both for the sake of the tie thus established. All the movements were capitally played under Mr. Hallé's direction, the Adagio especially being given with perfect taste and expression, to which the violins contributed their full share in the far extended and melodious leading theme Another Mendelssohnian gem—the Psalm, "Hear my Prayer"—followed and excited the liveliest admiration for a beauty that never fades and can never pall. Madame Albani, the soloist, on this occasion, hardly troubled herself to give full effect to the opening passages, which have been ren-

dered by others with more expressive force, but in the final movement, "O for the wings," she felt the influence of the music and rose to the level of its demands. The chorus sang throughout in fine style, and the organ accompaniment was played with great taste and finished skill by Mr. Riseley. I do not object to Mr. Hallé's use of the original version of the Psalm in preference to that with orchestral accompaniment prepared by Mendelssohn for Mr. Joseph Robinson, of Dublin. But it may be well to guard against any assumption that the orchestral score is apocryphal. It undoubtedly came from under the master's hand—a fact proved by abundant testimony—and should have a recognised place among his works. The two "Lohengrin" preludes were another interesting feature in this rich Concert, as was a bold and original setting by Mr. Edward Hecht, of Tennyson's "Charge of the Light Brigade." I need not point out to musicians the difficulties presented by these verses—difficulties of rhythm, of constantly varying expression, and of exciting incident. Mr. Hecht must fairly be credited with having overcome these things, and that in the only possible way, namely, by entering thoroughly into the spirit of the verse, and then giving expression to his feelings without reference to any outside considerations of a limiting or determining nature. Writers of this class of music too often turn from their text to consider what is pleasing or what is readily practicable rather than what is true. But Mr. Hecht has avoided the error, and though by consequence his music is sometimes difficult and occasionally thankless, the spirit of the poem animates every bar. So to speak, one can hear the Balaclava trumpet ring in it, and catch something of the "fierce light of battle," as the proud but sorrowful story unfolds itself. On these accounts the work may be accepted as worthy; for the rest, it should always be in the hands of a choir as capable as that of Bristol. Mr. Hecht conducted in person, and I have reason to believe that he was thoroughly satisfied with the performance of his exacting music. In that satisfaction the audience fully shared. The second part of the Concert began with Cherubini's Overture to "Anacreon," but was otherwise taken up almost entirely by Brahms's "Rinaldo"—the quasi-novelty of the Festival. It is, perhaps, too much to say that the indifferent reception of this work caused surprise. Brahms's music is never fully revealed either as to meaning or construction at a first hearing; and in "Rinaldo" there are many things that require consideration before they can be apprehended. All the same, however, the managers might easily have given the Cantata a better chance, by the simple process of telling the public what it was about. Goethe's poem assumes a previous acquaintance with Tasso's "Jerusalem Delivered," apart from which it becomes, as to attendant events and surrounding circumstances, unintelligible; and unintelligible it must have been to the great mass of the Bristol audience, who could form only a vague notion of the story. A few lines of explanation in the book of words would have done immense service to the work by giving its hearers the necessary clue, and I trust that whenever "Rinaldo" is performed again so obvious a precaution will be taken. Amateurs will remember that "Rinaldo" was given at the Crystal Palace two or three seasons ago, and soon after a notice of it appeared in The Musical Times. There is consequently no need for me to deal with the Cantata here as something which has to be introduced. Impressions may, however, be stated, and foremost among these in my own mind is one of dramatic weakness. Connoisseurs who look into "Rinaldo," not with an eye to its music alone, but to its music in relation with the connected story, must begin to doubt whether Brahms possesses the dramatic instinct. Of this we certainly find little trace in his other works, and here, instead of the vivid touches, and the broad and striking characterisation of a composer who goes out of himself and into the heart of the circumstances he illustrates, we find a calm, measured, often involved, expression of what seems to be Brahms's own feelings about the subject. Skilful the music is throughout, sometimes beautiful and sometimes imposing, but the defect I have mentioned is radical and fatal. Indeed, keeping the exigencies of the story in view, one becomes irritated at the profoundly reflective manner in which the incidents are set forth. For minute criticism of the music there is now no space: but its details would amply repay examination even if the result were no more than a warning against vocal crudities which take the heart out of singers, and overloaded scores, amid the intricacies of which the listener's attention becomes first bewildered and then lost. "Rinaldo" was, on the whole, efficiently performed; the music of the hero being taken by Mr. Lloyd, who sang it so well at the Crystal Palace, while both band and chorus showed that the often neglected precaution of complete rehearsal had not been lost sight of.

The works performed on Thursday morning, to another large audience, were the "Requiem" of Mozart and the "Stabat Mater" of Rossini, the soloists in the first being Miss Thursby, Madame Patey, Mr. McGuckin, and Mr. Hilton; in the second, Madame Albani, Madame Trebelli, Mr. Lloyd, and Mr. Santley. The immortal "Requiem" was wonderfully well performed, and made, as always under such circumstances, a deep impression. In particular did the choir cover itself with laurels by singing with exactness, spirit, and expression the difficult "runs" in the opening fugue, and its repetition at the end, leaving absolutely nothing to desire. On their part the soloists gave the lovely "Benedictus"—which, if Süssmayer wrote, must have been dictated by the spirit of Mozart—with perfect taste, and so as to bring out all its beauty. It should be added that in the "Tuba mirum" the opening passage for trombone was extended over that usually taken by the bassoon. This, no doubt, accords with Mozart's intention, which the result completely justified, to my mind. The solo may be, as Professor Macfarren has called it, "inappropriate" for the instrument; but the very strangeness of its effect is its *raison d'être*. After the sombre splendour and chastened beauty of Mozart's work, Rossini's ornate strains came with great force of contrast. Upon the rendering of the "Stabat" I need not dwell. It gave the principal artists an opportunity of which they made full use, and it obviously excited the audience to a high pitch of admiration. Rarely has the "Quando corpus" been more perfectly executed than by the four eminent singers named above.

The last Evening Concert presented, along with the Choral Symphony, a more liberal allowance of songs and light pieces, amid which the "Ruy Blas" overture, Raff's Gavotte and Musette, and the Serenade, Garden Scene and Dance from Goldmark's Symphony, "A Rustic Wedding," preserved the true classic flavour. The Raff selection was played by Mr. Hallé, who again resigned the *bâton* into Mr. Hecht's competent hands, and met with an irresistible encore. This will surprise nobody who has made acquaintance with this composer's smaller works, and knows how perfect is the charm of many among them. Herr Goldmark's music met with a reception almost equally favourable, and for the same reason. It does not belong to the most exalted form of symphonic art, but one symphony may be in the school of "C minor," and another, with just as much right, in that of the "Pastoral." Herr Goldmark seems to prefer the second category, and is warranted in doing so by success. His Bristol audience would willingly have heard the "Rustic Wedding" pieces over again, so attractive were they made by genuine descriptiveness and grace. That the performance of the Choral Symphony was awaited with interest need not be said, especially as it bore the character of an experiment upon a public fairly representing provincial taste. Both to Mr. Hallé and the Committee credit should be given for venturing upon such a step. It showed great faith in their audience, and implied a really earnest desire to do the best possible, even at a little risk. I am happy to say that the result was all they could have wished. The Symphony came late, in accordance with rule at this Festival, and some persons were no doubt compelled to leave before its conclusion. But the rest sat out the great work to the end, not, as far as I could observe, with patient endurance, but with conscious pleasure. The attitude of the audience, indeed, was most encouraging and gratifying to those who have all along contended for the greater elevation of Festival evening programmes. Of the performance I can speak in terms of high praise. To Mr. Hallé's orchestra every note of the "Choral" is familiar, and the members have been so long

accustomed to give the work under the direction of their chief, that its rendering is now marked by singular perfection of detail and unity of thought. It was not surprising to find the orchestra excellent, but, all things considered, the work of the Choir was done astonishingly well. The sopranos again carried off high honours, bringing to a difficult task all needful vigour and skill. Miss Thursby, Madame Patey, Messrs. McGuckin and Santley were the soloists, and these, it is needless to state, completed the merit of the *ensemble*. Altogether the performance of Beethoven's masterpiece was a success for Bristol amateurs to be thankful for, and will be "writ large" in the record of Festival doings.

Friday, as usual, brought the "Messiah," and the "Messiah" brought a crowded audience, and the crowded audience heard a splendid performance, in which all the artists, save Madame Trebelli, participated; and the splendid performance ended the Festival amid general congratulations. What more need be said of the day's doings?

There remains to add that over £200 was collected at the doors for the medical Charities of the city, which will also benefit, it is said, by a considerable balance of profit on the working of the Festival. This is so far satisfactory; but the main cause for rejoicing lies in a decided artistic success—one which should encourage the Bristol amateurs to close up divisions in their ranks and march shoulder to shoulder in the direction of their common aim. Above all should the permanent Festival machinery be used as far as possible to cultivate public taste in the interval of the triennial celebrations. Much is being done in Bristol to this end, but much more might be done through mutual concession and harmonious agreement. The amateurs of the Western capital know the fable of the bundle of sticks. Let them ponder it.

CHOIR BENEVOLENT FUND.

It is always a pleasing duty to record success, and the pleasure is enhanced when the success tends to the alleviation of sorrow and distress. This result has been obtained by the recent Festival Services and Concerts held in aid of the Choir Benevolent Fund, in Bath and Worcester. These Festivals are the most important that have hitherto been given by this Society, involving as they did considerable expense in travelling and maintaining a choir of about seventy-five voices, from the Monday preceding until the Friday following the Festivals. As announced in our last issue, the opening Service was held in Bath Abbey Church, on September 30, the large church being completely filled, and official sanction being given by the presence of the Mayor in his robes, and a large portion of the Corporation. At the commencement of the Service, as also at the conclusion of the following day's Service, the National Anthem was sung in compliance with the request of the Mayor. The opening Anthem was Croft's "Cry aloud and shout," the Preces and Responses being those of Tallis. The Te Deum and Jubilate were also by Croft, the verses being sung by Masters Ling and Coward and Mr. Birch (Chapel Royal), Messrs. Kenningham and De Lacy (St. Paul's). The Anthem after the third collect was Boyce's "O where shall wisdom," the verses in which were effectively sung by Messrs. Hemsley, Gawthrop and Mills (Wells). The sermon, which was preached by the Rev. Henry White, Chaplain of the Chapel Royal, Savoy, was preceded by Gibbons's "Hosanna," sung as usual on these occasions unaccompanied, and the effect of so fine a body of trained voices was specially noticeable in the rendering of this anthem. At the termination of the very able and earnest address the offertory was collected, and the Service concluded with Goss's "Fear not, O land," the verse in which was sung by Mr. Horscroft. The opening Voluntary was played by Mr. J. K. Pyne, sen., the Organist of the Abbey Church, the Service and concluding Voluntary being played by Mr. C. W. Lavington, Organist of Wells Cathedral. After the Service a public luncheon was given in the Grand Pump Room Hotel, the Rev. Henry White presiding.

On the following day, when the Church was, if possible, more densely crowded, the Mayor and Corporation being again present officially, the Service opened with Stainer's Anthem, "I saw the Lord," the fine climax at the words, "And the house was filled with smoke," being given with great effect. The solo parts were admirably sung by Masters Russell and Grover and Mr. Bell (Westminster Abbey), Mr. Smith (Eton), and Mr. Thornton (St. Paul's). After the Special Psalms, Goss's Thanksgiving Te Deum and Benedictus were sung. The Anthem was Wesley's "Wilderness," the treble solo being very effectively sung by Master Hunt (St. George's Chapel, Windsor); the other solos being excellently rendered by Mr. Schartau (Westminster), Messrs. Kenningham, Thornton, and Horscroft (St. Paul's). This was followed by the Litany, sung to the original music of Tallis. The opportunity of hearing this setting of the Litany sung by so large a choir of picked voices is indeed rare, and its effect was such as will not readily be forgotten.

Mr. Gadsby's pleasing little Anthem, "I will lay me down in peace," written expressly for the Society, was given before the sermon, which on this occasion was eloquently preached by the Bishop of the diocese. In the concluding Anthem, Purcell's "Rejoice in the Lord" (known as the Bell Anthem), the verses were well sung by Messrs. Tyers, Smith, and Millward (Worcester). The Voluntaries, and accompaniments to the whole service, were very effectively played by Mr. J. K. Pyne, jun., Organist of Manchester Cathedral. Mr. Riseley (Organist of Bristol Cathedral), who was to have taken part in these Services and Concerts, was, unfortunately, prevented by illness from attending. The Lessons on each day were read by the Rector, the Rev. Canon Brooke (to whom the thanks of the Society are due for the use of the Church), and the Service was intoned by the Rev. C. E. Hey, Precentor of Bristol Cathedral, whose able assistance was of the greatest possible value, especially in the efficient rendering of Tallis's Litany already alluded to. It only remains to be added that the arrangements for seating the large congregations were admirably carried out, without crowding or confusion, by the churchwardens, sidesmen, and a number of gentlemen who acted as Honorary Secretaries to the Festival, and displayed much zeal and earnestness in contributing towards the general result.

In the evening of the first day a Concert of glees, madrigals, and ballads was given, the spacious and elegant Assembly Rooms being crowded with an enthusiastic audience. Here the choir had the assistance of lady vocalists in the persons of Miss Jessie Jones and Miss Marian McKenzie. The finished singing of the former lady was heard to great advantage in Gounod's popular song "There is a green hill" and in "Something sweet to tell you" (Eaton Faning), while Miss McKenzie (already favourably known in London as the winner of the Parepa Rosa Scholarship in the Royal Academy), who made her *début* on this occasion, met with the warmest approval of the audience in "The Storm" and Molloy's "Darby and Joan," both of which were redemanded. Encores were also awarded to Mr. Bell in "I fear no foe" (Pinsuti), Mr. Kenningham, in "Come into the garden, Maud," and Mr. Gawthrop (Wells), a very promising tenor, in "The anchor's weighed." Special mention should be made of the admirable part-singing of Messrs. Birch, Hunt, T. Dyson, and Orlando Christian, in Shore's glee "Of a' th' airts," and of members of the Wells Choir in Callcott's "Queen of the Valley." The ever-popular "Three Chafers" met with a vociferous encore. The special feature of the Concert was, as usual on these occasions, the singing of the full choir in the madrigals, "Who shall win my lady fair," "The Silver Swan," "Flora gave me fairest flowers," Bishop's "Now tramp" (solo by Miss Jessie Jones), and "Bold Robin Hood." Most of these would have been readily heard again by the audience, but encores were only in one or two instances acceded to.

On the second day the Concert took place in the afternoon, when the Assembly Rooms were once more well filled. The audience were evidently disposed to hear the most they could of the vocalists, and were again urgent in their demand for encores, but an announcement being made that the Choir would have to leave Bath for Worcester by an early evening train, the encores were, except in one instance, not persisted in. The demand for the repetition of Mackenzie's admirable humorous Part-song, "The

Franklyn's Dogge," excellently sung by Messrs. Birch, Stilliard, Thornton, Hunt, Horscroft, and De Lacy, could not, however, be denied. Miss Jessie Jones was again successful in "Orpheus with his lute," and Molloy's "Little Shepherdess," and Miss McKenzie's excellent voice and clear enunciation were effectively employed in Barnby's "When the tide comes in" and the "Bailiff's Daughter of Islington." Mr. Bell, in "Hybrias the Cretan," Mr. Kenningham in "The Message," Mr. Thornton in "O say not woman's heart is bought," and Mr. Kempton in "Rage, thou angry storm," met with the unanimous approval of the audience. The Worcester Choir gave a very efficient rendering of "O, by rivers," and the Windsor Choir, Messrs. Stilliard, T. Dyson, T. Hunt, and H. Barnby, created a marked impression in Horsley's "By Celia's arbour." A graceful compliment was paid to the veteran organist of the Abbey Church, Mr. J. K. Pyne, in the selection of his glee "When the pearly dews," which, effectively sung by the Wells choir and accompanied by the composer, was very warmly applauded. The singing of the full choir in the madrigals "My bonny lass," "Fire, fire my heart," "In going to my lonely bed," and in Macfarren's part-song "The Sands o' Dee," again met with the utmost favour. We must add that the madrigals on both occasions have rarely received fuller justice at the Society's Concerts, and a word of special commendation is due to Mr. J. A. Birch (of the Chapel Royal, St. James's) for his efficient and unobtrusive conducting. The accompaniments at both Concerts were ably played by Mr. C. W. Lavington and Mr. J. K. Pyne, jun. We are unable at present to state precisely the exact pecuniary results of this Festival, as we believe that there are some donations still to be collected, but we understand that the total receipts of offertories, donations, and concerts will exceed £400. Satisfactory as this result is, it is still more so to learn that the effect of such musical Services in Bath is likely to create an earnest desire for more warmth and heartiness in the rendering of the ordinary Services, and if this should be the case, the Choir Benevolent Fund and the city of Bath will have been of mutual advantage to each other.

The Service at Worcester Cathedral took place on the afternoon of the 2nd ult., and was to have been a repetition of the previous day's programme, with the alteration of the Canticles and omission of the Litany. The sudden and unexpected death of the Dean of Worcester, which took place just before the commencement of the Service (and not, as it has been erroneously stated, at the moment when the choir was singing "I will lay me down in peace"), necessitated however some slight change in the arrangements, no Anthem having been sung before the sermon, and Mr. Gadsby's "I will lay me down in peace," serving as the concluding Anthem, Purcell's "Rejoice in the Lord" being omitted on account of its jubilant character.

The Cantate and Deus misereatur were sung to the music of Attwood in D, the verses being taken by Masters Russell and Grover (Westminster), Mr. Jones (Bristol), Mr. Hunt and Mr. Dyson (Windsor), and Mr. Christian (Eton). The solos in Dr. Wesley's "Wilderness" were on this day sung by Master Hunt (Windsor), Mr. Smith (Eton), Mr. Gawthrop (Wells), and Messrs. Thornton and Kempton (St. Paul's). The service was intoned by the Rev. E. V. Hall, Precentor of Worcester, and the sermon preached by the Rev. Henry White, who made touching allusion to the sad event which had just taken place. At the conclusion of the sermon the offertory was collected by the Cathedral clergy and a number of influential gentlemen. The "Dead March" in "Saul" was played as the choir and congregation left the Cathedral. Mr. Jekyll (Organist of the Chapel Royal), in whose favour Mr. Done courteously vacated his position, and Mr. Garton (Assistant-Organist at Worcester Cathedral), presided at the Organ, the Service being accompanied on the organ in the choir, and the Voluntaries being played on the larger one in the transept. The nave of the Cathedral was completely filled by the large congregation assembled.

In the evening a Concert was given in the Music Hall, the programme of the previous day being repeated with one or two alterations, and with much the same success. Mr. Pyne's glee was omitted, and in its place "The Franklyn's Dogge" was again given with great effect, the singers on this occasion being Messrs. Stilliard, Thornton, Kenningham, Crick, Kempton, and Horscroft. Mr. Taylor (Wells) was successful in his rendering of Pinsuti's "I fear no foe," and Miss Jessie Jones and Miss McKenzie were again received with marked favour, the latter lady confirming the impression made by her at Bath. Owing to the unfortunate occurrence already recorded, a number of seats which would otherwise have been filled were vacant, but there was still a very good audience. We believe that in Worcester, as in Bath, there are donations still to be received, so that we are unable to give an exact report of the financial result, but we understand that the receipts will reach nearly £200, making a total for the three days of about £600. This result is most encouraging, and we must not conclude our report without a word of commendation to Mr. J. Gleaves, of Wells, the local Secretary for the Bath Festival, and Mr. W. M. Dyson, the local Secretary for Worcester, for the result to which their efforts have in no small degree contributed.

HER MAJESTY'S THEATRE.

Mr. Mapleson's autumn season of Italian Opera at reduced prices commenced on the 18th ult., with every prospect of unqualified success. On the principle of submitting to the general public the same attractive entertainment which has been so long reserved for the exclusive few, the lessee has wisely refrained from introducing any novelty, and well-worn Operas have therefore been presented every evening. Some changes in the cast of these works have however taken place, Madame Marie Roze on the opening night appearing as the heroine in Verdi's "Aïda," for the first time in England, and creating so marked an effect, both by her singing and acting, as to ensure for this Opera a reception scarcely warranted by the worth of the music. Signor Pantaleoni repeated his somewhat unequal performance of *Amonasro;* and Signor Frapolli, although overweighted by the intensely dramatic portions of the music of *Radames*, was deservedly applauded in many of the less exacting solos. "Carmen" continues to draw large audiences. Of Mdlle. Minnie Hauk's inimitable performance in this work there is no need now to speak; but a good word is due to Mdlle. Lido, who made a decided impression upon the audience by her careful and intelligent rendering of the music of *Michaela*. The part of *Don José* was fairly sustained by Signor Tecchi, and the well-known Bull-fighter's song was so well sung by Signor Pantaleoni as to elicit an encore. Mdlle. Ilma di Murska received a cordial welcome on her return, after an absence of four years, in her favourite character of *Dinorah;* and although we cannot say that her voice does not show signs of the ravages of time, her executive power has in no respect deteriorated. The Shadow song was especially well given, the latter portion being repeated by universal desire. Madame Pisani was very successful in the Goatherd's song at the beginning of the second act, and received much and well-deserved applause. Mdlle. Minnie Hauk's assumption of the character of *Carmen*, in Bizet's opera, has so thoroughly identified her with the part that it was wise policy to show the public that she was almost equally good as the heroine of Ambroise Thomas's "Mignon," the salient points of which she brought out with inimitable effect. It is true that wherever deep feeling was demanded she failed to carry her audience with her; but she had evidently earnestly studied the part, and one great merit in her performance was that it was completely free from any imitation of her predecessors. Of the new *Lotario*, Mr. Conly, we shall prefer to speak when the nervousness consequent on a first appearance shall have worn off. Mdlle. Ilma di Murska's *Filina* was in every respect satisfactory; and Madame Trebelli, as usual, gave much interest to the small part of *Federico*. Mr. John Hill conducted the Opera with commendable care and precision.

COVENT GARDEN THEATRE.

Immediately upon the termination of Messrs. Gatti's season of Promenade Concerts, a series of the same class of entertainment commenced under the direction of M. Rivière. The arrangements made for these Concerts were on the most extensive scale, and the attendances must have fully realised the Director's most sanguine expectations. Amongst the vocalists who have appeared may be mentioned Miss Emma Thursby, Madame Mary Cummings, Mdlle. Hamakers, Miss Hélène Greiffenhagen, Mrs. Weldon, Madame Enriquez, Signor Ghilberti, Signor Carrion, &c.; and the instrumentalists have included Madame Viard-Louis and Miss Bessie Richards (pianoforte), Mdlle. Gabrielle Vaillant (violin), and M. Van Biene (violoncello). Many of the programmes have been well selected; but, considering that the compositions of the best masters have been mixed up with such effusions as Jullien's "British Army Quadrille," with "all the original effects," and that the taste of the promenaders is still consulted at the expense of the musical portion of the audience, any criticism upon the efforts of the artists we have named can scarcely be called for.

CRYSTAL PALACE.

The present series of Saturday Concerts was resumed on the 4th ult. The opening Concert was signalised by the first appearance in England of a young violinist, Maurice Dengremont, who was born in Brazil, of Belgian parents. This lad, who is only in his thirteenth year, is unquestionably a remarkable musical genius. To a *technique* which may be described as all but absolutely perfect, he unites an artistic feeling rare indeed in a boy of his age. The work which he selected for his first appearance—Mendelssohn's Violin Concerto—is one which requires for its adequate rendering far more than mere mechanical dexterity; but young Master Dengremont showed himself fully equal to all its demands. The slow movement was given with genuine feeling, and the finale with a brilliancy which justly excited the enthusiasm of the audience. Unless, as too often happens with juvenile prodigies, an extraordinary boy becomes a very ordinary man, Maurice Dengremont has a great future before him. It is earnestly to be hoped that his powers will not be unduly forced. In a solo by Léonard, "Souvenir de Haydn," which he played later in the Concert, the young violinist again displayed his extraordinary execution. M. Delibes' very pretty, if not specially original, ballet-music to "Sylvia" was the novelty at this Concert. Originally intended for the stage, the composer has adapted it for the concert room. It is full of pleasing melody, and excellently scored. The other instrumental pieces were Schumann's Symphony in B flat, and the "Zauberflöte" overture, both admirably played. Miss Emma Thursby was the vocalist.

Hofmann's "Frithjof" Symphony, which was performed for the first time in England at the second Concert (the 11th ult.) is a work which enjoys considerable popularity in Germany. It is founded on a popular Norse subject; but excepting that the four movements bear respectively the titles "Frithjof and Ingeborg," "Ingeborg's Lament," "The Fairies of the Lights and the Giants of the Frost," and "Frithjof's Return," the Symphony has little in common with what is generally known as programme-music. The composer gives us no further clue to the elucidation of his meaning than is contained in the headings just quoted; and the work is in the ordinary symphonic form, and may therefore be judged as abstract music. As such, it has much to recommend it. It is full of pleasing melody, the workmanship is excellent, and the orchestration effective. Very original it cannot be called; it clearly shows traces of the influence of Raff and Schumann, absolute reminiscences of the latter composer being sometimes noticeable. The reception of the work, which was admirably played under Mr. Manns's direction, was unmistakeably favourable, each movement being warmly applauded. Madame Montigny-Rémaury gave an excellent reading of Beethoven's first Concerto, and joined Miss Marie Wurm in Saint-Saëns's brilliant and effective variations for two pianos on a Theme by Beethoven. Bennett's overture to "Paradise and the Peri," Gounod's "Funeral March of a Marionette," and vocal music by Mrs. Osgood, completed the selection at this Concert.

On the 18th ult. Haydn's Symphony in E flat (No. 8 of the "Salomon Set") was given for the first time at these Concerts. The work is one of the largest in design and the finest in the skill with which the subjects are developed of the many that Haydn has left us. It need hardly be said that it received full justice in performance. Madame Montigny-Rémaury was again the solo pianist at this Concert, playing Schumann's Concerto with great finish, though the work is less suited to her style than many others in which she has been heard. A Scherzo by Mr. A. C. Mackenzie, of Edinburgh, originally written for the Choral Union Concerts in that city, was given for the first time at Sydenham. The work shows decided ability on the part of the composer, but it would gain materially by judicious curtailment; the orchestration is also in parts too thick, clearness being sacrificed to multiplicity of detail. Miss Annie Marriott, a pupil of the National Training School for Music, gave a fine performance of Weber's "Ocean, thou mighty monster," besides joining Signor Foli in the duet "Se la vita," from "Semiramide." The gentleman gave as his solo the well-known "Se il rigor," from "La Juive." The overture to "Melusina" concluded the Concert.

Last Saturday, the 25th, a remarkably fine performance of Schumann's great Symphony in C (No. 1) was one of the special features of the Concert. There is no place where Schumann's orchestral works are to be heard to such advantage as at the Crystal Palace; and the Symphony given on this occasion, by many considered the finest of the four, has probably never been better rendered. A novelty on this afternoon was an Allegro for violin and orchestra by Beethoven, performed for the first time in this country. In its original form it is a mere fragment, which has been completed for concert use by Herr Hellmesberger, of Vienna. The style proves it to be an early work of no more than historical interest. It was played to perfection by Mr. Carrodus, who also gave the Andante and Rondo from Molique's Concerto in A minor in excellent style. The other instrumental pieces were the popular Gavotte from Thomas's "Mignon," and some light and pleasing ballet music, "Dance of the Hours," from Ponchielli's "La Gioconda." Madame Schuch-Proska, of Dresden, made her first appearance at these Concerts; her singing of the "O zitt're nicht," from the "Zauberflöte," and "Je suis Titania," from "Mignon," proved her to be an artist of a high order.

CONCERT AT THE BOW AND BROMLEY INSTITUTE.

The Committee of this Institute, already distinguished by their enterprise in establishing Saturday Organ Recitals, at which many of the leading Organists of the day perform to large and appreciative audiences, have now interested a wider circle of musicians by the production, on Monday, the 27th ult., of two secular Cantatas, by J. S. Bach. Not many English musicians can claim acquaintance with these interesting works, and if inherent peculiarities did not place the authorship beyond dispute, a little incredulity as to their genuineness might be excused. We cannot now minutely describe them, but it is safe to point out that much really charming music, of a popular, straightforward kind is to be found in these Cantatas. One is called "The Coffee Cantata," and the plot consists of an amusing dialogue between *Leissgen* and her father, *Scheldrian*, in which the daughter declares that she will sacrifice every joy and comfort so long as coffee is allowed her. But the alternative of a husband makes her recant, although afterwards the marriage articles expressly stipulate that coffee is to be permitted. Some of the airs in this Cantata are tuneful and effective, and the final chorus, although a curious setting of the words, has some interesting points. The second Cantata ("The Peasants") is more rustic and occasionally pastoral. The introductory instrumental movements are exceedingly quaint and pretty, and the choruses and many of the airs, founded as they undoubtedly appear to be, upon *Volkslieder*, are often taking, and surprisingly modern in effect. The Cantatas were per-

formed at the suggestion of Mr. Samuel Reay, of Newark-on-Trent, and the translations into English have been done by this gentleman and Mrs. Newton. The Choir of the Bow and Bromley Institute, under Mr. W. G. McNaught, A.R.A.M., sang the Choruses, and the Solos were sung by Mrs. Daglish (soprano), Mr. Sidney Tower (tenor), and Mr. Frederic King (bass). A small band, strings and flute, under the leadership of Mr. Geo. Palmer, with Mr. Reay at the pianoforte, played the accompaniments. The performance on the whole was a fair one, if we except some brief misunderstandings almost inevitably arising when strange manuscript music is performed without frequent rehearsal. Some of the repeats might with advantage be cut at future performances. Mrs. Daglish sang with good taste and feeling, although she, in common with the other soloists, seemed to be slightly weighted with the unfamiliarity of the music. Mr. A. P. Vivian played the flute obbligato parts, with particular skill and taste. The other items of the programme embraced glees and part-songs and miscellaneous songs.

WE are indebted to a correspondent for the following account of recent musical events in Calcutta:—A series of Pianoforte Recitals has lately been given here, the executant being Herr W. Mack, a long established resident, respected alike for his artistic talent as for his social qualities. Herr Mack graduated in the Conservatoire of Naples under Mercadante, and also under Signor Paolo Serras, at present the distinguished head of his profession in that place. The programmes of all the concerts contained only high-class works, and were selected with much care and judgment. Herr Mack's execution of these compositions elicited universal admiration, his performance being remarkable for clearness of touch and a due observance of light and shade. At the conclusion of the last Recital Herr Mack was presented with a numerously-signed address, accompanied by a gold-chased goblet of Cashmere manufacture, with a salver bearing an inscription. An Opera composed by Herr Mack, entitled "Giovanna Gray," was produced with success at the Calcutta Opera-house a few years ago. His compositions for the voice and for the piano are of a particularly graceful character. It may be added that an amateur performance of "H.M.S. Pinafore," by members of the Saturday Club, under Herr Mack's direction, has created a *furore* here, the Opera-house having been crammed on two occasions, upon the latter of which all the seats were engaged before the performance was advertised. The second of these representations was for the benefit of Herr Mack, who received an enthusiastic ovation.

ON the 27th of September, at the Lecture Hall, Great Ormond Street, Mr. T. E. H. Bullen gave a lecture on the Chevé Method of teaching music, showing the working of the system from the commencement. The lecturer began by explaining that this method cultivated the intelligence rather than the memory of pupils. The only thing taught by pattern, therefore, was the diatonic scale in stepwise succession. From that elementary acquirement all musical skill was built up by simple and scientific means, which could not fail to make persons of ordinary ability perfect readers of music. This process was very fully illustrated; the facility of the singer in taking difficult minor phrases causing some astonishment. He then showed how all chromatic and modulating passages may be sung at sight with any pattern from the teacher, and illustrated the special means of teaching the staff notation. Having explained that the method attached great importance to musical dictation, a hymn tune, selected by one of the audience, was taken down correctly at the first attempt. This was much applauded. In replying to a vote of thanks for his lecture, Mr. Bullen stated that he was willing to instruct teachers in the Chevé Method, free of expense, and he invited any persons interested in the subject to communicate with him by letter at 28, Warwick Lane. As an instance of the success of the Chevé Method in teaching the Staff Notation, he stated that out of 26 children from one school, recently sent up to the Trinity College Examination, 19 took honours.

AT the Second Examination for the Degree of Bachelor in Music, at Oxford, the undermentioned satisfied the Examiners: Alcock, William B., New College, and 4, Merchiston Terrace, Edinburgh; Bellerby, Edward J., New College, and The Crescent, Selby, Yorkshire; Bentley, Frederick, New College, and Derwent Villa, Osmaston Road, Derby; Carnell, Francis D., New College, and 12, South Street, Worthing; Clarke, Frederick W., Queen's College, and 7, Derwent Road, South Penge Park, London, S.E.; Crament, John M., Unattached Student, and 100, Redcliffe Gardens, South Kensington, London, S.W.; Hutchinson, Thomas, New College, and 13, Tunstall Terrace, Sunderland; Marchant, Arthur W., New College, and 98, Brecknock Road, Camden Road, London, N.; Palmer, Thomas, New College, and Campsie Terrace, Omagh, Co. Tyrone, Ireland; Seal, Charles, New College, and 5, Jordangate, Macclesfield; Sidebotham, Joseph W., New College, and Bowdon, Cheshire; Stone, George H., New College, and 41, Abbey Road, Torquay. The Examiners were: Sir F. A. Gore Ouseley, Bart., M.A., D. Mus., Christ Church, Professor of Music; C. W. Corfe, D. Mus., Christ Church, Choragus; E. G. Monk, D. Mus., Exeter College, and York. Of the above-named, Messrs. Alcock, Carnell, Hutchinson, Palmer, Seal, and Sidebotham were admitted to the degree of Bachelor in Music, by the Rev. Dr. Evans, Vice-Chancellor, in a congregation held on the 23rd ult.

THE first statutary meeting of the shareholders of the Coffee Music Halls' Company, Limited, was held at 136, Seymour Place, on the 24th ult. The Right Hon. W. Cowper Temple, Mr. Hodgson Pratt, Mr. F. D. Mocatta, Mr. Carl Rosa, and other leading shareholders expressed in writing their regret at not being able to attend, and their great interest in the undertaking. The adoption of the Report was moved by Mr. H. M. Pope, barrister, and seconded by Dr. Norman Kerr. It stated that the preliminary expenses were merely nominal. Upwards of £1,000 of shares had been applied for, without any expenditure in advertisements. Negotiations were in progress for opening more than one large music hall. Capital of £10,000 was the minimum with which operations could be commenced. The Directors had the advantage of the countenance and aid of eminent and experienced leaders in musical and theatrical entertainments, as well as persons well-known as the friends of social progress. The report was carried; a vote of thanks to Miss Cons and Miss Bell, who had worked hard as honorary secretaries, was moved by Mr. W. Shaw and seconded by the Rev. W. Panckridge. A vote of thanks was moved by Mr. S. Francis and seconded by Mr. Hoole, to Mr. Guest Hart, who occupied the chair. With this the meeting closed.

THE Harvest Festival was held in the church of St. Edmund the King and Martyr, Lombard Street, on the 1st ult., when large congregations attended. At the first service a choral celebration took place, the music of which was very creditably performed, Mr. Frank Dunand presiding at the organ. The solo parts in Gounod's Benedictus and Agutter's Agnus Dei were specially well sung by two of the chorister boys. At the mid-day service Barnby's Te Deum in B flat was sung, and after the sermon the Gloria from Mozart's Twelfth Mass. The evening service was more elaborate, and consisted of a processional hymn by Mr. Gee, "We march to victory"; Versicles (Tallis), Magnificat and Nunc dimittis (King in F); anthems, "O taste and see that the Lord is good" (Henry Westrop), and "The Lord is loving unto every man." The service concluded with the "Hallelujah" Chorus (Handel) and a retrocessional hymn. The choir sang in a highly creditable manner, and showed signs of very careful training. Mr. C. E. Tutill (the Choirmaster) conducted the services, and Mr. Jopp (in the absence of Miss Kate Westrop, the present Organist, who, owing to a family bereavement, was unable to play) was the Organist.

THE Grosvenor Choral Society's ninety-second monthly Concert was given on Friday, the 17th ult., at the Grosvenor Hall, the first part of the programme, devoted to the works of Sir Henry Bishop, including "The Tramp Chorus," "The chough and crow," "Sleep, gentle lady," and "Where art thou, beam of light" (all of which were well sung by the choir); the Round, "When the wind blows," the Sestett, "Oh! bold Robin Hood," and the Trio, "Maiden fair, a word I pray." The solo vocalists were Miss G. Hemming, Miss Flora Perry, Miss Kate

Reed, Mr. Arthur Weston, Mr. W. Lloyd, and Miss Nellie Dakin, the latter contributing the song, "Lo! here the gentle lark." In the second part, Mr. Spencer West gave a flute solo with much success. Miss Nellie Dakin sang Mr. J. H. Maunder's new song, "Little maiden, cease thy moaning," for which she received an enthusiastic encore. The choir gave with spirit Pearsall's "Who shall win," Molloy's "Song of the Triton," and Purcell's "Come, if you dare." Mr. Henry Baker conducted, as usual.

THE prospectus of the Belfast Philharmonic Society announces the first Concert of the present season on the 25th inst., the principal work selected for performance being Gade's "Crusaders," with Madame Mary Cummings, Mr. Alfred Kenningham, and Herr Henschel as the principal vocalists. On January 10, 1880, Madame Ilma di Murska, Madame Marie Roze, Mdlle. Darialli, Signori Tecchi and Susini, Mr. Carleton, etc., will appear; and the following compositions are advertised to be given during the season: Goetz's "Nœnia," Spohr's "How lovely are Thy dwellings," S. Wesley's "In exitu Israel," Henry Smart's "Bride of Dunkerron," Handel's "Ode on St. Cecilia's Day," and "Dettingen Te Deum," and Dr. F. Hiller's "Song of Victory," or Handel's "Israel in Egypt." The Conductor will be Sir Robert Stewart, Mus.D. An amateur Concert, which was given on the 1st ult., in aid of the funds of the Society, was highly successful, both in an artistic and pecuniary sense.

A REISSUE is announced to appear next month of the well-known "Pointed Psalter and Canticles," edited by Sir F. Ouseley and Dr. E. G. Monk. Some years have elapsed since the first production of this work, during which church music has made extraordinary progress; while the practice of chanting, in particular, has become the general rule, even in village churches, instead of, as formerly, the rare exception. The Editors have therefore wisely undertaken the careful revision and improvement of their several works. This will be seen in the introduction of additional accents and marks of expression, intended to ensure a more intelligent rendering of the psalms, as well as by the increased number and variety of the chants appropriated to the daily psalms and to the canticles. To those who prefer the single chant as a satisfactory vehicle for choir and congregational chanting, the forthcoming revised editions of this widely accepted work cannot fail to be welcome.

AT a meeting of the Committee of the Sacred Harmonic Society, held on Tuesday, the 21st ult., it was decided that, as the Directors of Exeter Hall were now in a position to continue the Society's tenancy of the Hall, their Concerts should be continued as heretofore. The opening Concert of the forty-eighth season will therefore take place early in the present month. The committee understand that the building will not be available for Musical purposes after October next; and the Concerts of the season 1879-80, will therefore be the final series given by the Society in Exeter Hall. The following works are selected for performance during the season: Handel's "Messiah," "Israel in Egypt," and "Judas Maccabæus"; Mendelssohn's "Elijah," "St. Paul," and "Hymn of Praise"; Spohr's "Last Judgment," Haydn's "Creation," Rossini's "Moses in Egypt," and Costa's "Eli."

AT S. Luke's Church, Berwick Street, W., the Harvest Festival was celebrated on the 5th ult., when the following Services and Anthems were well rendered: Morning, Service in C, by Dr. Boyce; and in the evening, Service in C, by Ebdon, "The Heavens are telling" (Haydn), and Barnby's "O Lord, how manifold are Thy works." On the 19th ult. the Dedication Festival was celebrated by Young's Morning Service, and the Offertory "Lay not up for yourselves treasure on earth" (Casson). In the evening, as in the Harvest Festival, Ebdon's Service was used; "As pants the hart" (Spohr), and the "Hallelujah" Chorus from Beethoven's "Mount of Olives." "Onward, Christian soldiers," was the processional hymn, and "The Church's one foundation" the recessional. The choir throughout these services evidenced the effect of good and careful training.

MR. HENRY WESTROP, who died on September 23, at the age of sixty-seven, was a musician of more than ordinary talent, and a prolific composer, although his works are but little known save to his brother artists. Mr. Charles E. Stephens has addressed a letter to us (for which we much regret we cannot find room) calling attention to the worth of his many compositions, and expressing surprise that "such a man should have lived, and worked, and died in our very midst without the slightest recognition by certain musical societies, institutions and coteries which profess so much." We well recollect the effect made by several of his works at the "Society of British Musicians"; and cannot but share Mr. Stephens's surprise at the manner in which English music has been allowed by English musicians to be interred with the Society which was formed to foster it.

A CHORAL Festival was given in Finsbury Chapel on Tuesday, the 7th ult., with considerable success. The programme comprised two voluntaries, played by Mr. Walter W. Robinson, organist of Unity Church; hymns, quartetts, anthems, and selections from the works of Mendelssohn, Handel, Haydn, &c. The soloists were Miss Flora Perry, Mrs. Garment, Miss S. Swanton, and Madame Arnold Potter; and the choir was assisted by ladies and gentlemen from several prominent musical societies. The quartetts, "Cast thy burden upon the Lord" and "God is a Spirit," were given with great taste and precision by Mrs. Garment, Madame Potter, Mr. P. McAuslane, and Mr. Theo Potter. Miss Nelly Hoe ably presided at the pianoforte, and the Concert was under the conductorship of Mr. W. G. Balcarras.

THE Dumfries Philharmonic Society announces three public performances in the Mechanics' Hall during the season 1879-80. The first Concert (to be given some time in the present month) will consist of Sir Michael Costa's Oratorio, "Eli," Miss Anna Williams, Madame Enriquez, Mr. Vernon Rigby, and Mr. Thurley Beale being the principal vocalists. In January or February there will be a Shakespearian concert, the music consisting of the songs introduced in Shakespeare's plays by various composers, and also of music illustrative of the plays. In April Handel's Cantata "Acis and Galatea" will be given, followed by a miscellaneous second part. As the vocal and instrumental talent engaged at these Concerts will depend, it is said, upon the amount of subscriptions received, we trust that the appeal of the Committee will be liberally responded to.

A HARVEST Festival Service took place on Thursday evening, the 9th ult., at St. John's Church, Horselydown, S.E. The musical portion of the service consisted of those popular hymns (from "Hymns Ancient and Modern") 223, 224, 360; Festival responses (Tallis), Magnificat and Nunc dimittis (Tours in F), anthem "Fear not, O land" (Goss), and a selection from Haydn's "Creation." The solos were finely sung by Mrs. Jarratt, R.A.M., Mr. J. Doyle, and Mr. George Trotman. The choir on this occasion numbered over sixty voices. Mr. M. Bridge (Choirmaster) officiated as Conductor, and Mr. Jarratt, R.A.M., presided at the organ. The church was profusely and tastefully decorated, and every available seat was occupied by a very attentive and devout congregation.

THE Wolverhampton Festival Choral Society announces three Concerts during the season 1879-80, commencing on the 24th inst. At the first (a miscellaneous English Ballad Concert), Miss Anna Williams, Madame Enriquez, Messrs. Vernon Rigby and Thurley Beale, are engaged as vocalists; at the second (Handel's "Samson"), Miss Jessie Royd, Mdlle. Hélène Arnim, Messrs. Barton McGuckin, Robert Hilton and D. Harrison; and at the third (Dr. Heap's "Benedictus," Weber's Mass in G, and Smart's "Bride of Dunkerron"), Miss Annie Marriott, Miss Agnes Larkcom, Miss Ellen Orridge, Messrs. W. H. Cummings, Redfern Hollins and J. Bridson. Mr. W. C. Stockley is engaged as Conductor and Chorus Master, and Mr. A. H. Mann, Mus. Bac., as accompanist.

MR. H. T. BYWATER announces a series of six Concerts in the Agricultural Hall, Wolverhampton, with the laudable object of raising a fund for the purchase of a new Organ, to be presented to the Wolverhampton and Staffordshire General Hospital. The vocalists engaged are Misses Mary Davies, Marian Williams, Marriott, Jessie Royd, Eleanor Falkner, and Emilie Lloyd; Mesdames Antoinette Sterling and Whitaker, Miss Helen D'Alton, Miss Orridge; Messrs. Joseph Maas, Boyle, H. T. Bywater, R.

Hollins, Thurley Beale, Lander, R. Hilton, Farley Sinkins, and Signor Brocolini; and the instrumentalists Miss Agnes Zimmermann, Herr Daubert, Messrs. H. Hayward, Owen, D. F. Davis, and A. H. Mann, Mus. Bac., Oxon. The first Concert will take place on the 4th inst.

Messrs. Shedlock and Lochner have issued a prospectus for a series of Winter Musical Evenings at Lancaster Hall, Lancaster Road, Notting Hill. The instrumental artists engaged are Mr. Henry Holmes and Herr Wiener (violin), Mr. W. H. Hann (viola), M. Lasserre and Herr Daubert (violoncello), Madame Frickenhaus, Miss Nancy Evans, and Mr. J. S. Shedlock (pianoforte), Mr. Russell Lochner (organ), and Messrs. E. Shute, Russell Lochner, and E. H. Birch, B.Mus. (accompanists). The vocalists are Miss Damian, Mdlle. Hélène Arnim, Miss Kathleen Grant, Messrs. Frank Ward, Alfred Kenningham, and Thurley Beale. The first of the four Concerts to be given was announced for the 29th ult.

Mr. J. S. Watson announces four Subscription Concerts at the Cambridge Hall, Southport, at all of which the most eminent artists will appear. At the first Concert (on the 28th ult.), Miss Anna Williams, Madame Enriquez, Messrs. Vernon Rigby, Thurley Beale, and Santley were advertised; at the second, on December 2, Madame Norman-Néruda, Mr. Charles Hallé, and Miss Mary Davies; at the third, on February 6, 1880, Mr. J. H. Mapleson's Italian Opera Company; and at the fourth, on March 9, Madame Edith Wynne and Mr. Charles Hallé's orchestra are engaged. Such excellent concerts deserve the cordial sympathy and support of all interested in the progress of healthy music.

The new session of classes and lectures in the Faculties of Music and Art at Trinity College, London, was inaugurated on the 13th ult. by an eloquent address from the Rev. the Warden, delivered in the lecture room of the College. The room was crowded with the students and their friends. The diplomas and higher certificates awarded at the last half-yearly examinations were afterwards presented; two ladies being for the first time admitted to the diploma of Associate in Music, and several taking preliminary certificates as "students. On the motion of Dr. Westbrook, seconded by Prof. E. M. Lott, a vote of thanks was accorded to the Warden for his address.

The Harvest Festival at St. Peter's Church, Great Windmill Street, was held on Sunday, the 19th ult., the preachers being, morning, the Rev. H. Belcher, LL.D., evening, the Rev. A. Mozley, M.A. In the evening Tours's Service in F, and Dr. Stainer's anthem "Ye shall dwell in the land," together with appropriate hymns, were sung, the choir being augmented for the occasion. The church, which was profusely and appropriately decorated, was crowded, and the musical portion of the services was most successfully rendered. Mr. A. Dorey, organist of the church, efficiently presided at the organ.

Mendelssohn's "Lauda Sion" was performed at Christ Church, Clapham, on Thursday, the 16th ult., with orchestral accompaniment, under the direction of Mr. Richard Lemaire, the organist and director of the choir. The band and choir were very efficient, and the Cantata was exceedingly well rendered, the treble solos being especially well sung by Master Ward, the solo boy of the choir. The choruses went with much spirit and precision. Mr. Warwick Jordan, Mus. Bac., Oxon., presided at the organ. The Magnificat and Nunc dimittis were sung to Tours's setting in F.

The Church of St. Margaret Pattens, Rood Lane, was re-opened after repairs and improvements on Sunday, the 19th ult. Hummel's Mass in B flat was sung at the morning service, and after evensong Haydn's "Creation" was given with full orchestral accompaniment. The rendering of the Oratorio was very successful, and the church was crowded. On the 26th ult. the Harvest Thanksgiving Service was held, when Mendelssohn's "Hymn of Praise" was sung, also with orchestra. Spohr's "Last Judgment" was announced to be given on the 2nd inst. The whole of the music is under the direction of Mr. Stedman.

On Wednesday, the 1st ult., an Organ Recital was given at Mare Street Baptist Chapel, Hackney, by Mr. W. T. Best (of Liverpool), on the occasion of the re-opening of the Organ recently rebuilt and enlarged by Messrs. Hill and Son. The programme was an excellent and varied one, selected from works by Bach, Smart, Loewe, Silas, Best, Widor, and Salomè. The instrument contains thirteen stops on the great organ, ten on the swell, and two on the pedal. In addition to the Organ performances, Mrs. W. West sang three solos, accompanied by Mr. Best, which gave much satisfaction.

The series of Free Concerts recently given at Birmingham by the mayor, Alderman Jesse Collings, has already led to a movement having for its object the establishment of cheap musical entertainments for the people. A meeting was held in Birmingham on the 4th ult., when the subject was fully discussed, and a resolution passed to the effect that "it was desirable to promote the general study of music in the town, and to provide for its performance under conditions which will make it easily available as a source of enjoyment to all classes of the community." The details of this enterprise were referred to a committee.

Madame Worrell gave a highly successful Concert at the Angell Town Institution, Brixton, on Wednesday evening, the 1st ult. The *bénéficiaire*, who elicited the warmest manifestations of approval from a large audience, was assisted by Miss Matilda Roby, Miss Annie Mathews (pupil of Madame Worrell), Mdlle. Hélène Arnim, and Miss Marian Burton; Messrs. A. J. Thompson, Alfred Caink, Edward Wharton, James Budd, J. H. Maunder, Thomas Nettleship, and Henry Baker. Miss Ada Hazard, R.A.M., contributed three pianoforte solos, and Mr. Turle Lee conducted.

We regret that the pressure upon our space will not allow of our inserting Professor Macfarren's address to the students of the Royal Academy of Music at the commencement of the present term. So earnest an essay, not only on the true means of acquiring the principles of music, but upon music itself in its highest aspect, deserves to be preserved; and we sincerely hope that the pupils of the institution who listened to their Principal's eloquent remarks will not only profit by them during their studentship, but carry the spirit of them as an unerring guide into the world of art.

A notice in the *Saturday Musical Review* of the 18th ult. informs its readers that the weekly issue of the journal ceases with that number, in accordance with the decision of the executors of the late proprietor, Mr. Metzler. Mr. Charles Mackeson, who has for many years been its editor, will continue in that position; and the paper (henceforth to be called by its former name, *The Choir*, and issued monthly) will become his sole property. We trust that every success may attend the venture of a writer who has so long proved himself an earnest as well as an energetic fellow-labourer in the cause of musical art.

Messrs. C. Kegan Paul and Co. announce the publication of a volume of Tennyson's songs, the music written by Sir J. Benedict, Sir H. Oakeley, Ch. Gounod, Arthur Sullivan, J. Barnby, J. F. Barnett, Ciro Pinsuti, H. Leslie, G. Henschel, J. Joachim, J. Raff, J. L. Hatton, G. A. Macfarren, J. Blumenthal, A. Randegger, C. Saint-Saëns, C. Villiers Stanford, J. Massenet, W. H. Cummings, F. Liszt, &c., &c. Mr. W. G. Cusins is the editor, and also a contributor, and the work includes many favourite compositions, as well as a number of new settings by the above-named composers.

A Harvest Thanksgiving Service was held at S. Andrew Undershaft, Leadenhall Street, on Sunday, the 19th ult., when the sermon was preached by the Rector, the Right Reverend the Lord Bishop of Bedford. In the morning Attwood's Service in F, and Wareing's anthem, "Sing praises to God," were sung; and in the evening the Service was Bayley in F, and the anthem, "Fear not, O land" (Goss), the "Hallelujah" Chorus being sung at the conclusion of the service. Mrs. Stirling Bridge presided at the organ, and Mr. Faulkner Leigh conducted.

At St. Mary's, Tothill Fields, the annual Harvest Thanksgiving Services were celebrated on Sunday, the 19th ult., when the music included, at Matins, Smart's Service in F, Gadsby's anthem, "O Lord, our Governour," and at the Offertory, Sauerbrey's "Not every one that saith unto Me," and "Lay not up for yourselves";

Give the King Thy Judgments, O God.

ANTHEM FOR CHRISTMAS.

Psalm lxxii. 1, 3, 17—19.

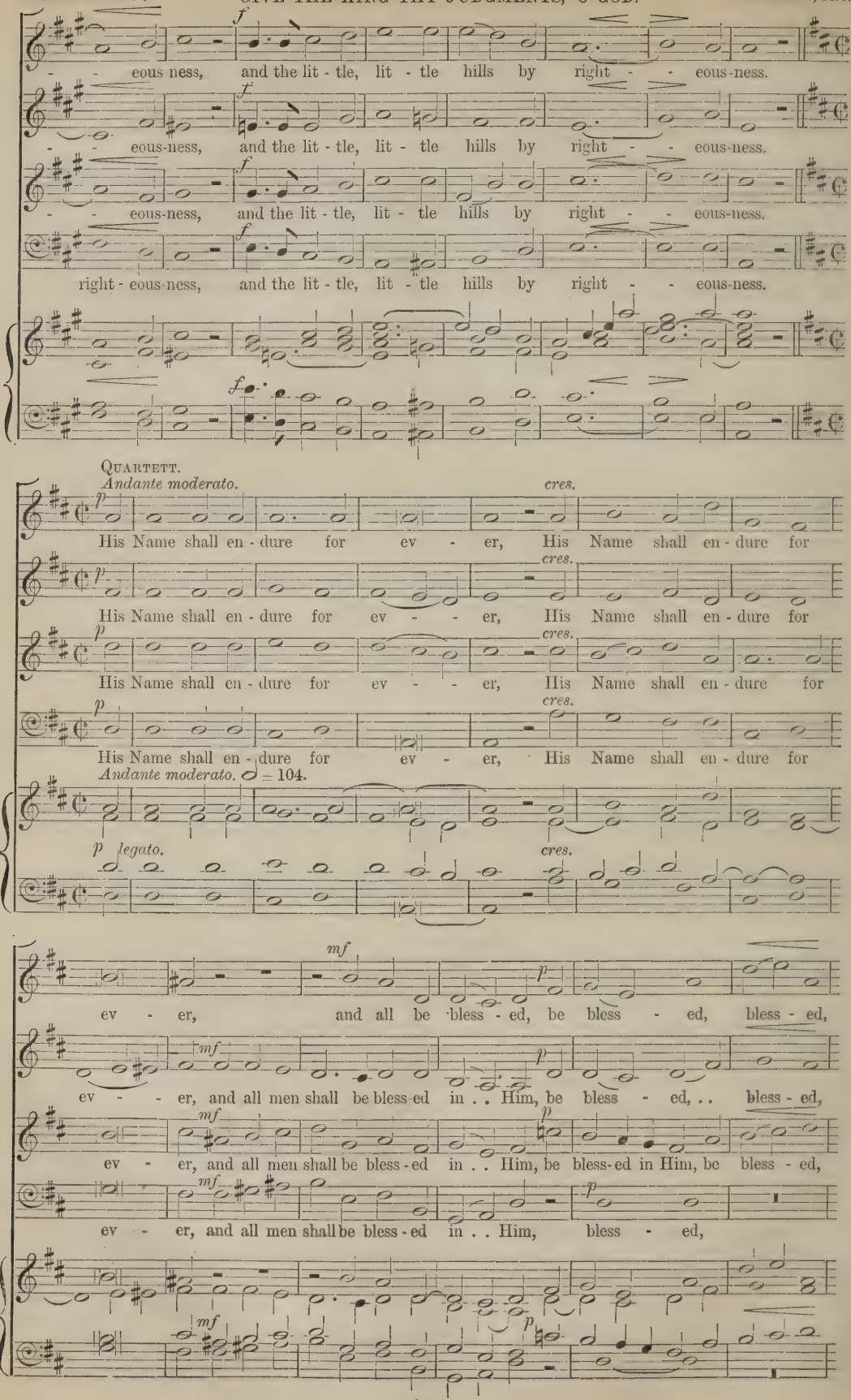
ARTHUR HENRY BROWN.

London : NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Briskly.
ORGAN.
♩=112.
f
SOPRANO.
Give the King Thy judg-ments, Thy judg - ments, O God, and Thy
ALTO.
Give the King Thy judg - ments, Thy judg - ments, O God, and Thy
TENOR.
Give the King Thy judg - ments, Thy judg - ments, O God, and Thy
BASS.
Give the King Thy judg - ments, Thy judg - ments, O God, and Thy
righteousness, Thy righteousness un - to the King's son, Thy righteousness, Thy righteousness un -
righteousness, Thy righteousness un - to the King's son, Thy righteousness, Thy righteousness un -
righteousness, Thy righteousness un - to the King's son, Thy righteousness, Thy righteousness un -
righteousness, Thy righteousness un - to the King's son, Thy righteousness, Thy righteousness un -

- to the King's son. He shall judge Thy peo - ple, Thy peo - ple with righteousness, shall
- to the King's son. He shall judge Thy peo - ple, Thy peo - ple with righteousness, shall
- to the King's son. He shall judge Thy peo - ple, Thy peo - ple with righteousness, shall
- to the King's son. He shall judge Thy peo - ple, Thy peo - ple with righteousness, shall
judge Thy peo-ple, Thy peo - ple with righteousness, with righteousness, with righteous-ness, . .
judge Thy peo-ple, Thy peo - ple with righteousness, with righteousness, with right - -
judge Thy peo-ple, Thy peo - ple with righteousness, shall judge . . Thy poor . . with
judge Thy peo-ple, Thy peo - ple with righteousness, shall judge . . Thy poor . . with
. . . and Thy poor with judgment, Thy poor with judgment.
- eousness, and Thy poor with judgment, Thy poor with judgment.
judg - ment, Thy poor with judgment, Thy poor with judgment. The mountains shall bring
judg - ment, Thy poor with judgment, Thy poor with judgment. The
mf
mf
mf

mf
The moun-tains shall bring peace to the peo - ple, shall
mf
The mountains shall bring peace, bring peace to the peo - ple, bring
peace, peace to the peo - ple, bring peace to the peo - ple, shall
mountains shall bring peace to the peo - ple, the moun-tains shall
pp
bring peace, bring peace to the peo - ple, peace, peace, peace,
pp
peace, . . peace to the peo - ple, peace, peace, peace,
pp
bring peace, bring peace to the peo - ple, peace, peace, peace,
pp
bring peace to the peo - ple, peace, peace, peace,
pp
mf
peace, peace to the peo-ple, and the lit - tle, lit - tle hills by right - -
mf
peace, peace to the peo-ple, and the lit - tle hills by righteousness, by right - -
mf
peace, peace to the peo-ple, and the lit - tle hills . . by righteousness, by right - -
mf
peace, peace to the peo-ple, and the lit - tle, lit - tle hills by
mf


- - eous ness, and the lit - tle, lit - tle hills by right - - eous-ness.
- - eous-ness, and the lit - tle, lit - tle hills by right - - eous-ness.
- - eous-ness, and the lit - tle, lit - tle hills by right - - eous-ness.
right - eous-ness, and the lit - tle, lit - tle hills by right - - eous-ness.
QUARTETT.
Andante moderato.
cres.
His Name shall en - dure for ev - er, His Name shall en - dure for
His Name shall en - dure for ev - - er, His Name shall en - dure for
His Name shall en - dure for ev - - er, His Name shall en - dure for
His Name shall en - dure for ev - er, His Name shall en - dure for
Andante moderato. ♩ = 104.
legato.
ev - er, and all be bless - ed, be bless - ed, bless - ed,
ev - - er, and all men shall be bless-ed in . . Him, be bless - ed, . . bless - ed,
ev - er, and all men shall be bless - ed in . . Him, be bless-ed in Him, be bless - ed,
ev - er, and all men shall be bless - ed in . . Him, bless - ed,

rall. e dim.
p
bless - ed . . in . . . Him.
dim.
bless - ed . . in . . . Him.
bless - ed in . . . Him.
Solo. Recit. ♩ = 92.
mf
bless - ed in Him. Bless - ed be the Lord God, the God of Is - ra - el,
Who on - ly do - eth wondrous things. And bless-ed be His glo-rious Name for ev - er,
and let the whole earth be fill - ed with His glo - ry.
f

Chorus.
With much spirit.
Bless-ed be His glo - rious Name for ev - er, bless-ed be His
Chorus.
Bless-ed be His glo - rious Name for ev - er, bless-ed be His
Chorus.
Bless-ed be His glo - rious Name . . for ev - er, bless-ed be His
Chorus.
Bless-ed be His glo - rious Name for ev - er, bless-ed be His
With much spirit. ♩ = 132.
glo - rious Name . . for ev - er: let the whole earth,
glo - rious Name . . for ev - er: let the whole earth,
glo - rious Name . . for ev - er: let the whole earth,
glo - rious Name for ev - er: let the whole earth,
let the whole earth, let the whole earth be filled with His glo - ry,
let the whole earth, let the whole earth be filled with His glo - ry,
let the whole earth, let the whole earth be filled with His glo - ry,
let the whole earth, let the whole earth be filled with His glo - ry,
Ped.

bless - ed for ev - er, bless- ed be His glo - rious
bless - ed for ev - er, bless- ed be His glo - rious
bless - ed for ev - er, bless- ed be His glo - rious
Bless - ed be His glo - rious Name for ev - er, bless-ed be His glo - rious
(Voices only.)
Name for ev - er, let the whole earth be filled, be filled with His
Name for ev - er, let the whole earth be filled, be filled,
Name for ev - er, let the whole earth be filled with His
Name for ev - er, let the whole earth be filled,
Ped.
glo - - - ry, His glo - - ry, be filled with His
filled with His glo - - - - - - ry, be filled with His
glo - ry, filled with His glo - - ry, be filled with His
filled with His glo - - - - - - - ry, be filled with His
Man

glo - - ry. Blessed be the Lord . . God, the God of
glo - - - ry. Blessed be the Lord God, the God of
glo - - - ry. Blessed be the Lord . . God, the God of
glo - - ry. Blessed be the Lord . . God, the God of
ff
Ped. al fine.
Is - ra - el, Who on - - - ly, on - ly do - eth won -
Is - ra - el, Who on - - - ly, on - ly do - eth won -
Is - ra - el, Who on - - - - ly, on - ly do - eth won -
Is - ra - el, Who on - - - - - ly do - eth won -
- drous, won - - drous, won - - - - - - - drous things.
- drous, won - - drous, won - - - - - - - drous things.
- drous, won - - drous, won - - - - - - - drous things.
- drous, won - - drous, won - - - - - - - drous things.

at Evensong, Dr. Stainer's Service in A, and Mozart's "Glorious is Thy name," from the Twelfth Mass. The music throughout was remarkably well rendered. The church was tastefully decorated.

A Special Service was held in St. Stephen's Church, North Bow, on Thursday, the 2nd ult., after which an Organ Recital was given by Mr. E. A. Price, organist of the church. The choir, numbering fifty voices, rendered very effectively the anthems and choruses, and the psalms were chanted with precision and clearness. A collection was made in aid of the organ completion fund. The choir, organist, and choirmaster (Mr. E. Stroud) deserve support in their united endeavours to improve the singing in the Church of St. Stephen, North Bow.

The sixth season of Mr. Edward J. Spark's Concerts at the Music Hall, Worcester, is announced to commence on the 4th inst., when Madame Norman-Néruda and Mr. Charles Hallé will appear. The second Concert (which will be orchestral, and under the direction of Herr Carl Meyder), takes place on December 23, and the third in January, 1880. As first-class talent is engaged at these concerts, and the rate of subscription is extremely moderate, it is to be hoped that Mr. Spark may meet with all the patronage he so thoroughly deserves.

A handsome Concert-hall, well adapted for the performance of chamber and high-class music, has been added by Messrs. Neumeyer and Co., the Berlin pianoforte makers, to the suite of show-rooms and warehouses lately opened by them at Bloomsbury Mansion, Hart Street, W.C. Besides the show-rooms, which are very elegantly and tastefully appointed, the establishment includes a music-publishing department, and a room especially devoted to visitors, in which they may write letters, &c., a great convenience to country customers.

The Oratorios at the evening service at St. Andrew's, Tavistock Place, continue to attract crowded congregations. There have been given during the past month the "Hymn of Praise," "St. Paul," "Messiah," and "Elijah;" and for the coming month "The Last Judgment," "Requiem" (Mozart), "Stabat Mater," "Lauda Sion," and the "Hymn of Praise" are announced. The works are rendered in an excellent manner by a thoroughly efficient band and chorus.

On the 31st ult., an organ of three rows of keys, by Messrs. Hill and Son, was announced to be opened at Leamington Parish Church by Sir Herbert Oakeley. Festival services in connection with this inauguration are to be held on the 2nd inst., when Sir F. Gore Ouseley is to preach, and to preside at the organ at an evening service. Handel's "Messiah" is to be given on the 5th and 6th inst., with a chorus of 200 voices, and the Misses Robertson, Mr. H. Guy, and Mr. Santley as soloists.

The Eleventh Season of Mr. Henry Charles Jerrard's Choral Reunions is announced to commence on the 4th inst. The object of these meetings is the cultivation of part-singing; and as the works of the best composers are selected for practice, and the subscription is extremely moderate, there can be little doubt that they will continue to receive the patronage they deserve. The class meets weekly at Mr. Dunkley's Music Room, High Street, Clapham.

The prospectus of the Sherborne Musical Union announces for study during the coming season Handel's secular Oratorio "Semele," which has very rarely been heard; Hermann Goetz's Cantata "Nœnia," and a new Idyll, called "Sylvia," by Mr. Louis N. Parker, the indefatigable Conductor of the Union. We warmly reciprocate the wish of the retiring Committee that "the present prosperity of the Society will be fully maintained during the ensuing season."

A Concert in connection with the Bermondsey Working Men's Institute was given in the Boys' Schoolroom, Star Corner, on the 21st ult. The vocalists were Miss May Lennox, Miss Flora Hastings, Miss Mary Horton (who possesses a fine contralto voice), Messrs. Stedman, J. Child, and F. Ward; pianist and accompanist, Mr. King Hall. The various items in the programme, which was of a popular character, were very successful with the audience.

A Concert took place at the Birkbeck Institution on the 15th ult. under the direction of Mr. Stedman. The artists were Madame Emma Beasley, Miss Giulia Welmi, Miss Hebe Barlow (a pupil of Mdlle. Rudersdorff, who made a very successful first appearance), Miss Kate Baxter, Messrs Stedman, John Child, and Oswald; M. Buziau (violin), and Mr. H. Parker (solo pianoforte). There was a large audience, to whom the programme gave much satisfaction.

A Musical Performance by the blind pupils of the London Society for Teaching the Blind to Read was given at the Institution, Upper Avenue Road, Regent's Park, on the 17th ult., the Rev. Henry Geary, M.A., in the chair. The programme was, as usual, excellently arranged; and a feature in the selection was an anthem, "The Lord is my Shepherd," a composition by the son of the indefatigable Conductor of the Society, Mr. Edwin Barnes, which was well rendered and much appreciated.

Harvest Festival was celebrated at All Saints' Church, South Lambeth, on Friday evening, the 3rd ult. The choral portion of the service was generally well treated, and consisted of the Magnificat and Nunc dimittis from G. M. Garrett's service in D, the new harvest anthem, "Sing praises to God," by H. W. Warsing, and Handel's "Hallelujah" Chorus. Mr. W. H. Holmes presided at the organ.

The Islington Choral Society gave a performance of Bradbury's Sacred Cantata "Esther," at Windsor Street Chapel, Islington, on the 13th ult. The proceeds were devoted to the benefit of the Conductor, Mr. George Randal, who is about to leave the country for New Zealand. He has been the Conductor to the Society for upwards of three years, during which time it has prospered very much. His position is about to be filled by Mr. George Hibbard.

Mr. George Shinn (Organist of St. Matthew's, Brixton), gave a Recital on the Organ, recently opened by Mr. R. Septimus Alder, at the Walworth Wesleyan Chapel, on the 4th ult. The programme was well selected, and all the pieces were listened to with much attention. The instrument is giving great satisfaction; the tone and quality of the stops, especially the "Voix Céleste," "Viol di Gamba," and "Harmonic Flute" are of great beauty.

The first of the second weekly series of Organ Recitals at Angell Town Institution, Brixton, took place on Saturday evening, the 4th ult., when Mr. E. H. Turpin presided at the instrument. The following Recital was given by Mr. Humphrey J. Stark, Mus. Bac., who, besides other works, executed two of his own compositions, "Tenor Melody" and "Offertoire" (MSS.) The performances were listened to with much interest by large audiences.

The first of a series of Monday Evening Concerts of popular Vocal Music, to be given at the Polytechnic, under the direction of Mr. Stedman, took place on the 27th ult., when Miss Helena Grieffenhagen, Madame Joyce Maas, Mr. Sandham, Mr. Gerard Coventry, Mr. Egbert Roberts, and Mr. Stedman's Choir of Boys appeared. Mr. R. T. Gibbons, F.C.O., was the accompanist.

We regret to announce the sudden death of the Rev. H. C. de St. Croix, Vicar of Figheldean, near Salisbury, which took place on the 17th ult. The deceased was well-known as the Honorary Secretary to the Salisbury Diocesan Choral Association.

The grand organ for St. Mary's, Edinburgh, which Cathedral was consecrated on the 30th ult., contains four manuals and about sixty stops, and was built, from a specification by Sir Herbert Oakeley, by Messrs. Henry Willis and Co.

We are informed that Messrs. Brown, Morrell and Co. (late Oxenham's), of Oxford Street, will sell the whole of the plates and copyrights of Mr. H. D'Alcorn, Music Publisher, of Poland Street, Oxford Street, on December 2, 3, and 4, at their Rooms.

A series of Concerts, similar to those given last year, are arranged to take place in November, December, and January at the Northfield Hall, Highgate, under the direction of Mr. Faulkner Leigh.

REVIEWS.

Novello's Music Primers. Edited by Dr. Stainer.
The Violin. By Berthold Tours.
[Novello, Ewer and Co.]

There is probably no instrument which presents such difficulties to the learner as the violin, nor one which requires so much practice for its thorough mastery. It is perhaps needless to add that it would be all but hopeless for any one to attempt to learn it by means of an instruction book alone; nor do we for a moment suppose that Mr. Tours intends his Primer as a substitute for a good teacher. Nevertheless the work of the master is much lightened if he have a good text-book whereon to base his oral teaching.

Mr. Tours, who was a pupil of the late Ferdinand David, has followed in this work the general outline of the method adopted by his master. His judgment in this respect is unimpeachable; for David's "Violin School" is one of the best, if not the very best, tutor for the instrument in existence.

After a description of the various parts of the violin, Mr. Tours gives particularly clear instructions as to the manner of holding the instrument, the method of bowing, and the attitude of the performer; these points being illustrated by eight excellent figures. A few pages are then devoted to the names and values of notes and rests. These might perhaps have been dispensed with, as we think there are few, if any, who commence the study of the violin without at least some knowledge of the rudiments of music. So little space, however, is allotted to these matters that we are not disposed to complain. We then reach the first exercises. These are for the open strings only; for the first difficulty which a beginner encounters is that of ensuring his bow touching the right strings. When this has been mastered, the fingers are brought into use one by one for stopping the notes. Mr. Tours, we are glad to see, insists on the necessity for keeping the fingers on the strings in playing scale passages; and the holding down of the fingers is carefully marked throughout these earlier exercises. After a series of exercises on the various intervals, from seconds up to octaves, the author gives eighteen melodious exercises, all in the key of C, with an accompaniment to be played by the master. The advantages of this method, as regards developing both correctness of ear and a feeling for time, are obvious. A very useful study (No. 43) follows, in which a simple passage of ascending and descending thirds is bowed in twelve different ways. We next find the whole of the major and minor scales given through the compass of one octave; the chromatic scale concludes the first section of the book.

In Part II. various gradations of tone are for the first time introduced, and illustrated by various exercises. These little pieces, which, like those in the first part, are duets for master and pupil, are not only most improving, but far more interesting as music than many studies. Such numbers as 50, 51, 61, 62, will afford real pleasure to the learner. We may remark in passing that Mr. Tours adopts the excellent modern fashion of discarding entirely the old signature for common time, marking always either 2-2 or 4-4, according as he wishes minims or crotchets to be counted. It is to be hoped that this method of indicating common time will soon be universally introduced. Exercises for the various kinds of ornaments (appoggiaturas, turns, shakes, &c.) conclude the second part. The third part deals chiefly with the various methods of bowing, which are very clearly explained, and illustrated by exercises at least as interesting as those which have preceded them. The subjects of double-stopping, arpeggio, and pizzicato are also included in this part.

Hitherto the whole of the exercises have been in the "first position." The upper positions are treated of in the appendix. Twenty pages only are given to this important subject; but it must be remembered that the present book is not a Violin School, but only a Primer; and it would have been impossible to go fully into the matter without either unduly enlarging the size of the work, or passing in too cursory a manner over the very important elementary instructions of the earlier parts. We think, therefore, that Mr. Tours has exercised a wise discretion in giving pupils a thorough insight into the first position, and in dismissing the others with more brevity. One point has occurred to us in going through this appendix. No mention is made of the "half-position." It is true we find it incidentally given (p. 43) as an alternative fingering for the scale of G sharp minor; but it might have been well to refer to it again in this place. The subject of harmonics is naturally only touched upon; so advanced a branch of violin-playing hardly comes within the scope of an elementary treatise.

In our notice of Mr. Tours's book we have thought it best to give an epitome of its contents, and to let them speak for themselves. We will only add, in conclusion, that we think the Primer quite worthy of the series of which it forms a part.

The Works of G. F. Handel. Part 27. Chamber Music.
[Printed for the German Handel Society, Leipzig.]

The great edition of the works of Handel, to which reference has previously been made in these columns, is now approaching completion. Sixty-four parts have already appeared, including the large majority of the oratorios, the whole of the miscellaneous sacred music, most of the secular cantatas, twenty-four of the operas, and the greater part of the instrumental works; and it is, we believe, confidently expected that the entire works of the composer will be published by the year 1885—the bi-centenary of his birth. The present edition differs from all that have preceded it, not only in containing a large number of works which have not been previously published, but in giving many which have already appeared in a far more complete form than that to be found in earlier editions. As instances may be named the score of "Israel in Egypt" with the composer's original trombone parts, that of "Saul" with Handel's complete indications of the organ part, the warlike Symphony in the second part of "Joshua," and the final Choruses to the second and third parts of "Belshazzar," all of which were new to musicians. The volume now before us presents some very interesting pieces now published for the first time.

It cannot, of course, be maintained that Handel's instrumental music will at all stand on the same level with his great oratorios. In the very nature of things this is impossible. The development of the modern orchestra, and of the form of the Sonata and Symphony by Haydn, Mozart, and Beethoven has caused the older forms to become almost, if not altogether, obsolete. When Handel wrote, the Symphony, as we now know it, had no existence; the Suite was its predecessor and its then representative; and most of Handel's instrumental works, whether entitled Sonatas, Trios, or Concertos, bear more or less relation to the Suites. In these days the Suite is no longer employed as a vehicle for musical thought, unless the composer wishes to write in the antique style. The interest, therefore, which is awakened by such music as this of Handel's is to a considerable extent, though by no means entirely, historical, not to say antiquarian.

The present volume contains the whole of Handel's chamber music which has come down to us. We first find fifteen solo Sonatas for flute, oboe, or violin, with a figured bass for the harpsichord. These in modern nomenclature would probably be called duets, as the harpsichord, though it only has the accompaniment, is of considerable importance in all the pieces; but Dr. Chrysander in his preface mentions a curious anomaly, viz.—that while a composition for two violins and a figured bass was called a Trio, one for a single violin with a figured bass was called not a Duo but a Solo. It should be added that both works would also be entitled "Sonatas"—at that time a vague name as regards form, and applied to almost any extended piece of instrumental music other than a Suite.

The first works in this volume are fifteen Sonatas or Solos, of which six are for violin, seven for flute, and two for oboe, with an accompaniment for harpsichord. That the latter instrument was *obbligato* is proved not only by the figured bass, but also by the fact that in some cases (*e.g.* in No. 5) passages are found for the harpsichord alone. With the exception of the Sonata in A, No. 3, which has been often played by Herr Joachim, Mr. Henry Holmes, and other violinists, this series of solos is almost entirely

unknown. According to his usual custom, Handel has borrowed from himself, and arranged various movements from other works. Thus, the finale of the second Sonata is founded on that of the third Organ Concerto, while No. 11 is merely an arrangement as a solo for flute of the fifth Organ Concerto. In No. 13 (now printed for the first time), we find a very interesting movement founded on the subjects afterwards used for the Fugue in "From the censer" (Solomon).

The six Sonatas for two oboes and bass which come next in the volume have a special musical interest, as being beyond a doubt the earliest known works of Handel. They were written about 1696, when the composer was eleven years of age, and are now printed for the first time from a manuscript copy in the library of Buckingham Palace. Their interest is mainly historical; they are antiquated in style, but the contrapuntal skill shown in them proves that Handel as a boy was in precocity of genius but little behind Mozart.

The two sets of Trios (Ops. 2 and 5) which complete the present collection had been for the most part previously published by Walsh, and they are also included in Arnold's edition of Handel, though they are here supplemented by some numbers not before printed. To a large extent they are compilations from other works, and were probably written rather to meet the requirements of publishers than from any desire of production on the part of the composer. Thus in Op. 2, No. 4 contains the greater part of the Overture to "Esther," with the first movement of the second Organ Concerto for a finale; while in Op. 5 we find in No. 1 the Overture to the Chandos Anthem, "I will magnify Thee"; in No. 2 the Overture to the "Jubilate"; in No. 4 that to "Athalia"; in No. 5 the Fugue in E minor from the first set of "Suite de Pièces," with some slight alterations, and transposed into G minor; while in No. 7 the Fugue is taken from the Overture to the Chandos Anthem, "O sing unto the Lord a new song," and the final minuet from the air "Lascia la spina," in the second version of "Il Trionfo del Tempo." In most of these Sonatas short movements, such as Bourrées, Gavottes, &c., are added to complete the work; but a large portion of the matter contained in them is, as will be seen from what has been said, put together from other sources.

Songs. Composed by St. Vincent Jervis. 2 vols. [Novello, Ewer and Co.]

IT has often been truly remarked that if an author had written fewer books he would have written better. Unquestionably the same observation will apply to many composers who, emboldened by a name which has been made by one or two lucky hits, produce such multitudes of works as to weaken a fame which, with a due amount of reticence, might have been solid and enduring. To compose a large number of vocal or instrumental pieces requires only ordinary talent; but to compose one good one requires genius. With every desire to do the utmost justice to the musical merits of the two volumes of songs before us, we cannot but think that had Mr. Jervis concentrated his whole attention upon the composition of only two or three of the numbers contained in the collection he has given us, his success would have been infinitely greater. The gift of musical facility, like the gift of a good voice, often leads its possessor to ignore the necessity of hard study and rigid self-examination before appealing to the public; and many, therefore, who fail to secure a permanent position have only themselves to blame for the result. That Mr. Jervis is open to receive good advice we infer from the facts of his publishing these compositions at a house which will certainly secure for them the utmost publicity, and courting criticism upon their value by sending them for review; if, therefore, we temper our praise for his clever workmanship with a few well-meant remarks for his guidance in the future, we feel convinced that he will receive them in good part. In vol. i. we are struck by some very good writing throughout the four sacred pieces which commence the book. Psalm xxvii. (verses 8, 10, 11.) may be cited as an exceedingly sympathetic setting of the text. The voice part is vocal and melodious, the harmonies appropriate and not overladen, and several figures in the accompaniment give much vitality to the composition. Psalm xliii. (verses 5 and 6) contains also some good points; but why are only five flats placed at the signature? Surely the composition is in E flat minor, and to mark the C flat every time a phrase is *in* the key seems an extraordinary misapplication of an accidental. "O Domine Deus" is the most original of all the sacred pieces; the constant recurrence of the phrase for the left hand in the opening symphony gives much character to the composition, and the words are throughout well and earnestly expressed. Of the eight secular songs we may select for especial commendation "As down in the sunless retreats" (to Thomas Moore's words), the persistent triplet accompaniment to which is effectively preserved throughout; "On a Mother and Child sleeping"—a melodious and appropriately placid composition; and the "Song of the Outcast," which evidences some dramatic power, but is crude in parts. The songs in the second are perhaps scarcely equal to those in the first volume; but there is much to praise in "Would I were with thee"—a simple, but effective little composition; "It is not much that I would seek"—which, although containing a happy theme, is perhaps a little overelaborated in the accompaniment; "Come away, come away, Death,"—a fair setting of some words from Shakespeare's "Twelfth Night"; and "The Maiden at her Spinning-wheel,"—a pretty little story, well told both in poetry and music. We presume that Mr. Jervis is an amateur; but his compositions show that he has been a careful student, and that he has but to restrain his natural facility to become a successful composer.

Stephen Heller's Pianoforte Studies. New and complete edition, progressively arranged by Lindsay Sloper. In twenty books. [Ashdown and Parry.]

THOSE who make teaching an art cannot too strongly insist upon the necessity of every pupil being well grounded in elementary principles. The many who commence in the middle spend a large portion of valuable time in trying to reach the end, or in struggling back to the beginning, and rarely, if ever, succeed in doing either. In the acquisition of music, vocal or instrumental, it is of vital importance that the right method shall be ensured in the first instance; and we give a cordial welcome therefore to any works which will contribute towards this desirable object. The Studies of Stephen Heller have been long known to and thoroughly appreciated by all good pianoforte teachers; but we have always been of opinion that a better arrangement as to progressive difficulty might have been effected by the composer. Some attempt to do this has already been made by Herr Hans Schmitt, of Vienna, who wrote out a table of the various studies in the order he would recommend them for practice. As the editor of the work now before us, however, truly remarks, "to make a *perfectly* graduated study of them, it was necessary to be at once possessed of the entire work, consisting of twenty books." Nothing, then, could be done to remove this objection but to place the work in the hands of an experienced master and rely upon his judgment to put them into the required order, so that the number of the book should indicate the degree of difficulty. This has been effectually accomplished in the edition just published. Mr. Lindsay Sloper, besides being a recognised public pianist, brings a large amount of experience in teaching to his task, and the result is highly satisfactory; for not only are the twenty books excellently classified for the practice of the student, but the books may be purchased separately, "with the security," as the editor tells us in his preface, "that each study therein contained is of about equal mechanical difficulty with the rest." In a previous edition of these studies the composer says: "I have wished to habituate both students and amateurs to execute a piece with the expression, grace, elegance, or energy required by the peculiar character of the composition. More particularly have I endeavoured to awaken in them a feeling for musical rhythm, and a desire for the most exact and complete interpretation of the author's intentions." In justice to Mr. Lindsay Sloper these observations should be borne in mind, lest—as the classification is not strictly according to the mere mechanical difficulty of each study—it might be imagined that his arrangement was faulty. The delicate gradations of touch, so essential to the due performance of these thoughtful little pieces, require to be very carefully studied; and brain-work as well as finger-work must be considered in estimating "difficulty." We have

carefully looked over the whole of the twenty books, and most conscientiously award the highest praise to the editor for the manner in which he has discharged a duty which, from his admiration of the Studies and his personal friend ship with their composer, has evidently been a labour of love. The intrinsic musical beauty of all these pieces, as well as their usefulness in forming a refined and intellectual style of performance, should earn for them a world-wide acceptance; and we cannot but believe that, valuable as they have ever been, they will be doubly so in the form now issued to the public.

Franklin Taylor's Pianoforte Tutor. [Enoch and Sons.]

NOTWITHSTANDING the multitude of instruction-books for the pianoforte published in this country within the last few years, Mr. Franklin Taylor may confidently rely upon the wide acceptance of his new Tutor, not only because he has worthily earned his right to be heard as a teacher of the instrument upon which he is so accomplished a performer, but because it is extremely unlikely that he would be desirous of multiplying the number of existing treatises unless he had either something new to say upon the subject or had systematised his code of instructions in a novel form. That the latter of these reasons has influenced him in producing the work we are informed in the preface. "Acting upon the principle," he says, "that all instruction, to be thorough, must be strictly progressive, it has been thought well to depart from the customary method of dividing the whole Tutor into two portions—theoretical and practical—an arrangement which compels the pupil to seek out, in the first part of the work, all the explanations and descriptions which apply to the particular lesson he may be learning, and, instead of this, to combine both theoretical description and practical illustration in such a manner that the pupil may proceed systematically through the whole book, finding nothing in the practical exercises which has not previously been explained, and nothing in the explanatory text which does not receive immediate practical application." This is an excellent theory, and excellently is it carried out; every rule being so ably illustrated by example as materially to smooth the path of the little traveller through the pages of the work. The notes are taught just as gradually as they should be; the position at the instrument is clearly defined; the construction of the scales is carefully explained, and all the musical lessons are interesting and well suited for their purpose. We certainly regret that Mr. Taylor has not boldly combated the principle of following the major scale by its "relative," instead of its "tonic" minor. Professor Macfarren, in his recently published book on Counterpoint, truly says, speaking of the inaccurate signature of the minor form of a key, "This system for ages held back the progress of music by obscuring, if not totally hiding, the natural principles on which music is based, and which constitute the science that furnishes the materials with which the artist works." With this we perfectly agree; and as an instance of the false ideas engendered by the conventional method of teaching, we may mention that, in our own presence, a young pupil who played the chord of G major and was requested to make it minor, without the slightest hesitation, struck the chord of E minor, that (as she afterwards said) being her only notion of the connection between major and minor. A good feature in this book, however, is the appearance of the "harmonic" as well as the "melodic" minor scale. There is no doubt that students should be urged to practise both, for we can scarcely wonder that a pupil should puzzle over a minor scale with the minor sixth and major seventh in a piece, when in her "Instruction-book" no such progression of intervals can be found. In conclusion, we may say that the finger exercises at the end of the book are exceedingly good; and we are certain that if the author's directions are implicitly followed, the basis of a sound musical education will be laid by the aid of this Tutor.

Inventions. Six Two-part Pieces for the Pianoforte. By Ferdinand Hiller. [Forsyth Brothers.]

THE "Inventions" of Bach have effected so much good in training young pupils for that close part-playing so essential to acquire before attempting to perform classical works of any elaboration, that we can scarcely wonder at Herr Hiller's desire to multiply exercises founded upon so excellent a model. Pure two-part writing is as good practice for the executive as for the creative artist, and teachers owe a deep debt of gratitude to the composer of these modern "Inventions" for presenting them with a set of pieces so carefully adapted for the purpose of tuition. No. 1, in E minor, has a flowing subject well suited for imitation; No. 2, in G major, is a good study for bold and marked playing; No. 3, in G flat major, has a flowing theme in 6-8 time; No. 4, in B minor, with some contrasted touches for the two hands, demands a true and careful finger throughout; No. 5, in A minor, abounds in rapid semiquaver passages; and No. 6, in E major, will be found highly useful for cultivating a sympathetic touch between the hands, the legato quavers running almost through the piece in two parts. We sincerely hope that this group of thoughtful studies by so eminent a writer will receive the attention they unquestionably merit.

Billet Doux. Rendezvous en Bois. Silhouettes pour le Piano.

Nosegay. The Doll's Royal Wedding March. In the Meadow. Three pieces for the Piano.

Composed by L. Samson. [Neumeyer and Co.]

TRIFLES of this sort, written for the young ladies who in drawing-rooms are asked to "play something," may, as a rule, be dismissed with scant courtesy. But Mr. Samson's pieces are an exception, because something better and higher than a melody over which arpeggios and scales have been sprinkled as from a pepper-box. Each little movement, while simple and quite unpretending, strives at perfection in its way, and, if we cannot admire every bar, a good many pages call forth honest praise. The "Rendezvous en Bois" is a case in point. No doubt it would please just as well by any other name, since the connection of music with such an idea as that here expressed must needs be arbitrary, but the work displays none the less grace of style, in combination with a mode of utterance which, while not laboured, avoids commonplace. "In the Meadow" belongs to the same category, and is written, here and there, with decided freedom. Let us add that all the pieces are adapted for use, not only by adults who have risen above the cheap glory of arpeggios and scales, but by children whose taste careful educators would keep pure till the time comes for their initiation into the higher mysteries of the art.

The Waterfall on the Exe. Song. Words by the Rev. F. Tilney Bassett. Music by the Rev. J. Munro Tate. [Enoch and Sons.]

As a rule we find that amateur vocal composers may be divided into two classes, the first consisting of those who, feeling themselves gifted by nature for writing melodies, do not think it necessary to study the theoretical portion of the art at all; and the second, of those who dive so deeply into the mazes of harmony that, like most rich men, they are proud of displaying their wealth of knowledge on every opportunity. We do not affirm that there are none who steer the middle course, but the instances are rare; and when we say that the composer of the song before us must be placed in the second of these classes, we are paying him no ill compliment, for his harmonies show that he has mastered many of the difficulties which all students encounter. But he has yet to learn how to be simple. His method of harmonising every note and distressing the voice throughout with a restless accompaniment is one of the worst faults of inexperience. Imagine the words "As foilings deft and mazes thwarting weaves the hunted deer," sung with a quaver to each syllable, a quaver bass, and semiquaver *arpeggios* in the right hand.

My Love far away. Ballad. The poetry by Maria X. Hayes. Music by M. W. Balfe. [Duff and Stewart.]

ONLY the weary traveller who, after a long journey over the desert, comes suddenly upon a spring of pure water, can imagine how refreshing is a ballad like the one before us to the wanderer through dreary wastes of music-paper. There is character even in the opening symphony, which ending upon the dominant, prolonged for a whole bar, leads with charming effect to the tuneful and simple theme to which the words are wedded. Apart, too, from the excessive

beauty of the harmonies, the refined and artistic touches in the accompaniment prove that even on the merest trifles a conscientious author bestows as much attention as upon an elaborate work. The copy before us is in C, and although it is also published in B flat, we cannot believe that the melody a whole tone lower would be so effective, especially as the song does not range above F in what we presume to be the original key.

Idylle, für das Pianoforte. Componirt von Heinrich Stiehl. [W. Marriott and Sons.]

We have before had occasion to speak in high terms of Herr Stiehl's compositions, the least unpretentious of which, apart from their grace and refinement, evidence the hand of a master in their treatment. We have always held the opinion that pianists who wish to play light "drawing-room pieces," as they are termed, need not devote their energies to the flimsy productions of those who possess no power beyond that of writing a few bars of melody, and dressing them up with the fashionable embroidery of the day. In the first place the small works of the great writers are always at hand; and for any who are scared by the names of these composers, there are many, very many, who can shadow forth the classical school, even in the merest sketch, so successfully as to satisfy the musical as well as the unmusical listener. Such a person is the author of the "Idylle" before us, which although perhaps somewhat more conventional than other pieces of the same composer which have come before us, is extremely melodious and effective. It is simple in construction, and the passages lie well under the hand throughout.

Barcarole for Pianoforte. By G. Rossini. [H. D'Alcorn and Co.]

As one of the posthumous works of a composer who could write in almost every style, and who, if not always great, was never absolutely dull, this Barcarole must at least be regarded with much interest. But its authorship will, we are certain, not prove its principal recommendation; for it is both tuneful and full of that life and vigour which characterise all the compositions of this writer. The melodious opening theme, with the flowing quaver accompaniment, is happily expressive of the Gondolier's song; and the simple character of the piece—which, however, contains many brilliant and effective passages—will, we hope, commend it to the attention of a large number of young pianists. The fingering, by Mr. J. W. Lawson, will make it additionally attractive to amateurs; but we cannot understand why, when a good fingering has been written to a passage, another—and much worse—fingering should be placed above or below it.

O Musa! Quartetto. Poesia della "Gerusalemma liberata" di Torquato Tasso. Musica di Clara Angela Macirone. [Lamborn Cock.]

The composer of this Quartett has sufficiently earned her fame to allow of her writing simply without the danger of being accused of a want of power to write learnedly. It is difficult, we know, to produce a work which shall equally please trained and untrained listeners; but Miss Macirone has successfully achieved this task; and we are conferring a benefit upon vocalists by earnestly recommending "O Musa!" to their attention. Apart from the excessive melodiousness of the piece, the harmonies are so rich and yet so natural, and the part-writing so easy and yet so effective, that, whilst giving but a small amount of trouble to well-trained vocalists, it will be certain to create a more favourable impression than many compositions we could name with infinitely greater pretension.

Let Maids be false, so Wine be true. Part-song for Men's Voices. Words by W. A. Barrett, Mus. Bac. Composed by George C. Martin, Sub-organist, St. Paul's Cathedral. [Novello, Ewer and Co.]

This is a well written and extremely effective part-song, the light and playful subject most appropriately colouring the bacchanalian verses. The obstinate repetition of the dominant by the first alto, the theme being taken by the first tenor and bass, instead of by the alto and second tenor as at the commencement, is an extremely effective point. But what means the announcement that the song can be sung by mixed voices? Surely sopranos are not to sing about "rosy wine and ruddy cheeks." If ever there was a part-song exclusively adapted for male voices, this is one.

There sits a bird on yonder tree. Song, words from the "Ingoldsby Legends." Music by A. C. Mackenzie. [Weekes and Co.]

The composer of this attractive song is rapidly making a name in this country; and indeed we have never yet seen a work from his pen which does not evidence the result not only of a creative power, but of that care and attention to minute details which is absolutely necessary to sustain a reputation, however well earned. It may be inferred, therefore, that the vocal and melodious character of this setting of Ingoldsby's words is by no means its sole recommendation. The harmonies are excellent throughout, and the constantly varying and appropriate accompaniment give a vitality and freshness to the composition which cannot be overpraised.

Christabel. Glee for four voices (A.T.T.B.). Poetry by Robert Crompton. Composed by Stephen S. Stratton. [Novello, Ewer and Co.]

This part-song, composed for, and dedicated to, four members of the Orpheus "First Prize" Quartett, Huddersfield, is a highly favourable specimen of Mr. Stratton's powers, the melody expressing the words with remarkable fidelity, and the part-writing being easy and fluent throughout. We are especially pleased with the manner in which the line "O Nature! who hath marr'd thy scheme," is treated, the repetition of the word "who" between the first tenor and bass giving much force to the phrase. If well sung this spirited glee could scarcely fail to prove effective.

Tarantelle, for the Pianoforte. By Stephen Jarvis. [B. Williams.]

There must always be a certain family likeness in Tarantelles; but Mr. Jarvis has written a spirited and effective piece, which may be made extremely attractive by a nimble pianist. The principal theme, in A minor, goes very well in the tonic major, and the Coda is sufficiently brilliant to satisfy those performers who desire to produce much effect with little effort.

Give unto the Lord. An Anthem composed by Alfred Alexander. [Novello, Ewer and Co.]

This anthem is well and correctly written, and upon the whole, is a fairly satisfactory composition. It displays little or no originality, either with regard to melody or general treatment, but the first and last choruses are certainly vigorous and well-developed. The duet, for treble and tenor, which forms the middle movement, is tolerably interesting, but we fail to see any special connection between the music and the sentiment contained in the words.

Twenty Celebrated Marches. Arranged for the Organ, with Pedal Obbligato, by Dr. Spark. [Metzler and Co.]

This is an excellent collection of Marches, and will, no doubt, soon be well-known to many an organist. Well-nigh all the popular marches by classical composers are included in this collection, and being both easily and effectively arranged, they will prove acceptable to all who have occasion to use this style of music.

Overture in E minor, and Offertorio in F minor for the Organ. By Giovanni Morandi. [Edizioni Ricordi.]

These compositions are only suited for the very lightest of purposes. Properly scored, they would be very effective if played during stage performances, or on like occasions. To us this music has a very saddening effect, coming as it does from the land which was at one time the cradle of all artistic forms.

FOREIGN NOTES.

The principal feature of interest in continental musical life during the past month has been the resumption of performances on the part of nearly all the leading concert institutions in France, Germany, and elsewhere. Thus the season of 1879-80 may be said to have commenced in earnest, for it is in the concert-room rather than in the

opera-house where the musical activity of a nation finds its most genuine expression. At Paris, both the Châtelet Concerts, conducted by M. Colonne, and the Concerts Populaires, under the direction of M. Pasdeloup, recommenced on the 19th ult. The last-named energetic *chef-d'orchestre*, encouraged by the signal success obtained by the revival last season of Berlioz's "La Damnation de Faust," intends during the coming winter to produce the same composer's music to "La Prise de Troie," an opera which has as yet never been performed. M. Pasdeloup also promises to persist in his performances of the "Lohengrin" music which have hitherto proved so distasteful to a noisy portion of his audiences. Berlin now possesses three institutions devoted to the performance of orchestral works, viz., the Sinfoniecapelle, the Concerts conducted by Herr Bilse, and the recently introduced Popular Concerts directed by Herr Julius Liebig; and it remains to be seen whether the existing musical element in the Prussian capital is sufficient to sustain the new undertaking by the side of its two long-established rivals. The Leipzig Gewandhaus Concerts, of world-wide reputation, commenced on the 9th ult. Among the numerous similar German institutions we will only instance the so-called "Gürzenich Concerts" of Cologne, under the direction of that veteran artist Ferdinand Hiller, which on the 21st ult. opened their new season, in the course of which the following artists have, among others, promised to co-operate: Mesdames Clara Schumann, Norman-Néruda, MM. Johannes Brahms, Joseph Joachim, Anton Rubinstein, and Charles Gounod.

In the operatic world scarcely an event of particular interest can be related, unless it be the complete discomfiture of the Maestro Grafigna, who recently produced at the Brunetti Theatre of Bologna an opera, entitled "Il Barbiere di Siviglia," consisting partly of Rossini's music with "embellishments" and additions from the pen of the maestro referred to. A journal, in mentioning the fact, expressively adds that the hissing of the audience was so persistent and universal as to resemble the long-continued sounding of the danger-signal of a railway-engine. A theatre has been opened at Dresden for the performance of operetta. The inauguration of two magnificent theatres, which will be partly devoted to operatic representations, has also taken place last month at Bordeaux and Geneva. The building at the town last mentioned is the result of the munificent bequest of the eccentric Duke Charles of Brunswick, and was opened with a performance of Rossini's "Tell." Two interesting revivals at the Berlin Opera may be referred to, viz., Wagner's "Die Meistersinger" and Schumann's "Genoveva." Speaking of the latter, the Berlin *Echo* says: "Genoveva" belongs to the class of operas which are heard to better advantage a second time. When once we have overcome our feeling of disappointment in the opera as an effective dramatic whole, we can give ourselves over to the enjoyment of the beautiful detail-work which it contains." Wagner's "Meistersinger," has also been recently produced at Wiesbaden, amidst the greatest enthusiasm of the audience. In a letter of thanks addressed to the conductor of the Hof-Theater, Herr Jahns, the "Meister," alludes to the great difficulties presented by the work, which, he adds, can only be successfully surmounted by the loving devotion on the part of all concerned in its rendering. The recent performances of the Nibelungen-Tetralogy at Vienna, having proved so successful, the cyclus will be again included in the *répertoire* during the present season. Meanwhile, by way of recreation after the fatiguing effects wrought by Wagnerian music, the artists of the Viennese opera are busily engaged in the rehearsals for the forthcoming historical performances of Mozart's operas already announced in our last number.

M. Gounod, whose new opera "Le Tribut de Zamora" was to have been produced at the Grand-Opéra during the current season, has sought and obtained the permission of M. Vaucorbeil to withdraw the work for the present, on the ground of important alterations and emendations having suggested themselves. On the other hand, the Director of the Paris Opéra has obtained the right, which had been withheld from his predecessor, M. Halanzier, to the performance of Verdi's "Aïda," which is now in course of preparation at the leading French operatic establishment.

At Brussels a new tenor has made his *début* in "La Favorita," who until recently had been a lieutenant in the Belgian army. Some time ago he was, by ministerial order, attached to the War Department at Brussels, in order to enable him to undergo a course of study at the Conservatoire, and has since exchanged military service for the stage. The Queen of the Belgians was present on the occasion of his first appearance at the Théâtre de la Monnaie, which resulted in a most unqualified success for the young ex-lieutenant, whose name is M. Masart.

The performances of the Paris Opéra-Comique recommenced on the 11th ult. with Hérold's "Le Pré aux Clercs," since when, among other operatic works, Félicien David's "Lalla-Roukh" has been produced, in which the newly acquired tenor, M. Mouliérat made his *début*.

An innovation which is about to be introduced at the Théâtre de la Renaissance of Paris, might be imitated with advantage by our own theatrical managers. The director of the Renaissance, M. Victor Koning, has, it appears, made the necessary arrangements with the Paris Compagnie des Petites Voitures by which the visitor to his theatre is enabled to ensure upon taking his ticket, or previous to the last *entr'acte*, the service of a vehicle, the number of which is furnished him, at the conclusion of the performance. The innovation is a most beneficial one to the public, and its announcement in a musical journal needs no excuse, considering the anti-artistic effect frequently produced upon the mind of the amateur who, after having "supped with the gods," finds himself suddenly transferred into the company of the "gentlemen of the pavement" competing for the goodwill of a solitary cabman.

Mdlle. Nicolo Isouard, a daughter of the composer of "Joconde," and herself a musician, has just founded an annual prize at the Académie des Beaux-Arts of Paris, to be accorded to compositions excelling in melodiousness.

Madame Erard has presented the Paris Opéra with a splendid six-octave pianoforte, the instrument deriving its special value from the fact of its having been formerly in the possession of Spontini.

The Viennese pianist, Herr Bonawitz, has recently given three concerts at the Leipzig Gewandhaus, during which he performed, entirely from memory, fifteen of Beethoven's Sonatas appertaining to the three recognised "periods" of the great master. The audience is said to have been much impressed by this extraordinary *tour de force*, but the opinions of the press are divided as to the artistic rendering of the works in question.

It is rumoured that Hans von Bülow and Jean Becker have been asked by the Belgian Government to fill the posts vacated by MM. Louis Brassin and Vieuxtemps respectively, at the Brussels Conservatoire.

The committee of the "Deutscher Sängerbund" having some time ago opened a competition for the composition of songs, no less than 733 candidates have sent in their contributions. Out of this number eight *Lieder* have been selected by the jury, and will be embodied in the collection of the association.

The Viennese municipal authorities have passed a resolution in accordance with which the monuments erected over the graves of Mozart, Gluck, Haydn, and Beethoven will be ornamented with a continual supply of flowers at the expense of the municipality.

Madame Christine Nilsson will take part in the festive performances at Madrid during the approaching celebration of the marriage of King Alfonso. The *diva*, it is stated, will receive the sum of 90,000 francs for twelve operatic performances.

A statue of Sigismund Thalberg, the world-famed pianist and composer, who died in 1871 at Naples, has just been unveiled at that town. An orchestra of eminent professors, performing some of Thalberg's compositions, took part in the festive proceedings.

We have to record the death, on the 14th ult., of Carl Eckert, the Conductor of the Berlin Royal Opera, and an artist universally esteemed in the musical world. Eckert was born at Potsdam in 1820, the son of a sergeant of Uhlans, and at an early age manifested great proficiency as a pianoforte and violin player. Zelter and Mendelssohn were successively his instructors, and after having made an artistic *tournée* throughout the Continent, Eckert, in 1852, accompanied Henriette Sontag to America. He eventually

became Conductor of the Viennese Opera, which post he filled until the year 1860, when he removed in a similar capacity to Stuttgart. Since the year 1868 Eckert has occupied the position of chief leader of the orchestra of the Berlin Opera, and has been a prominent figure in the musical life of that capital. Among his numerous compositions may be mentioned an opera, "Wilhelm von Oranien," an oratorio, "Judith," a symphony, and several chamber works.

At Milan died Carlo Boniforti, Professor of Harmony and Counterpoint at the Conservatorio of that town.

At Wiesbaden died, on the 14th ult., Carl d'Ester, well-known for his ability as orchestral leader, and energetic Director of the local "Cäcilienverein."

The death is also announced, at Copenhagen, of the Danish composer, Peter Arnold Heise, author of numerous popular songs, as well as of several operas.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (October 19): Scotch Symphony (Mendelssohn); Abendlied, orchestral arrangement by Saint-Saëns (Schumann); Impromptu Hongrois (Schubert); Airs de Ballet from "Feramors" (Rubinstein); Pianoforte Concerto, C minor (Beethoven); Overture, "Vêpres Siciliennes" (Verdi). Châtelet Concert (October 19): Symphony, C minor (Beethoven); "Sylvia," suite for orchestra (Léo Delibes); Grand Fantasia, Op. 15 (Schubert), arranged for pianoforte and orchestra by Liszt; Divertissement to "Les Erinnyes" (Massenet); Overture, "La Muette" (Auber). Concert Populaire (October 26): Symphony, C major (Schumann); Fragment from "Orphée" (Gluck); Serenade, executed by all the violins, violas, and violoncellos of the orchestra (Haydn); Pastoral Symphony (Beethoven); Spring Song (Mendelssohn); and "Danse des Sylphes" (F. Godefroid), arranged for the harp; Airs from "Sylvia" (Léo Delibes). Châtelet Concert (October 26): Symphony, G minor (Mozart); Rhapsody for orchestra (E. Lalo); Pianoforte Concerto, D minor (Brahms); "Danse macabre" (Saint-Saëns); Serenade, Op. 8 (Beethoven), by all the first violins, violas, and violoncellos of the orchestra.

Leipzig.—Gewandhaus Concert (October 9): Overture, "Genoveva" (Schumann); Violin Concerto, D minor (Spohr); Violin Suite (Reinecke); Symphony, "Eroica" (Beethoven); Vocal Soli. Euterpe Concert (October 21): Overture, "Leonore" (Beethoven); Violin Concerto (Mendelssohn); Symphony, A major (Rubinstein); Vocal Soli. Gewandhaus Concert (October 23): Concerto for Violoncello (Popper); Symphony, E flat major (Haydn); Violoncello Solo pieces (Chopin, Popper, Monsigny); Air from "Euryanthe" (Weber), &c.

Berlin.—First Liebig Concert (October 5): Overture, "Anacreon" (Cherubini); Fragment from "Leonore" Symphony (Raff); Scherzo and Finale from Symphony, C minor (Beethoven); "Wotan's Abschied" and "Feuerzauber," from "Walküre" (Wagner); "Le Rouet d'Omphale" (Saint-Saëns); Hungarian Rhapsody (Liszt). Concert of the Sinfonie-Capelle (October 17); Symphony, D major (Mozart); Festival Overture (Rietz); Fragments from "Orpheus" (Gluck); Symphony No. 8 (Beethoven).

Düsseldorf.—Historical Concert of the Bachverein, with lecture by Dr. Nohl: Subject, "The Development of Choral Music" (October 14): "Hymn to Demeter"; (?) "First Pythian Ode of Pindar" (fifth century B.C.); "Der Wald hat sich entlaubet," three-part song (fourteenth century); "Alla trinità beata," for four voices (fifteenth century); Improperia (Palestrina); Religious Song (Bach); "Ave verum" (Mozart); Elegiac Song (Beethoven); Chorus from "Pilgrimage of the Rose" (Schumann); "Ave Maria" (Liszt); Chorus (R. Wagner).

CORRESPONDENCE.

THE OLD CHROMATIC NOTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In Mr. Hipkins's observations on Herr Carl Engel's clavichord (Musical Times, September, p. 492), he shows that the chromatics introduced by the *gebundenes Clavier*, the bonded or "fretted" clavichord, represented intervals of about 19 : 18. This corresponds to 94 hundreths of an equal semitone, and on calculating out all the intervals from his measurements (privately sent to me, but not printed in his letter) I came to the same conclusion in a mean of eight cases. Of these four gave 98, 96, 109, 106 hundredths, and I felt that the intention of the maker was to give 97 hundredths, which is exactly half a mean-tone. In this case all the fifths of the series F C G D A E B would be tuned a quarter of a comma too flat, and the major thirds FA, CE, GB would be perfect, and then the chromatics would be introduced half-way between two notes forming a tone, a very obvious contrivance and an important step towards equal temperament, as the scale would thus consist of ten semi-mean-tones and two great semitones. This view is curiously confirmed by a passage which I have just come across in Prætorius's "Syntagma Musicum," 1619, vol. ii., p. 66 (a very rare book, for the loan of which I am indebted to Professor Sir Herbert Oakeley, of Edinburgh), which I will translate from the quaint old German. Prætorius had just been describing a clavicymbalum with 19 notes to the octave, which he noted in order of pitch as c c♯ d♭ e e♯ f f♯ g♭ g g♯ a♭ a a♯ b♭ b♮ b♯ tuned perfectly on the mean-tone system, which he himself strictly adopted and explained (*ibid.*, pp. 148-158). This instrument he had examined at the house of Carl Luyton, "imperial composer and organist" at Prague. He calls this "an *instrumentum perfectum*, *si non perfectissimum*," and goes on thus:—

"For although on the viols de gamba, and especially on lutes, a motett or madrigal can be played through all its semitones, and consequently the whole *genus chromaticum* can be produced by a practised and experienced master and lutist, yet it cannot be given so justly and correctly as upon such a clavicymbalum, for these reasons. Because on the viols de gamba and lutes the frets [*Bünde* or bonds] are all placed at equal distances from one another (of course closer together as they get nearer to the bridge), and consequently the semitones can neither be called greater or less, but rather intermediate. Since to my judgment every fret, band, or stop [*Bund*, *Band*, *oder Griff*] (whatever it may be called) has 4½ divisions, reckoning the major semitone to have 5, and the minor semitone 4 of these divisions."

This, of course, is merely a rough estimation. But the words "placed at equal distances" would really imply an equal temperament, supposing 54 divisions to the octave. I am inclined however to think that Prætorius means the naturals to have been placed in the usual way, and the chromatics to have divided the distances equally. He proceeds thus:—

"And because only half a division is wrong either way, which cannot be estimated by the ear on such instruments as viols and lutes (which have a pleasant quiet quality of tone, *lieblich und still*), both the major and minor semitone, though played on one fret, seem and sound as if they agreed with both parts, and the difference cannot be so easily observed and apprehended, especially as the player can help the strings by his stopping on the frets, and name and give them (*weil man darneben den Säitten mit den Griffen vff den Bünden helffen, nennen und geben kan*). [This evidently implies the same tricks of stopping on the frets as are now used by Oriental players to give shades of sounds, and requires that "experience" in a player of which he formerly spoke.] This is quite impossible on the clavicymbalum or organ, where nothing can be added to or subtracted from the strings or pipes, but all must remain as it has been tuned. Hence on such instruments the *genus chromaticum* cannot be observed and produced without a multiplicity of keys. To have it correctly on lutes the frets must be removed, and you must play without frets."

I may add that Arnold Schlick (1511), in his "Spiegel der Orgelmacher und Organisten" (Mirror of Organbuilders and Organists, reprinted in "Monatshefte für Musik-Geschichte," Berlin, 1869), chapter viii., "On Tuning Organs," directs the fifths to be made as flat as the ear will bear, to bring the major thirds nearly perfect; but when he comes to g♯, he seems to advise halving the interval between g and a, although the major third e g♯, as he says, then becomes imperfect, in fact very sharp. The whole passage (p. 103 of the reprint) is very curious, but too long to quote.

The mean-tone system was suggested by Luigi Fogliano, of Modena; but, as he confined it to making the second of the scale a mean between a major and a minor tone, and left the other intervals unaltered, Zarlino ("Le Istitutioni harmoniche," 1562, p. 128, cap. 43) has no difficulty in proving it to be bad. But Salinas ("De Musica," 1577, p. 164) tells us that he himself completed the system, which from his day till very recently was regularly employed, and indeed may be still heard on some organs in England, as those made by Green at St. George's Chapel, Windsor, St. Katherine's, Regent's Park, and Kew Parish Church, which are also in Handel's pitch and quite accessible. In England equal temperament seems to have been first mooted in 1811, and not seriously carried out till after 1840. In the north of Germany, however, an attempt at equal temperament (which Salinas absolutely ignores) was made at a much earlier period than elsewhere at the close of the seventeenth century, apparently because the pitch of the organs was so high that the organist had constantly to transpose. Herr Schmahl, the organist of the St. Jacobi Kirche at Hamburg, which is tuned a whole tone above French pitch, informs me that Werckmeister, in his "Orgelprobe," 1691-98, strongly combated Prætorius's (that is Salinas's) mean-tone system, and advocated equal temperament; and that the St. Jacobi organ, built by Schnitger, an admirer of Werckmeister, 1688-93, was originally tuned as nearly in equal temperament as was possible by ear, and that probably for that reason it was greatly admired by J. S. Bach, who played upon it in 1720, and often spoke of it with pleasure. Herr Schmahl also says that neither he, who has been organist since 1838, nor his master Demuth (died 1848), who recollected from 1810, ever heard unequal temperament. But some forks which I have just received from Herr Degenhardt, the organist of St. Catherinen Kirche in Hamburg (where the organ is seven-eighths of a tone sharper than French pitch), on which organ Herr Schmahl practised when a learner, show that the A and C have now exactly the relations of mean-tone (or unequal) temperament, so that very possibly this organ may be tuned on the semi-mean-tone plan, explained at the beginning of this letter, and that this organ was not well adjusted formerly to equal temperament appears from Herr Schmahl's letter, in which he says that the tuner Wolfsteller, when Herr Schmahl practised on it, made the usual keys C and G major rather bad, and the keys of F♯ and D♭ the best on the instrument. I may also mention that a set of tuning-forks from the bellfoundry Cavedini, at Verona, more than one hundred years old, which I have examined, give a most frightful scale, with all the fifths slightly sharp, and hence the major thirds sharper than on equal temperament.—Respectfully yours,

October 7, 1879. Alexander J. Ellis.

ENGLISH AND FOREIGN CATHEDRAL SERVICES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Can you grant me space for a few comments on Mr. Dickson's most interesting letter in your last issue, in the general feeling of which hundreds of your readers will heartily sympathise. As I read it, the thought constantly occurred to me, Cannot this be effected without such great change? Will not some small adjustment of our present system help us to much that is here sighed for?

Mr. Dickson most rightly lays great stress upon the influence of the conductor. May I remind him that in cathedrals this is provided for by the office which he holds. As I look back into my early days, the vision of dear old Stratton, Precentor of Canterbury, steadying an intricate movement by beating with his Precentor's paper, rises before me. And even where the Precentor shrinks from such demonstrative exercise of his office, his mere presence and eye can do much. If Mr. Dickson will not think me personal, I may say that on leaving Ely Cathedral the last time I heard the service there, I could not help adding, while admiring the quiet steadiness of the choir, "That comes of the presence of a real Precentor." The grand adjustment required is that one and all of our cathedrals should have such real Precentor, and that that real Precentor should have real power and control over all things musical, without hindrance or interference from any other cathedral officer. Let him use bâton or not as he may choose; let him place himself and his choir as he thinks best for the music: surely the most obdurate Conservatism ought not to deny this to one responsible for its due rendering. But what can be expected when the office of Precentor is so little understood or acknowledged that it can be assumed—as in a northern cathedral—by the utterly unmusical Dean, for the simple purpose of keeping control over the weekly scheme papers, and those papers made out by another hand, and apparently supplied in batches, undated, or we should not see Byrd in D minor set for Shrove Tuesday, followed by Aldrich in G major for Ash Wednesday, or have such unfortunate *contretemps* as "Blest are the departed" appearing in the city newspaper as set for the cattle-plague fast day.

But there is one point on which I must do battle with Mr. Dickson. I must stand up for the old English counter-tenor, which in these days it is so much the fashion to run down just because foreigners do not use it. I entirely deny that a second treble can be any more substitute for a counter-tenor than can a second tenor be substitute for a bass. Would Mr. Dickson be satisfied to give to his second boy the upper part of "Return blest days," "With sighs sweet rose," or any other of our fine old men's glees, or of Croft's "O Lord, Thou hast searched me out," Battishill's "O remember not" (from "Call to remembrance"), or Weldon's "Bow down Thine ear" (from "Hear my prayer")? Surely he would be conscious of a certain unsatisfactory leanness of tone, a want of comfortable substance. Of course it is a matter of taste, but I must own to feeling this sense of unsatisfaction when boys take the second of the usual four parts. No doubt duet-trebles may be very delicious, as may be duet-sopranos; but the duet for sopranos is quite a different thing from that for soprano and contralto. The treble has no second register of its own, and English musicians have been in the habit of supplying this want by the upper of the three registers of man's voice. At one of the earlier Church Congresses Mr. Hullah startled clerical propriety by asserting that the grand want in our cathedral choirs was the *contralto* voice, and no one with an ear for the pure chord would be inclined to dispute the value of the addition if it could be had; and if, instead of sighing for his "enthusiasts with their violins, and celli, and contrabassi," Mr. Dickson would throw in his influence to get attached to our cathedral choirs auxiliary lady choirs, the waters might be moved in the right direction. If the cathedral had a supply of extra copies of all music in use, that the Precentor might lend to those who he found were willing and able to give regular service—with his unfettered control over rehearsals, the placing of his singers and himself, and his general conduct of the music, he might possibly find sufficient sopranos to add delicacy, refinement, and sympathy to the robustness of his treble tone, sufficient contraltos to give reality—I had almost said humanity—to his counter-tenor tone; and so we should be drawing nearer to that "perfection which should characterise all our acts of worship," which so many of us join with Mr. Dickson in desiring.

I am, yours very truly,

J. Powell Metcalfe.

AMATEUR COMPOSERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the last number of The Musical Times there are some remarks tending to discourage attempts at composition, on the ground that the gift for it was extremely rare. For the highest kind it is; but is nothing inferior to this to be accepted? A young lady refused to join an amateur literary society because she couldn't write so well as Shakespeare. In his "Violin School" Spohr advises the student to make repeated attempts to ascertain if he has a talent for composition. There has been a great advance in literary attainments. There are few Macaulays or Carlyles, but there are many who can express themselves well in prose and verse. Musical composition will no doubt in time be cultivated to a similar extent; attempts at it tend to improve a student in harmony, melody, rhythm, phrasing, and other branches of the art.

It would be ill-natured for a person not to publish when requested to do so by numerous friends. I have had some

experience, having published pieces myself and revised those of others.—Yours obediently,

GEORGE SOTHERN.

14, Paulton Square, Chelsea.

[Spohr was perfectly right in advising students to ascertain if they have any talent for composition; but they should do so in private, not in public. It may be "ill-natured" for a tyro not to publish "when requested to do so by numerous friends," yet we cannot but think that were there one amongst his "numerous friends" who really wished him well, he would counsel him either to get a qualified opinion upon his works before submitting them for review or (to quote the words of the article to which our correspondent alludes) not to bring them "from their legitimate home amongst an exclusive little *coterie* of flatterers into the real world of art."—ED. MUSICAL TIMES.]

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

HIRAM.—*We do not know of any book which would be of the slightest service to our correspondent.*

C. M. W.—*The proper speed for both the "Athalie" and "Cornelius" Marches when played on the organ is* ♩ = 160.

A. F. GRAINGER.—*Several portions of the text of the "Messiah" were set by Handel in duplicate, and in the case of "But who may abide" and "Thou art gone up on high," in three ways. The inference is that he made the alterations to suit the exigencies of particular performances. Amongst the pieces twice set are "Rejoice greatly," "He shall feed His flock," "How beautiful," "Their sound is gone out," "Why do the nations," "O death."*

J. O. WILD.—*D natural, but it is better as written, viz: two C's.*

BRIEF SUMMARY OF COUNTRY NEWS

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERYSTWITH.—On the 10th ult. a meeting was held at the Assembly Rooms, St Michael's Place, to inaugurate a School of Music recently instituted by Professor Parry, Mus. Doc. After an eloquent address by Dr. Parry, and speeches from several influential persons advocating the desirability of establishing an institution in Aberystwyth especially for the cultivation of music, a vote of thanks was passed to the Mayor for presiding, and the meeting separated.

ASHTON-UNDER-LYNE.—The members of the newly-established Philharmonic Society gave a performance of *Judas Maccabæus* on Tuesday evening, September 30. The band and chorus numbered about 140. The choruses were given with great precision, and the solos were excellently rendered by Miss Smyth, Miss Kershaw, Mr. Ballam, and Mr. Rickard. Mr. Dearnaley officiated as Conductor.—— The first Concert (twenty-eighth season) of the Gentlemen's Glee Club was given on Wednesday, the 16th ult. The glees and songs were well rendered by the choir of the Club, under the conductorship of Mr. Dearnaley, who also performed two pianoforte solos. Miss Lucy Franklein was the solo vocalist.

BECKENHAM.—A most successful Concert was given in the Lecture Hall on Tuesday, the 21st ult., in aid of the Organ Fund of the new district Church of S. James's, Elmer's End. The sacred portion included three numbers from Spohr's *God, Thou art great, Hear my prayer*, "Lift thine eyes," and "I waited for the Lord" (Mendelssohn), the duet and solos being beautifully rendered by Mrs. Pascal, Mr. Charleton, Miss Burleigh, and Mrs. Radcliffe, and Gounod's "There is a green hill" and "Nazareth," by Mrs. Sicklemore and Mr. J. Evans, respectively. Part II. consisted of the March from *Tannhäuser*, "The cloud-capt towers," "Spinning Maidens," "Gipsy Chorus," and "Good Night" (Carulli), interspersed with solos, which included Cowen's "Regret," sung by Mrs. Sicklemore, who gave Molloy's "Kerry dance" as an encore; "Si tu savais" (Balfe), by Mr. Charleton, a local amateur; "Chloe sat beside a river" (Gabriel), beautifully sung by Mrs. Radcliffe, who obtaining an encore, gave "Within a mile of Edinbro' town"; and in the duet "Da quel di," from Donizetti's *Linda di Chamouni*, Mrs. Sicklemore and Mr. Charleton were eminently successful. The choruses and part-songs were sung by a select local choir, under the direction of Mr. Sydney R. Coles, F.C.O., and Mr. Arthur Carnall, Mus. Bac., and Mr. F. W. Partridge acted as accompanist, whilst Mr. E. Scovell effectively presided at the harmonium.

BIRMINGHAM.—A fine organ of forty stops, by Willis, has been erected in the Masonic Hall by Mr. Frank Bradley, for the purpose of giving Recitals, and also to afford organists generally an opportunity of public performance. The first Recital took place on Saturday, the 11th ult. Mr. Bradley performed a varied selection from the works of Wesley, Smart, Widor, and Lemmens, and arrangements from Wagner, Rossini, and Rubinstein. The vocalist was Miss Catherine Penna, who gave songs by Benedict and Bishop. The Recitals are to be continued every Saturday afternoon and evening. At present no other organist has availed himself of the opportunity of coming forward, but as the scheme gets better known it will doubtless be taken advantage of.——A fresh attempt to popularise the compositions of the great masters has been started by a series of Chamber Concerts at cheap prices, under the direction of Mr. S. S. Stratton. The first Concert took place in the Masonic Hall, New Street, on Tuesday, the 14th ult. The programme comprised Mozart's String Quartett in D, No. 10; the Trio for pianoforte and strings by F. E. Bache; and, for the first time in Birmingham, Miss Agnes Zimmermann's Sonata (Op. 21), for pianoforte and violin. The artists were Messrs. Abbott, Ward, S. Blythe, and Owen (strings), and Mrs. Hale (pianoforte). Besides the concerted pieces, the lady gave Chopin's Polonaise in C (Op. 3), Henselt's "La Gondola," and the Second Caprice (Op. 3) of Schumann. All the music was well rendered, and there was a large and appreciative audience. The local papers speak highly of the Concert, and there is every appearance of success for the new venture.—— Messrs. Harrison's first Subscription Popular Concert was given in the Town Hall on Wednesday, the 22nd ult. The vocalists were Mesdames Albani and Trebelli, Mr. Edward Lloyd and Signor Foli; Sir Julius Benedict was solo pianist, Mons. Musin solo violinist, Mr. Stimpson organist, and Mr. Zerbini conductor. A miscellaneous programme of more than average interest was provided. Madame Albani was recalled after the Recitative and Air, "Quando il giorno cade," from Flotow's *Alma*, and encored in Haydn's Canzonet, "My mother bids me bind my hair." Madame Trebelli sang Dr. Heap's song, "Lead, kindly Light," and the popular Habanera from *Carmen*; also with Madame Albani the Duet, "Quis est homo," all being beautifully rendered, and the second encored. The performance of Mr. Lloyd and Signor Foli were equally meritorious. Sir Julius Benedict, in his Andante and Rondo and transcription of "Where the bee sucks," showed that he was still master of his instrument; Mons. Musin delighted the audience with his skilful performances on the violin; Mr. Stimpson gave examples by Guilmant and Beethoven, and a new composition, "Fantasy, an Autumn Night's Dream," written expressly for the occasion; and Mr. Zerbini accompanied with his usual skill. There was a large and fashionable audience, indicating another prosperous season.——The Philharmonic Union gave its second Concert in the Town Hall on Thursday, the 23rd ult., with an excellent miscellaneous programme, comprising Beethoven's Quintett (Op. 16) for pianoforte and wind instruments; Weber's Sonata (Op. 48) for pianoforte and clarionet, Costa's Trio "Vanne e Colei," arranged for oboe, horn, and bassoon, the executants being Messrs. Dubrucq, Lazarus, Mann, and Wootton. Dr. Heap played in the quintett, and afterwards gave a fine rendering of Chopin's Polonaise in A flat, Op. 53. Mr. Abbott played the Andante and Rondo from Max Bruch's Concerto, Op. 26, and with Dr. Heap, David and Benedict's grand Duo, "Oberon." The solo vocalists were Mrs. Bellamy and Miss E. Bailey, who gave works by Rubinstein and Spohr; the choral pieces included Schubert's *23rd Psalm*, some numbers from Macfarren's *May Day*, new part-songs, "Evensong" (Dr. Heap), encored; "Summer is but fleeting" (Stratton), and Bishop's "Blow, gentle gales." The instrumental pieces were listened to with attention, and evidently much appreciated.

BRECON.—The Philharmonic Society gave its fourth Concert on the 18th ult., the first part of the programme being devoted to Handel's *Acis and Galatea*. The work was admirably performed and most attentively listened to by a highly appreciative audience. The solo singers were the Misses de Winton and Jones, and Messrs. Ramson, Tuckwell, and Fredricks. The Messrs. Heins accompanied most efficiently, and Mr. Mason, of Hereford, directed the work. The second part was miscellaneous.

BRIDLINGTON.—On Thursday evening, the 9th ult., Mr. George Fox, Organist of the Congregational Church, gave his Annual Benefit Concert in the Wellington Hall, assisted by Miss Grace Armytage, Miss Emmeline Kennedy, and Mr. Thomas Dodds (vocalists), Mdlle. Bertha Brousil (violinist), and Miss Isabel Wreghitt (pianist). There was a large audience, and the concert was highly successful. Mdlle. Bertha Brousil's violin solos were received with tremendous applause, and Miss Armytage and Miss Kennedy shared the honours of the evening. Miss Wreghitt ably accompanied throughout, and Mr. Fox conducted.

BRIGHTON.—On Wednesday, the 1st ult., a Harp Recital was given by Aptommas.——On the 8th, Mr. Kuhe gave his first Pianoforte Recital this season, on which occasion he had the assistance of Miss Emily Moore (vocalist) and Mr. Carrodus (violin).——On the day following, a large audience filled the Dome for Mr. Kuhe's first Subscription Concert, at which Madame Christine Nilsson appeared for the only time this season. The other artists were Miss Mary Davies, Miss Orridge, Mr. W. Shakespeare, Mr. Maybrick, Mr. Kuhe (piano), and Mr. Carrodus (violin).——On the 16th, Miss Emily Moore gave her annual Ballad Concert, assisted by eminent artists.——On the 21st, the Dome was again crowded for Mr Watts's first Ballad Concert, which included selections from the Oratorios. The vocalists were Miss Robertson, Miss Butterworth, Madame Patey, Mr. Bernard Lane, Mr. George Fox, and Signor Foli The instrumentalists were Madame Norman-Néruda and Mr. Charles Hallé.——For the afternoon of the following day, Mr. Kuhe's second Pianoforte Recital was announced, and for the afternoon of Saturday, the 25th, his second Subscription Concert, at which Madame Albani, Mrs. Osgood, Miss De Fonblanque, Mr. B. McGuckin, and Signor Foli were engaged.—— The vocalists at the Saturday Afternoon Concerts during the past month at the Aquarium included Madame Sinico, Madame Edith Wynne, Mr. W. H. Cummings, and Mr. Lewis Thomas.——For the present month several important Concerts have been announced.

BRISTOL.—The second Monday Popular Concert for the present season was given in the Colston Hall on the 6th ult., when the band

consisted of about fifty performers, under the leadership of Mr. A. W. Waite, Mr. George Riseley being the Conductor. The programme included the Overtures *Rienzi* (Wagner), *Semiramide* (Rossini), *Der Freischütz* (Weber), and Sterndale Bennett's Fantasia-Overture *Paradise and the Peri*. In addition Mr. E. Prout conducted an excellent performance of his grand Concerto in E minor for organ and orchestra, the organ part being ably rendered by Mr. Riseley. This clever work was extremely well received by the audience, the Andante, which forms the second movement, being particularly applauded. Mr. Prout also conducted the performance of a Suite in D major, which he had composed expressly for these concerts. The Suite contains five movements, viz., Prelude, Sarabande, Gavotte, Minuet, Trio, and Rondo. The vocalists were Miss Marion Henley and Mr. John Child.——On Monday the 20th ult. the third Concert was given in the Colston Hall, when the programme included the first of Beethoven's grand Symphonies (in C major), Mr. Riseley having promised that, commencing with this Concert, the whole of the immortal nine of this composer should be given in chronological order. The programme also included the overtures *Oberon* (Weber), and *Merry Wives of Windsor* (Nicolai), Gounod's *Funeral March of a Marionette*, and Massenet's tuneful Suite d'orchestre, No. 4, *Scenes Pittoresque*. Sir Herbert Oakeley also conducted a performance of his Festival March, dedicated to the Duke of Edinburgh, and his Minuet and Trio in A major, the March apparently pleasing most. The vocalists were Miss Layton and Mr. A. L. Wills. Mr. George Riseley conducted as before.

Castleford, Yorks.—On Tuesday, September 30, an interesting service was held in Whitwood Mere Parish Church, which had been specially decorated. The music was that of the York Diocesan Choral Association, and was faultlessly sung by the united choirs from Altofts, Whitwood, and Whitwood Mere, numbering eighty voices. The Magnificat and Nunc dimittis were the Unison Service in B flat, by Hopkins; the Anthem, "Sing, O Daughter of Zion," by Dr. Naylor, of Scarborough. Dr. Spark presided at the organ, built by Denman, of York, and played as Voluntaries an improvisation on the Sicilian Mariner's Hymn, followed after the sermon, by the Hon. and Rev P. Y. Savile, by a selection from Rossini's *Stabat Mater*, the duet from *Judas Maccabæus*, "O lovely peace with plenty crowned," and the Chorus from *Samson*, "Let their celestial concerts all unite"; at the end of which, "God save the Queen" was introduced with great effect.

Chorley.—Mr. A. G. Leigh gave his first Concert in the New Town Hall on Friday evening, the 10th ult., before a large and appreciative audience. The vocalists engaged were Madame Patey and Mr. Edward Lloyd. Mr. Lloyd was, however, unable to appear, owing to a severe cold. Madame Patey's songs were enthusiastically received, as were also M. de Jong's solos on the flute. The performances of M. de Jong's band were admirable, and gave great satisfaction.

Colnbrook, near Windsor.—The first Concert of the season of the Colnbrook Choral Society was given on Wednesday, the 15th ult., in the Public Hall. The programme consisted of sacred music selected from the works of Mendelssohn and Mozart. Miss Seaborne presided at the pianoforte, and Mr. Gywnn at the harmonium. The choruses were sustained with firmness, and the singers were rewarded with warm manifestations of appreciation. Miss A. Stransom contributed a pianoforte solo. Mr. Richard Ratcliff conducted.

Enniskillen, Ireland.—Mr. Arnold's Vocal Concert took place in the Town Hall on the 3rd ult. There was a crowded audience, including the Earl of Rosse, the Earl and Countess of Belmore, the Ladies Curry, Wm. Archdale, Esq., M.P., &c. The services of Miss Bessie Herbert (of Dublin) were secured, and her songs were highly appreciated. Major Sitwell, R.E., Mr. W. C. Trimble, Mr. W. Black, and Mr. James Plews also contributed songs with success. The chief interest, however, was centred in the Enniskillen Church Choir, the members of which sung with great taste. Mr. Arnold conducted.

Glasgow.—Mr. Frederic Archer (of the Alexandra Palace, London) made his first appearance here at the second of this season's Concerts given by his choir, on Saturday evening, the 11th ult., at the Kibble Palace. Mr Archer received a warm welcome from the large audience. The programme consisted of part-songs, solos, and piano solos, Mr. Archer's arrangement of some of the humorous songs being loudly applauded ——On the same evening Mr. Lambeth's choir gave a Concert at the St. Andrew's Hall. The large audience fully appreciated the admirable rendering of the programme. During the evening Mr. Lambeth played organ solos, and Mdlle. Lippmann gave solos on the pianoforte ——Harvest Thanksgiving services were held at St. John the Evangelist Episcopal Church, Cranstonhill, on the 19th ult. The choir gave an excellent rendering of the Te Deum and Communion Service from Service in B flat, by J. Baptiste Calkin, Op. 40. The anthems were, for the morning, "O give thanks" (G. Elvey), and for the evening "The Lord hath done" (H. Smart). The Magnificat and Nunc dimittis were from the Service in F by E. J. Hopkins. Mr. John Lowe officiated as Organist and director of the choir. From the great number of strangers at the evening service, the fact is clearly proved that high-class church music is beginning to be appreciated by the various Scotch religious denominations, and it is now a common practice for the principal Presbyterian and other church choirs to sing anthems both at their morning and afternoon services.——The Glasgow Choral Union's published circular announces that during the forthcoming season the following works will be performed: Rossini's *Moses in Egypt*, Mendelssohn's *Hymn of Praise*, Schubert's *Song of Miriam* Beethoven's *Ruins of Athens* and *Choral Symphony*, Handel's *Messiah*.

Hamilton, Canada.—On Tuesday, the 7th ult., an Invitation Concert was given by Mrs J. R. Adamson (violinist) and Mr. Aldous (pianist). The programme included Bach's Concerto for two pianos and quartett; Andante and Variations from Beethoven's "Kreutzer" Sonata; Andante, Scherzoso, &c., from Beethoven's Quartett, Op. 60; Chopin's Polonaise in A flat; "In our boat," a song by A. C. Mackenzie, with violin obbligato; a Romanze for violin by Mr. Aldous; and the *Tannhäuser* March, arranged for eight hands on two pianos. The performance was excellent, and the programme shows an earnest endeavour on the part of the givers of the concert to familiarise the Canadian public with high-class music.

Ilkley, Yorkshire.—Dr. Armes, of Durham Cathedral, presided at the new Organ, erected by Messrs. Morten and Taylor, London, at the recent consecration of the church of St. Margaret. The organ, for its size, is very effective, the reeds being of excellent quality. The instrument was heard to great advantage under the skilful hands of Dr. Armes.

Kidderminster.—On Tuesday evening, the 7th ult., the Choral Society gave a selection from Haydn's *Seasons*, and Handel's *Acis and Galatea*, in the Town Hall. The principal vocalists were Mrs. Glover Eaton, Mr. C. Blagborough, Mr. W. Deacon, Mr. A. Cotton, and Mr. J. Muston. The choruses and accompaniments were well rendered, and the performance throughout was a highly satisfactory one. Mr. W. Taylor presided at the organ, and Mr. Wadeley at the piano. Mr. Fitzgerald conducted.

Kirmington, North Lincolnshire. — A new Organ has been erected in St. Helen's Church, the necessary funds having been subscribed by the parishioners and friends interested in the place. The instrument has been built by Porritt, of Leicester, and comprises two manuals and pedal organ. On the opening day the prayers were intoned by the Rev. Arnold Savory, of Bradford, and the Rev. Walter Giffard, Vicar of Wootton. The preachers were the Rev. Canon Bullock, Rector of Welton-le-Wold, and the Rev. J. P. Young, the newly appointed Vicar of Great Grimsby. At the morning service, as the clergy entered the church, the choir sang with great effect the Processional Hymn, "Onward, Christian soldiers"; and in the afternoon, "Brightly gleams our banner." Sir George Elvey, Mus. Doc., Oxon., presided at the organ, and his powerful rendering of the musical part of the service was fully appreciated. He expressed his entire approval of the instrument, and of the manner in which Mr. Porritt had carried out the work.

Margate.—A superior Organ of considerable power and quality has just been erected in the new Wesleyan Chapel by Messrs. Morten and Taylor, London. The Organ has an excellent supply of wind, and is well constructed throughout. The voicing of the various registers displays much care and judgment. Mr. F. Archer, of the Alexandra Palace, was specially engaged for the opening Recital, and played with his accustomed ability.

New Wortley, near Leeds.—The fourth of a series of Concerts took place on Saturday night, the 18th ult., at the Public Hall, by the Orpheus Harmonic Union. The vocalists engaged for the occasion were Miss Phillips, Messrs. W. Fleetwood, Howard, Webster, Caselton, and Ryder. Mrs. G. H. Ryder and Miss Morsden presided at the pianoforte. The programme consisted of a selection of Sir H. Bishop's glees, with songs and duets by other eminent composers. The Concert on the whole was highly successful, and there was a very fair attendance.

Plymouth.—The members of the Vocal Association commenced their new season with an excellent performance of Haydn's *Creation* on the 8th ult., in the Guildhall. The solo vocalists were Miss Robertson, Mr. Guy, and Mr. Santley. Mr. Faull presided at the organ, Mr. Pardew led, and Mr. Löhr conducted. Mr. Thomas rendered good service with the flute, and Mr. Fly's trumpet obbligato was exceedingly effective.

Stalybridge.—The members of the Harmonic Society gave a performance of Handel's Oratorio *Joshua*, at the Mechanics' Institute, on Thursday evening the 16th ult. The principal vocalists were Miss E. Arthur, Miss Patti Hargreaves, Mr. Verney Binns, and Mr. Orlando Christian. The band and chorus numbered 120 performers. Mr. James Swallow was the leader, and Mr. Samuel Garlick conducted.

Sutton, Surrey.—The Harvest Festival was held on Wednesday the 8th ult., in All Saints', Benhilton, Parish Church At Evensong the choir was considerably increased, being assisted by the choirs of Banstead, Beddington, Epsom, Christ Church and Parish Church, Sutton. The service commenced with the processional "Come, ye thankful people," the prayers being intoned by the Rev. Canon Bridges. Tallis' Festival responses were sung, the plain-song being led by a melody-choir and united in by the people as intended by Tallis, the harmony-choir and organ filling up the whole with fine effect. The Psalms to Robinson, Dr. Dupuis, and Hopkins, from the "Westminster Chant Book," were well rendered; as was also the Magnificat, Dr. Stainer's St. Saviour's tone. The Nunc dimittis, by the Organist, Mr. Sharp, was sung most expressively by the choir The anthem was "O give thanks" by Farebrother, the solos in which were well rendered by Masters Petrie and Baldwin, and Messrs. Detmar and Burgon. The sermon was preached by the Rev. Canon Stapylton, and the offertory was for the completion of a peal of bells. The recessional was Sullivan's "Onward, Christian soldiers." Mr. Sharp presided at the organ in a most able manner. On the following Sunday the anthem was Dr. Stainer's "Ye shall dwell in the land," solos by Messrs Detmar and Burgon, the latter especially displaying his fine sonorous voice. Te Deum and Benedictus (Dykes, in F), Kyrie (Sharp, in A flat). In the evening the same anthem by Farebrother, and the "Hallelujah" (Handel) were well sung at the close of the service. Great praise is due to Mr. Sharp for the manner in which the services were rendered, showing his excellent training of the choir.

Toronto.—A Concert in honour of the visit of the Marquis of Lorne (Governor-General) and the Princess Louise was given by the Philharmonic Society on September 11, in the pavilion of the Horticultural Gardens. On the arrival of the vice-regal party a Song of Welcome was sung, with orchestral accompaniment, the music of which, by Mr. F. H. Torrington, is extremely appropriate and effective. There was an excellent orchestra, assisted by the Beethoven Quintett Club and a portion of the Germania Orchestra of Buffalo.

Watlington.—On Wednesday, the 1st ult., a Concert, under distinguished patronage, was given in aid of the funds of the Watlington Cottage Hospital, by Mr. S. Cope, assisted by Miss Florence Wydford, Miss Rose Raymond, Miss Arnot, and Mr. G. Briars (vocalists), Miss E. Langford and Miss Ives (pianists), and Mr. Ives (violinist). The Watlington Orpheus Society contributed valuable aid. Mr. G. Darvill accompanied the solo music on the pianoforte, and Mr. S. Cope conducted. Miss Wydford was highly successful in the songs assigned to her, in the rendering of which she displayed much taste and feeling.

WEM.—Mr. Prendergast, Organist of the Parish Church, gave his Annual Concert on Wednesday evening, the 1st ult. The vocalists were Mrs. Brandon, Messrs. A. and J. D. Pointon and T. Wood, of Hanley. An excellent programme was very well gone through, Mrs. Brandon receiving several encores. Mr. Prendergast was highly successful in his rendering of two of Beethoven's Sonatas.

WESTON-SUPER-MARE.—The Annual Harvest Thanksgiving Service was held in the Parish Church (St. John's) on St. Michael's Day. The choir, composed of the local Church Choir Association, numbered 115 voices; the service, which was fully choral, included Goss's Magnificat and Nunc dimittis in A, and Barnby's Anthem "I will give thanks," the rendering of the latter being very fine. The Bishop of the diocese preached, and the offertory was devoted to the Church Improvement Fund. There was a crowded congregation, many persons being unable to gain admission. Mr. Arthur E. Crook presided at the organ.—Mr. Crook gave a Morning Concert at the Assembly Rooms on the 4th ult., assisted by the following artists: Mdlle José Sherrington, Miss Annie Butterworth, Mr. Henry Guy, Mr. Farley Sinkins and Mons. Albert, the violoncello-playing of the latter being greatly admired. Mr. Crook gave an excellent rendering of Beethoven's Sonata Pastorale. The concert was a great success.

WINCHESTER.—A most successful Concert was given at the Guildhall in aid of the building fund of Trinity College, London, on Tuesday, the 14th ult., by Mr. W. H. Pimlott, lay-vicar of the Cathedral and hon. local secretary of Trinity College; assisted by Miss Louisa Bullock, Miss Annie Ings, and a choir of thirty other students of Mr. Pimlott's vocal Lyceum, and also by Messrs. Griffith, Newby, Ings, and Cross, of the Cathedral choir. A feature of the Concert was the excellent pianoforte-playing of Miss Wooldridge and Mrs. W. P. Smith. The songs generally were well rendered, and the glees by the choir were given in a way reflecting great credit on the teaching of Mr. Pimlott. Mr. Gamblin accompanied the soloists with his usual ability.

WOMBOURN.—On Thursday, the 16th ult., the Harvest Festival was held in the Parish Church. The sermon in the morning was preached by the Rev. R. M. Grier, M.A., Prebendary of Lichfield and Vicar of Rugeley, and in the evening by the Rev. T. M. Horsfall, M.A., Vicar of Bobbington. Both services were full choral, the prayers being intoned by the Rev. George A. Pugh, M.A. The Anthem, "I will alway give thanks," was given with very good effect by the church choir. Mr. Frederick A. Lister presided at the organ and played an excellent selection of pieces before and after the services. The church was, as usual, very artistically decorated.

WOOLWICH.—An excellent Concert was given at the Town Hall, on Monday evening, the 20th ult., under the direction of Mr. Whomes. The vocalists were Madame Bilhartz, Miss Whomes, Miss Christian, Mr. Arthur Thomas, and Mr. F. A. Bridge. Mr. Radcliffe contributed two flute solos, and a capital orchestra played some popular pieces. The hall was crowded.

YORK.—A Concert in aid of the funds of the Musical Society was given under its auspices in the Festival Concert Room, on the 8th ult. There was a large assemblage. The orchestra comprised a full band and chorus of 150 performers, Mr. R. S. Burton, of Leeds, being the conductor. The first part of the programme consisted of *Athalie* (Mendelssohn). The connective readings were given by the Rev. Canon Fleming, and the solo parts were well sung by Mrs. Godman, Miss Weaver and Miss Wakefield. The choruses were effectively rendered, and Mr. Burton was a most able Conductor. The second part of the Concert was devoted to miscellaneous music, chosen from the works of Mozart, Hérold, Francesco Rossi, Meyerbeer, Auber, and other composers.—A very successful performance of Dr. Stainer's *Daughter of Jairus* was given in the large hall of the Yorkshire Fine Art Exhibition on Friday, the 17th ult. The artists engaged were Miss Maria Thompson, Mr. T. Baines, and Mr. A. McCall. Mr. W. R. Wright was an efficient Conductor, and great praise is due to him for his careful training of the band and choir.—A Ballad Concert was given in the Festival Concert Room on the 22nd ult., which was very successful. The vocalists were Miss Anna Williams, Madame Enriquez, Mr. Vernon Rigby, and Mr. Thurley Beale. Solo flute, Mr. Keppel; solo piano, Mr. Shute. The programme contained an excellent variety of songs and solos.

ORGAN APPOINTMENTS.—Mr. A. E. Carter to Christ Church, Swansea.—Mr. W. G. Yabsley to St. Saviour's, Poplar.—Mr. Henry J. B. Dart, Organist and Choirmaster to St. John's, Waterloo Road, S.E.

CHOIR APPOINTMENTS.—Mr. Leonard Poynter (Tenor) to St. Peter's, Vere Street.—Mr. George Wells, Choirmaster to All Saints', Dalston.—Mr. Henry Dubber, principal Tenor to Christ Church, Gipsy Hill, S.E.—Mr. Prenton (Bass) to Gray's Inn Chapel Choir.

OBITUARY.

On September 23, at his residence, 60, Caversham Road, N.W., HENRY WESTROP, aged 67, Member of the Royal Society of Musicians.

On the 17th ult., suddenly, the Rev. H. C. DE ST. CROIX, M.A., Vicar of Figheldean, aged 48.

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As in many of Handel's works which were written about this period the disposition of the chorus parts is such as to warrant the supposition that the choir he had to deal with was limited in its numbers (there being apparently no Altos), and exceptional in the compass of its Tenor voices. This conjecture is borne out by the fact that the omission of an Alto part, and the division of the Tenor into two or three parts, is common to nearly all the works which Handel wrote for the Duke of Chandos, but is found in scarcely any, if any, of his subsequent compositions.

It would be difficult otherwise to account for so unusual an arrangement, although it might have been supposed that when his connection with the choir at Cannons ceased, he would have rearranged the vocal parts and brought them more into conformity with the requirements of ordinary choirs. But it would seem that when his attention became absorbed in the production of his Oratorios, he laid aside the smaller works of the "Chandos" period, only taking them up to transfer a movement which might be required for the larger composition then in hand. This, however, would not account for a work of the importance of "Acis and Galatea" being left in its exceptional state; for if the size and attractive nature of the Serenata did not claim more than ordinary consideration at the hands of its composer, its performance in London twelve years later—presumably with a chorus not possessing the peculiarities of the Chandos choir—would appear to have demanded some revision of its voice parts.

Nothing, however, seems to have been done in that direction—if we except a pencilled memorandum by the composer on the 1st Tenor line of "Wretched lovers," "*This part in Contralt.*"—until about thirty years ago, when an equally rough and ready expedient was adopted by the Handel Society under the advice of Sterndale Bennett, viz.: to give the 1st Tenor line of nearly all the choruses to the Altos. It need scarcely be said, that as the range of the remaining Tenor parts coincided almost exactly with the one transferred to the Altos, the difficulties could only be regarded as mitigated, not removed.

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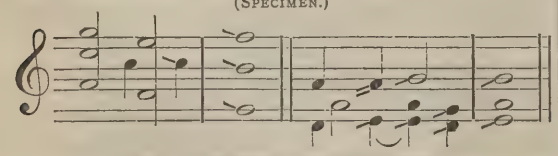

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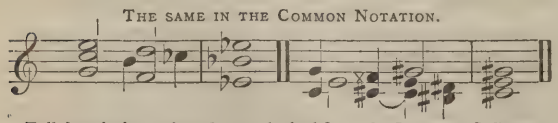

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"We, the undersigned, certify that after having seen and most conscientiously examined the English Pianos at the Universal Exhibition of 1878, find that the palm belongs to the Grand Pianos of the House of BRINSMEAD.

"NICOLAS RUBINSTEIN.
"D. MAGNUS."

"PARIS.

"I have played several times at the Paris Exhibition on the Grand Pianos of Messrs. JOHN BRINSMEAD & SONS, and I have found them most beautiful. The sound is full, melodious, and of extraordinary power, the touch is extremely elastic, and the repetition is excellent. A peculiarity of these Pianos consists in the prolongations of the sounds, which enable the player to produce great harmonic effects, and which exist in no other instruments. This I have demonstrated to the Jurors of the Exhibition, who came to hear and examine these Pianos. As soon as they had heard these instruments they unanimously concurred in my opinion. "CHEVALIER DE KONTSKI.
"(*Commandeur et Officier de plusieurs Ordres, Court Pianist to the Emperor of Germany*)."

"The highest praise is certainly due to Messrs. JOHN BRINSMEAD & SONS for the complete success which has crowned their efforts to produce, on the most simple principles, a perfectly even, smooth and sensitive repetition touch. The purity of the tone and the excellent mechanism of the Pianos exhibited by them in the Paris Exhibition called forth warm eulogies from all competent critics.

"JOHN STAINER, M.A., Mus. Doc.
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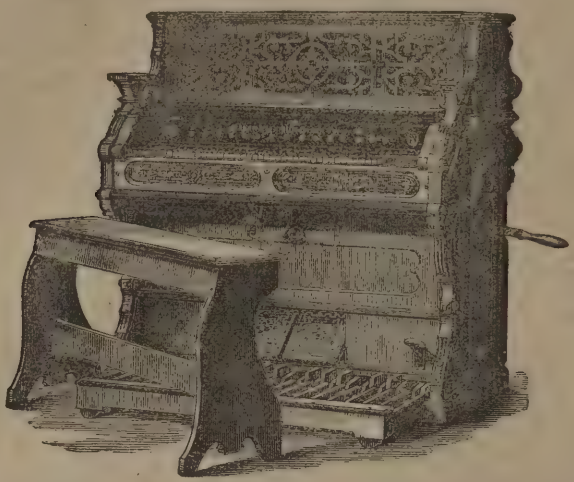

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 442.—Vol. 20. DECEMBER 1, 1879. *Price 3d.; Post-free, 4d.*

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Under the immediate Patronage of H.R.H. the Princess LOUISE, Marchioness of LORNE, and for the benefit of the Victoria Hospital for Children, Chelsea.

HERR HENSCHEL has the honour to announce that he will give a CHORAL and ORCHESTRAL CONCERT, in AID of the VICTORIA HOSPITAL, at St. James's Hall, on TUESDAY EVENING, December 2, at Eight o'clock. The Programme will include Symphony No. 1, C minor (Brahms); "Out of Darkness" (Psalm CXXX.), for soli, five-part chorus, and orchestra—G. Henschel (first time in England); and "Triumphlied," for double chorus and orchestra—Brahms (first time in England). Miss Lillian Bailey, Mr. Frank Boyle, Mr. Frederic King, and Herr Henschel. Solo pianoforte, Mdlle. Janotha. Conductors, Herr Henschel and Mr. Barnby, who has kindly consented to conduct the Psalm. Tickets, 21s., 10s. 6d., 5s., and 3s., at Novello, Ewer and Co.'s, 1, Berners Street, W.; the usual Agents; and Austin's Ticket Office, St. James's Hall.

MUSICAL ASSOCIATION, 27, Harley Street, W. MONDAY, December 1.—TWO PAPERS will be read by R. H. M. BOSANQUET, Esq., M.A. (*a*) "On a Mode of Producing continuous Notes from Resonators;" (*b*) "On some Experiments with a Revolving Stop-cock." The Chair will be taken at 4.30, for preliminary business. The first Paper will be read at Five o'clock.
9, Torrington Square, W.C. JAMES HIGGS, Hon. Sec.

MUSICAL ARTISTS' SOCIETY. — President, His Grace the Duke of Beaufort, K.G.—The 16th performance of new compositions will take place at the Royal Academy of Music, Hanover Square, on SATURDAY, December 6, at Eight o'clock. String Quartetts by C. E. Stephens and Arthur Carnall, Mus. Bac., Cantab. Sonatas by Henry Westrop and W. H. Holmes. Songs by Miss L. M. Kerr, Miss Charlotte Gilbert, Messrs. Charles Gardner, H. C. Banister, George Gear, and Stephen Kemp. Executants: Miss Lizzie Evans, Miss Goldsbro', Miss Elène Webster, Miss Sophie Smith, Messrs. Coventry, W. H. Eayres, Davies, Svendsen, Frederic King, Ralph, G. Palmer, R. Blagrove, W. Pettit, W. H. Holmes, and Master Barber. E. H. THORNE, Hon. Sec.
13, Neville Terrace, Onslow Gardens, S.W.

THE SOUTH LONDON CHORAL ASSOCIATION will give their THIRD EVENING CONCERT at St. James's Hall, Piccadilly, on FRIDAY, December 5, 1879, at Eight p.m. Soloists: Miss Annie Marriott, Mr. Barton McGuckin, Mr. Santley. Solo pianoforte, Mr. Brinley Richards. Conductor, Mr. Leonard C. Venables. Accompanist, Mr. W. H. Harper. The programme will include a descriptive Chorus, "The Gipsies" (Laurent de Rille), first time of performance in this country. Tickets to be obtained at the principal libraries. Stalls, 6s.; Reserved (numbered) Area, 4s.; Balcony, 3s.; Area, 2s. Admission, One Shilling.

EASTBOURNE.—Mr. JULIAN ADAMS' Concerts of CLASSICAL PIANOFORTE, and ORCHESTRAL MUSIC will be continued at the Floral Hall, Devonshire Park, every SATURDAY Afternoon and Evening during the Winter, 1879. SPECIAL CONCERTS, for which the most eminent Vocalists are engaged, will also take place.

MISS AGNES LARKCOM (Soprano) will sing to-day, Southsea; Dec. 2nd, St. Neots (Judas); 4th, City; 10th, Chelsea; 11th, Brighton; 15th, Walsall (Messiah); 23rd, West Bromwich (Messiah); 26th, Dundee (Messiah); 27th, Wishaw, &c. Address, care of Lamborn Cock, Esq., 23, Holles Street, Cavendish Square; or 213, Albany Street, N.W.

MR. HARPER KEARTON will sing in December: 8th, Croydon; 11th, Albert Hall; 15th, Highbury; 16th, Knaresbro'; 17th, York; 18th, Brentford; 22nd, Whitchurch; 23rd, Accrington; 24th, Bolton; 26th, Dundee; 29th, Wishaw; 30th, Derby. For terms, apply to N. Vert, 52, New Bond Street, W.

BISHENDEN, Mr. CH. J., the celebrated Bass, author of "How to Sing," "The Voice," &c., will sing "The Friar," "The Outlaw," "The Stirrup Cup," &c., at Mr. Parsons's Concert, December 2, 1879, at the Town Hall, Hemel Hempstead, Herts. 20, Duke Street, Portland Place, London, W.

MR. CHARLES FRY will recite ANTIGONE, at the Crystal Palace, in the performance by Mr. Henry Leslie's Choir, December 13.

FREE VACANCIES in a resident Country Choir, for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, two LEADING CHOIR BOYS for S. Paul's, Herne Hill. Send terms to Organist, S. Paul's Vicarage.

OXFORD.—NEW COLLEGE CHOIR.—TRIAL of BOYS' VOICES on THURSDAY, January 15, at noon. Four Vacancies. Special terms for a SOLO BOY. For particulars apply to C. E. Bickmore, Esq., New College, Oxford.

LEADING BOY WANTED. £5 to £10 per Annum. C. F. Pascoe, 18, Fitzwilliam Road, Clapham, S.W.

CHOIR BOYS.—WANTED, for Christ Church, Blackfriars Road. Salaries, £4 to £15, or High-Class Education at Southwark College. Apply at Church, Wednesdays or Saturdays, 7 to 8 p.m.

TWO LEADING BOYS REQUIRED for the Choir of St. Mary's Church, Kilburn. They must have good voices, and be able to read music fairly. Two Sunday Services, and a weekly practice. Salary, £10 per annum. Address, Arthur Sharpe, Organist and Choirmaster, 13, Lowfield Road, Kilburn, N.W.

WANTED, an experienced LEADING BOY in Choir of St. Mary Abchurch, City. Liberal salary to one with good voice and able to sing verse parts. Services, Sunday morning and afternoon only. Apply to Mr. Bishop, 26, Wilson Street, Finsbury Square.

WANTED, ALTO (male), TENOR, and BASS SINGERS for St. John's Church, Paddington. Sunday services, Christmas Day, Good Friday, 11 a.m., 7 p.m., and weekly practice. Stipend, £10. Applications, with testimonials, to J. T. Goodban, 30, Formosa Street, Maida Hill West.

AN ALTO SINGER is WANTED for the Choir of Kensington Parish Church. Two Services on Sunday. Practice on Friday. £12. Apply, by letter, to Mr. H. R. Bird, Organist.

RIPON CATHEDRAL.—There will shortly be a VACANCY for a TENOR VOICE. One fully qualified to take the Solo and Verse parts in the daily services required. Stipend, £90 per annum. Applications, with testimonials, to be sent to J. F. A. Coppin, Esq., Chapter Clerk, Ripon, from whom further particulars may be obtained.

TENOR and BASS Voices WANTED for the Choir of St. Paul's Church, Ball's Pond. Apply to Mr. W. J. Winbolt, 2, Grosvenor Road, Highbury New Park, N.

TENOR requires RE-ENGAGEMENT in a salaried Church Choir, in or near City. Address, James, 79, Wick Road, South Hackney.

YORK MINSTER.—A BASS (not Baritone) VOICE is WANTED in this Choir. Age under 26. Candidates must be communicants. All applications must be accompanied with testimonials as to character and musical ability. Address, Dr. Monk, Minster Yard, York.

A BASS is REQUIRED for All Saints', Margaret Street, W.—Duties, two Services on Sunday, Christmas Day, and Good Friday, and a weekly Rehearsal on Saturday at 6 p.m. Salary, £25, and 10s. 6d. extra for each extra day's services. A good reader indispensable. Apply, by letter, to Mr. W. S. Hoyte, 68, Boundary Road, N.W. Applicants to consider their applications declined with thanks if not replied to within a week.

FOUNDLING HOSPITAL CHAPEL.—The appointment of ORGANIST and CHOIRMASTER is now VACANT. Applications, stating age, with copies of testimonials (of recent date) inclosed, to be sent on or before the 13th of December to the Committee, at the Hospital, under cover to the Secretary, of whom full particulars as to the duties, &c., may be obtained.
It is specially requested that candidates will not canvass the Governors. W. S. WINTLE, B.A.,
Secretary.

PARISH CHURCH, ASHBY-DE-LA-ZOUCH.—A GENTLEMAN, who would reside in Ashby, able to train the Choir and efficiently discharge the duties of ORGANIST, is WANTED for the above Church, which will be reopened after complete restoration in the spring of next year. An Organ of 3 manuals is being built and will be ready for the opening, and the Choir will be surpliced. The new Organist is required to enter on his duties in the temporary Church, January 4, 1880. Salary, 50 guineas. There is a good opening in the town of Ashby-de-la-Zouch and neighbourhood for a Teacher of Music. Applications to be addressed, on or before December 6, the Vicar and Churchwardens, care of Mr. C. Matthews, Ashby-de-la-Zouch.

WANTED, an ORGANIST for Church 20 miles from London. Under a mile from Sevenoaks Station. Apply to Vicar, Riverhead Vicarage, Sevenoaks.

PROFESSIONAL NOTICES.

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Of Mr. C. Hallé's Concerts. For Oratorio or other Concerts, address, 150, Radnor Street, Hulme, Manchester.
Lessons in Singing. References—C. Hallé, Esq., and E. Hecht, Esq.

MISS ARTHUR (Soprano).
5, Ledbury Road, Bayswater, W.; or, Mr. Vert, 52, New Bond St., W.

MRS. DAGLISH (Soprano).
For Oratorios, Concerts, &c., address, Newark, Notts. Reference, S. Reay, Esq., Mus. Bac., Newark, Notts.

MRS. ALFRED J. SUTTON (Soprano).
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MISS NELLY McEWEN (Soprano).
Is open to Engagements for Oratorios, Concerts, &c.
Address, 5, Union Crescent, Margate.

MISS JULIA JONES (Soprano).
For Oratorios, Concerts, &c., address, 1, Great Western Terrace, Cheltenham.

MISS STOCKWELL (Soprano).
For Oratorios, Concerts, &c., address, 39, Southgate Street, Gloucester.

MADAME PAULINE GRAYSTON (Primo Soprano).
For Oratorios, Concerts, &c., address, 40, Crown Street, Liverpool.

MISS CRAGG (Contralto).
For terms for Oratorios, Concerts, &c., address, 12, North Castle Street, Halifax, Yorkshire.

MISS ISABEL CHATTERTON (Contralto).
For Oratorios, Concerts, &c., address, 31, Mornington Crescent, N.W.

MISS LOUISA BOWMONT,
Principal Contralto of St. Peter's, Manchester.
For Oratorios, Concerts, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester.

MISS ANNIE MOLSON (Contralto).
First-class Certificate, Royal Society of Arts, Practical Examination in Music, June, 1879.
For Concerts, &c., Sacred and Secular, 8, Brownlow St., Holborn, W.C.

MADAME PATTIE KEATE (Contralto).
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MADAME ARNOLD POTTER (Contralto).
Sidney House, 257, Cambridge Road, E.

MISS FLORENCE WYDFORD (Contralto).
For Oratorios, Miscellaneous Concerts, &c., 95, St. Paul's Road, Lorrimore Square, S.E.

MRS. LANSDELL-SIMS (Contralto).
For Oratorios, Concerts, &c., address, 21, Victoria Terrace, Coburg Road, Old Kent Road, S.E.

MISS EDITH CLELLAND (Contralto).
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MR. W. MANN DYSON (Tenor).
For Concerts or Oratorios, address, Cathedral, Worcester.

MR. W. YOUNG (Tenor).
For Oratorios, Concerts, &c., address, 321, Monument Road, Birmingham.

MR. A. MONTAGU SHEPHERD (Tenor).
For Oratorios, Concerts, &c., address, Beech Cottage, Grasmere, Westmoreland.

MR. GEORGE COX (Tenor).
For Oratorios, Concerts, &c., address, 45, Mornington Road, Regent's Park, N.W., or at St. Andrew's Church, Wells Street, W.

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For Oratorios, Concerts, &c. Répertoire includes "Messiah," "Elijah," "Samson," "St. Paul," &c. For terms apply, Luton House, Walsall.

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MR. C. KELSEY (Bass).
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For Oratorios and Concerts, address, Halifax, Yorkshire, or 37, Abbey Road, St. John's Wood, London, N.W.

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MR. WINTERBOTTOM (Bass).
For Concerts, &c., address, Highfield Terrace, Mossley, near Manchester.

MISS ALICE SHERWOOD (Pianist.)
For Concerts, &c., 5, Devonshire Place, Nursery Terrace, Birmingham.

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THE FOUNDLING CHOIR.—MR. WILLING desires to inform his friends and the public that he has RESIGNED his appointment of ORGANIST at the Foundling, and that he has ceased to officiate at that institution.

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WANTED, at Lady Day next, by an experienced Gentleman, a post as ORGANIST and CHOIRMASTER, in or near London preferred. Good organ, and chance of pupils necessary. Address, S. C. L., Messrs. Novello Ewer and Co.

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APPOINTMENT WANTED, as ORGANIST and CHOIRMASTER, by a Professional Gentleman (Nonconformist), who is a competent Solo Player and a good Accompanist. A large and good modern organ indispensable. Address, with full particulars, Bach, 3, Ravensbury Villas, Robinson Road, Lower Tooting, London, S.W.

ORGANIST wants post with much work in town, or would deputise on week-days. Address, J. S., 7, Millicent Terrace, Gateshead.

AN ORGANIST and CHOIRMASTER is open to immediate RE-ENGAGEMENT in London. G. E., 51, Cumberland Street, S.W.

TO ORGANISTS and MUSICSELLERS.—The Advertiser, who has studied at the Royal Academy, and had considerable experience as teacher of Pianoforte, and can assist as Organist, can also tune pianofortes, having had experience at one of the London factories, wishes for a SITUATION as ASSISTANT. S. R., Novello, Ewer and Co., 1, Berners Street, W.

TO INCUMBENTS.—A Gentleman, M.A. and Mus. Doc., Oxon., is willing to take employment as ORGANIST and CHOIRMASTER in the southern part of London or the suburbs. Has had exceptional experience in that capacity. Address, E. F., Post Office, Upper Norwood, S.E.

AS ORGANIST and CHOIRMASTER, good testimonials and references. A good Organ and Choral Services desired. Address, Mr. W. L. Clarke, Vine Cottage, Littlehampton.

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AN ORGANIST, now engaged at a City Church (Nonconformist), desires an APPOINTMENT in the North or East of London. B. R., 122, Lauriston Road, Hackney.

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TO CHORAL SOCIETIES, &c.—The PIANIST of Evans's Concert Rooms is open to an ENGAGEMENT to teach or conduct the above, and to prepare Ladies and Gentlemen for the Profession, either as Instrumentalists or Vocalists. Address, W. H. W., 1, St. Paul's Crescent, Camden Square, N.W.

THE Organist of Chichester Cathedral has a VACANCY for an ARTICLED PUPIL. Address, Mr. T. E. Aylward, Chichester.

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ARTICLED PUPIL.—A Mus.B., F.C.O., has a VACANCY for a RESIDENT ARTICLED PUPIL. Must be able to take a plain service, Choral classes, &c. Healthy suburb of a large town in the Midlands. Premium. Apply, by letter, to Oxon, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address, Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1879.

WANTED—A COMPOSER FOR THE ORGAN.

By H. H. STATHAM.

THERE is no intention to imply, by the above heading, that there are not many contemporary writers for the grandest of instruments whose productions are well worth the serious study of the player and the serious attention of the listener. One of the most gifted among our native writers for the organ we have unhappily recently lost, one who never wrote carelessly or indifferently, and never forgot the high character of the instrument or descended to sensational or popular composition for its key-board. But it would not be difficult to name a good many living musicians, English, French, and German, who have supplied and will, it is to be hoped, continue to supply the organ-player with much food that is convenient for him and his hearers, in a considerable variety of styles or manners all calculated to bring out and illustrate qualities special to the organ as distinguished from other instruments. As to a different class of writers who turn out, *currente calamo*, showy and flimsy marches, offertoires, and other pieces calculated to produce much noisy effect with little real effort on the part of either composer or performer, and in which the true character of the instrument is entirely ignored for a style of handling which may be called prancing on it rather than playing on it, these need not be taken into account here at all. The organ is above all others the instrument for intellectual music, and productions into which no intellect goes are beside its mark altogether.

But admitting all the value and interest of a good deal that is written for the organ at present, it remains a fact, and a vexatious one for lovers of the instrument, that none of the few composers of the highest class, and who have the widest aims, seem disposed to pay any attention to the organ. There have been, in fact, only two classical composers for the instrument—Bach and (after a long interval) Mendelssohn. Handel may be named, perhaps, in virtue of his concertos, but he can only be named doubtfully. The organs on which he played, and for which he composed his few extant concertos, were so limited in their size and scope—wanting above all the great glory and power of the organ, the pedal-board—that it was impossible that he could realise or work out the special capabilities of the instrument. As rearranged for a large organ by the greatest of modern organ-players, two or three of these concertos can always be depended upon to "tell" with a general audience; and they are in this way very valuable to a player as furnishing music of a robust masculine type, such as no musician need be ashamed of caring for, and at the same time sufficiently simple and straightforward to appeal to the sympathies of a less cultured audience. It may be said that this praise, which may be applied in the same terms to a great deal of Handel's choral writing, is in reality almost the highest that could be given to a composer: and so it is in one sense. But while Handel's choral works not only represent the perfection of style in vocal writing, but rise at their best to the very loftiest musical feeling, his organ works never do rise to this point, and (which is more to the present purpose) they hardly ever represent the special powers of the instrument. With the exception of such short slow movements as that which opens the Fifth Concerto, there are hardly any movements among the organ concertos which may not be played with equal, sometimes with better, effect on the pianoforte; and, moreover, the "solos" introduced, and originally intended as display passages for the player, are mostly so hackneyed in form and resemble each other so much in manner, that a listener entering in the middle of one of these passages would find it difficult to say at the moment which out of two or three of the concertos was being played. What Handel may have made of these works when he played them himself, filling in the bare outlines and introducing, very likely, contrapuntal design extemporised at the moment, we can hardly judge; but, as they stand, these concertos can only in a modified sense claim to be regarded as classical organ music.

Of Bach it is unnecessary to say anything, of course: he is the acknowledged king of the organ. One observation may be made in regard to a point which amateur lovers of Bach, at least, hardly seem to recognise; that is, the decided way in which his organ preludes and fugues, as contrasted with those for the harpsichord or clavier, are put together in such a manner as to suit the special power of definition of the instrument. This is indeed obvious enough in the preludes, which are mostly of a style and design quite distinct from those written for the clavier. But a strict fugue is a strict fugue, for whatever instrument it be written; and accordingly some people have rashly supposed that the organ and harpsichord or clavier fugues of Bach may be interchanged from one instrument to another without loss of effect. But except in a very few instances this is an illusion. The organ fugues do not tell as duets on the piano, and the fugues from "The Forty-eight" do not as a rule tell on the organ: they are arranged so that the entry of the inner subjects can be brought out by means of finger pressure, while in the fugues for the organ, on which finger pressure has no effect in modifying tone, the subject is made to stand out by the mode of disposing the parts in extended harmony, which it would be impossible to play without the assistance of the pedal. The distinction is one difficult to define exactly or to illustrate by special passages, but it must make itself felt to all who endeavour to play the organ and the clavier fugues respectively in such a manner as to mark the entries of the subject clearly; and it is obvious that Bach, a great executant as well as a great player, felt instinctively the difference between the capabilities of the two instruments, and wrote accordingly, even in the strictest fugal composition.

After Bach, as before remarked, Mendelssohn is the one great name in organ composition. Mozart appears, judging from his recorded remarks, to have thoroughly understood the genius of the instrument, and to have extemporised on it in the pure organ style, to the equal delight of himself and of listeners who remembered Bach; but he wrote nothing specially for it. His two noble fantasias composed for a mechanical organ make splendid organ pieces as rearranged by Mr. Best, but they are not entirely in the organ style, and are in every respect exceptional among his works. Beethoven professed great enjoyment in playing the organ in his younger days, but wrote nothing for it. Schumann is the only other composer of great name who has touched organ-music, and his six fugues on the name of Bach are in the most serious and elevated style, and contain much to interest the player and hearer, but they impress one as laboured and only partially successful; and his little pieces called "Lieder ohne Worte for the Organ" have nothing organic about them, and might as well have been written for the piano. But Mendelssohn's organ works stand on quite different ground. They form the only modern examples of organ composition, by a composer of the first class, at once

entirely suited to the instrument and representing the best capabilities of the composer. In this respect they have been very much underrated. Among the enthusiastic admirers whom Mendelssohn has had in this country, many (so separate an interest is organ-music in general society) hardly know anything of them; and by others we have heard them rated as among his weakest productions. To our thinking the very reverse is the case. Mendelssohn, who in a general way (as most people understand now) was a decided mannerist, and rather a sentimentalist among composers, is in his six organ sonatas less mannered and less sentimental than in most, if not any, of his other classes of work. They stand much higher as organ-music than his pianoforte-music does as pianoforte-music, and they are each completely distinct and individual in design and feeling, almost as much so as if they were the work of so many different hands: and of what other collection of compositions by Mendelssohn can this be said? The same may be said of his only other organ work, the three preludes and fugues. In the sonatas the fugues that are introduced are the weakest parts (except perhaps that in the Second Sonata, which has very fine points); fugue was not Mendelssohn's *forte* as a rule, and there is in his organ fugues occasionally a confusion as to the conduct of the part-writing, and even as to the method of writing it down, which is felt by the player perhaps more than by the listener. But, apart from this, these sonatas are noble examples of the application of new treatment to the organ—perfectly new at the time—which is entirely in accordance with the genius and the mechanism of the instrument. The step made in the First Sonata beyond all that had previously been written can hardly be overrated in its importance in regard to the modern development of the instrument; the recitative movement which precedes the finale opened quite a new set of resources in the expressive power of the organ, while the finale showed how effects previously regarded as special to the pianoforte could be translated into the language and adapted to the mechanism of the organ.* Each of the sonatas embodies some other suggestion for the treatment of the instrument, originated by the composer, in every case effective and successful, and most of which have since received the compliment of repeated imitation by composers of inferior calibre.

Now it is especially in regard to this suggestiveness and individuality of style in Mendelssohn's organ compositions that we are struck with the contrast when we consider the best of the organ-music which has been written since. Almost all the organ-music we have had since Mendelssohn (and, with his exception, since Bach) is that of composers who are specially organists, who play the instrument and write for it mainly. And players who write for their instrument almost always fall into a mannerism of style, and rarely achieve the highest that the art, or even the instrument, is capable of. If Beethoven, the greatest writer incomparably for the pianoforte, had confined himself to playing and composing for that instrument, there is every reason to suppose that, so far from his pianoforte works having been any finer or more perfect than they are, they would have been less so. The greatest compositions for any given instrument are produced by a composer of the highest calibre, whose genius demands many outlets, and can assimilate itself to the genius of each instrument he selects as the medium for expressing his ideas. It is only genius of the second or third order which is content to write merely for one instrument (Chopin being a rare, perhaps the only, exception). And the misfortune is that most of our modern organ-music is furnished simply by organ composers who never get to the heights of musical expression, and many of whom are hopelessly uninteresting. It would hardly be possible to find a more dead-level of mediocrity than in the voluminous pages of Rink's "Organ School," and the ponderous dulness of Hesse is only relieved by one or two pieces possessed of some brightness and character. We have had much better works produced by other writers for the organ since; but somehow the interest of their writing seems to concentrate in one or two successful and effective pieces which exhaust their capabilities. We get a sonata perhaps with the name of Van Eyken, or Ritter, or Merkel, which is so effective that we look out for other works by the same composer, only to find that they are echoes, as one may say, of the one successful work which has given the composer his name. Herr Merkel is a little more "all round" in this way than some others of his brethren, but it must be confessed that he draws upon Mendelssohn and Beethoven, unintentionally perhaps, but very obviously, to an extent which very much weakens his claim to originality. Herr Rheinberger's works present more variety and individuality than those of most of his contemporaries, and it is worth remark that he is one of the few modern organ composers whose works in other branches of composition have attained a recognised and deserved repute. This is the case too with our own late composer, Henry Smart; but even in his case the most friendly critic (and none could be more so than the present writer) must be conscious that there is a remarkable similarity in the style and even the phrases of a good many of his organ movements. Dr. Wesley, an organ-player of real genius, expended his strength, as far as the organ is concerned, mainly in extemporising, and his few published compositions serve rather to indicate what he might have done if he had given his mind more systematically to such composition, than to furnish any large or important addition to the organist's library. We are indebted to Mr. Silas for compositions few but admirable, and possessing more variety, colour, and piquancy of style than are found in the works of some organ composers more popularly known and reputed. Of the numbers of writers who have brought out "Three Andantes for the Organ" (and who has not?), all that can be said is that they have increased the stock of "in-voluntaries" (for "middle voluntaries" seem to have gone out), to be forgotten as soon as they have served that purpose.

But of the best and most respected of the contemporary writers, some of whom have been named above, it cannot surely be said that any one has contributed works to the organist's library which can be regarded as among the great classics of music. They themselves would be the very first to disclaim the idea. They have done what they could, and done it well, and we owe them the more thanks for their efforts to contribute to a branch of the art unaccountably neglected by the highest rank of composers. But what we want is to see the organ receive due attention at the hands of the foremost composers of the day. We have had a new violin concerto by Brahms, and a great excitement its production caused; but why cannot a composer of his calibre, so lofty in his style, so serious in his aims, turn some of his genius towards the organ, and give us a new sonata or set of sonatas which might form another epoch in the treatment of the instrument, and be as much

* This fine movement is sometimes criticised as unsuitable to the organ, simply on account of its being played faster than the composer intended. As an organ-player himself, Mendelssohn was quite alive to the capabilities and limitations of speech of the organ, and there is nothing in either this movement or the Allegro of the Fifth Sonata which is at variance with the quality of the organ, if the composer's metronomed time is adhered to.

a matter of general interest as a new violin concerto? Why can we not have something of the kind from Gounod, whose genius certainly has an affinity with the instrument, and who ought to be able to give us something which would take as high a position in organ music as his "Messe Solennelle" occupies in Catholic church music? It would be matter of great interest, too, to hear what Wagner would do with a work for a great modern organ; something new and unprecedented ought to come out of that, unquestionably. The contribution of important works for the organ by such composers would not only be a matter of the highest interest to the organ-player, but it would do something to bring the great instrument out of its comparative neglect by the modern musical world, and place it on a level in general estimation with the pianoforte. At present there are numbers of amateurs, well acquainted with other modern instruments and the music written for them, to whom organ-music is a *terra incognita*, and who have the most shadowy notions as to the instrument and its capabilities. And when the great composers entirely neglect it, we can hardly blame the general public for knowing no better.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. VI.—MENDELSSOHN (*continued from page 577*).

Dwelling a little while longer upon the Düsseldorf letters, we find in one of them, addressed by Mendelssohn to his sister Fanny, a remarkable opinion upon an abstruse question of art. Frau Hensel, it appears, had heard the violinist Lafont, and, addressing her brother, had spoken of the "revolution in violin-playing" since Paganini. Against this idea of revolution Felix protested with all his might, saying, "I don't admit that any such thing exists in art, but only in people themselves; and I think that very same style would have displeased you in Lafont if you had heard him *before* Paganini's appearance; so you must not, on the other hand, do less justice to his good qualities after hearing the other. I was lately shown a couple of new French musical papers, where they allude incessantly to a *révolution du goût* and a musical transition which has been taking place for some years past, in which I am supposed to play a fine part; this is the sort of thing I do detest." Mendelssohn's sisters—Rebecca joining in the argument—appear to have combated his notion of subjective as opposed to objective change, and hence the master quickly returned to the charge in a letter which deserves very careful consideration. He said, addressing Rebecca: "I . . . must absolutely resume the question of *révolution;* though this is chiefly meant for Fanny; but are you not identical? . . . And have I not pondered and brooded much over this theme since I got your letter, which now prompts me to write? You must, however, answer me in due form, till not one jot or tittle remains to be said about *révolution*. Observe, I think there is a vast distinction between reformation or reforming and revolution, &c. Reformation is that which I desire to see in all things, in life and in art, in politics and in street pavement; and Heaven knows in what else beside. Reformation is entirely negative against abuses, and only removes what obstructs the path; but a revolution, by means of which all that was formerly good (and really good) is no longer so, is to me, now as ever, the most intolerable of all things, and in fact only a fashion. Therefore I would not for a moment listen to Fanny when she said that Lafont's playing could inspire no further interest since the *révolution* effected by Paganini; for, if his playing ever had the power to interest me, it would still do so, even if in the meantime I had heard the angel Gabriel on the violin. It is just this, however, that those Frenchmen I alluded to can form no opinion of—that what is good, however old, remains always new, even though the present must differ from the past, because it emanates from other and dissimilar men. *Inwardly* they are only ordinary men like their predecessors, and have only *outwardly* learned that something new must come, so they strive to accomplish this, and if one of them is moderately applauded, or once in print, he instantly declares that this is a *révolution du goût*. This is why I behave so badly when they do me the honour (as you call it) to rank me among the leaders of this movement, when I well know that, for thorough self-cultivation, the whole of a man's life is required (and often does not suffice); and also because no Frenchman and no newspaper knows, or ever can know, what the future is to bring; and, in order to guide the movements of others, we must first be in motion ourselves, while such reflections cause us to look back on the past, not forward. Progress is made by work alone, and not by talking, which those people do not believe." This is a long quotation, but its importance is equal to its length, since it shows us very clearly what was Mendelssohn's opinion upon a question even more prominent now than in his day. The master believed that whatever is good in music at its creation remains good for ever: that its excellence is inherent and unchangeable, and cannot be affected by subsequent events. It may go out of fashion and be laid up in store as a curious exemplification of ancestral weakness, but this is a change in public taste, not in the thing itself. Hence, strictly speaking, there can be no revolution in art, but only in the minds of those who regard it. Mendelssohn held this so strongly that he could not alter—a fact set forth with singular vividness in his assertion that whatever he once thought good in old-fashioned Lafont he would continue to think good, though the angel Gabriel set a different style. We cannot all be Mendelssohns, but in proportion as right views obtain about art will the public mind approximate towards Mendelssohn's belief in this matter. At present music is to a large extent the sport of fashion. A man here or a man there starts up with a novelty, and the heedless crowd turn their backs upon their former idols to go and worship at the new shrine. Meanwhile, truly enlightened amateurs have the satisfaction of knowing that the good though unfashionable things remain as good as ever; and that, if revolutions must go on, the turn of that which is now despised will sooner or later come again.

At this time, and, no doubt, at all times since his last reference to the subject, Mendelssohn was anxiously desirous of writing an opera. But his strong perception of what a lyric drama should be, and absolute inability to discover a fitting poet, continued to stand in the way. Thus he wrote to Spohr in the letter from which a quotation has already been made regarding "St. Paul": "How gladly would I write an opera; but far and near I can find no libretto and no poet. Those who have the genius of poetry cannot bear music, or know nothing of the theatre; others are neither acquainted with poetry nor with mankind, only with the boards and lamps and side scenes and canvas. So I never succeed in finding the opera which I have so eagerly yet vainly striven to procure. Every day I regret this more, but I hope at last to meet with the man I wish for this purpose." By-and-by he thought to have found the much-desired man in Mr. Planché, who had written "Oberon" for Weber. But of this anon. The remainder of the

Düsseldorf letters are taken up with grave subjects, such as the negotiations which ended by Mendelssohn's removal to Leipzig in 1835, and discussions with the people at home on questions of art. Here an opportunity occurs of throwing some light upon the character of Mendelssohn senior—a character which excited his son's most fervid intellectual admiration. Felix Mendelssohn, there is no doubt, had a singularly affectionate nature, but filial love alone cannot explain the almost worship with which he regarded his father, referring to whose death at the close of 1835 he said: "The wish which of all others recurred to my mind every night was that I might not survive this loss, because I so entirely clung to my father, or rather still cling to him, that I do not know how I can now pass my life, for not only have I to deplore the loss of a father (a sorrow which of all others from my childhood I always thought the most acute), but also that of my best and most perfect friend during the last few years, and my instructor in art and life." It is necessary, in order to know Mendelssohn, to get some idea of the man he thus idolised; and we cannot do better than make some extracts from a letter in which serious art-questions were discussed by the Berlin banker after a most suggestive manner. It is not surprising perhaps to find him calling in question the propriety of figured chorals, "where the figure, in a certain manner, carries out variations on the theme," because, as chorals are solely for congregational praise, the inexpediency of making them a framework for adornments might occur to anybody. But Abraham Mendelssohn shows more acuteness than most non-musicians possess when he says of Bach: "What first, through his 'Passion,' seemed quite clear to me, that Bach is the musical type of Protestantism, becomes either negatively or positively more apparent every time that I hear a new piece of his; and thus it was recently with a Mass that I heard in the Academy, and which I consider to be most decidedly anti-Catholic; consequently even all its great beauties seemed as unable to reconcile the inward contradiction as if I were to hear a Protestant clergyman performing Mass in a Protestant church." On another topic the writer was equally suggestive: "Your intention to restore Handel in his original form has led me to some reflections on the later instrumentation of his works. A question is not unfrequently raised as to whether Handel, if he wrote in our day, would make use of all the existing musical facilities in composing his oratorios—which, in fact, only means whether the wonted artistic form to which we give the name of Handel would assume the same shape now that it did a hundred years ago—to which the answer presents itself at once. The question, however, ought to be put in a different form—not whether Handel would compose his oratorios as he did a century since, but, rather, whether he would compose any oratorios at all. Hardly, if they could only be written in the style of the present day." The elder Mendelssohn then goes on to express a hope that his son's forthcoming oratorio ("St. Paul") would exemplify the union of ancient conceptions and modern appliances, adding: "These new resources seem to me, like everything else in the world, to have been developed just at the right time, in order to animate the inner impulses which are daily becoming more feeble. On the heights of religious feeling, where Bach, Handel, and their contemporaries stood, they required no numerous orchestras for their oratorios, and I can remember perfectly in my earliest years the 'Messiah,' 'Judas,' and 'Alexander's Feast' being given exactly as Handel wrote them, without even an organ, and yet to the delight and edification of every one." In the absence of this religious feeling, and "at a time when vacuity of thought and noise in music are gradually being developed in inverse relation," the writer demands an object for music "which by its fervour, its universal sufficiency and perspicuity, may supply the place of the pious emotions of former days." This object he assumes to have found in nature, "as a visible emanation from the Godhead, in her universality and her thousandfold individualities." Recognising this in certain works of Haydn, Mendelssohn's "guide, philosopher, and friend," as well as father, adds, "I individually could as little endure to lose in the 'Creation' and in the 'Seasons' the crowing of the cock, the singing of the lark, the lowing of the cattle, and the rustic glee of the peasants, as I could in nature herself; in other words the 'Creation' and the 'Seasons' are founded on nature and the visible service of God—and are no new materials for music to be discovered there?" These extracts are sufficient as an index to the sort of man whom our master held in profound reverence as well as regarded with filial love, and they explain how it was that the great musician could write to the banker and say: "I often cannot understand your having so acute a judgment with regard to music, without being yourself technically musical; and if I could express what I assuredly feel with as much clearness and intuitive perception as you do as soon as you enter on the subject, I never would make another obscure speech all my life long." But this is only one proof among many that the critical and executive faculties have no essential connection. Shallow people often sneer at musical critics who are not musicians, and it must be conceded that as critics often go, if they have no technical knowledge, they have nothing; nevertheless, a man may discharge the highest functions of the critical office without being able to read a score, while, *per contra*, another may have the complete science at his fingers' ends and not the smallest power of judgment in his head.

Pass we now to a lighter theme. The reader possibly remembers some expressions in one of our master's Paris letters with reference to the publication of his portrait. He then declared a resolution not to do that which now is the first thing a would-be artist achieves, until he had become a great man. To that vow we find Mendelssohn rigidly adherent. A gentleman resident in Cologne wrote, suggesting that his likeness should be taken; and the master replied in such terms that, if Herr Hixte did not know his correspondent well, he must have been somewhat astonished: "The idea which you communicate is very flattering to me, and yet I confess I feel a certain dislike to do what you propose. For a long time past I have entertained this feeling. It is now so very much the fashion for obscure or commonplace people to have their likeness given to the public in order to become more known, and for young beginners to do so at first starting in life, that I have always had a dread of doing so too soon. I do not wish that my likeness should be taken until I have accomplished something to render me more worthy, according to my idea of such an honour. This not being the case yet, I beg to defer the compliment till I am more deserving of it, but receive my thanks for the friendly good nature with which you made me the offer." If worthy Herr Hixte passed this letter on to his friends there must have been general wonder in Cologne as to what manner of man the writer was. In our portrait-ridden day, when everybody who has just managed to creep into publicity is exhibited in shop-windows or lithographed in "society journals," Mendelssohn would perhaps be deemed a fit subject for a writ of inquiry in lunacy.

It is clear that the composer was very glad to remove to the Saxon capital. He settled in the Rhenish town mainly for leisure, and, having obtained what he wanted, began, after his usual manner, to exaggerate the discomforts from which he sought to flee. Considering that Mendelssohn had been two years in Düsseldorf, we must not receive very literally his humorous description of the orchestra to Hiller: "I assure you that, at the beat, they all come in separately, not one with any decision, and in the *pianos* the flute is always too high, and not a single Düsseldorfer can play a triplet clearly, but all play a quaver and two semiquavers instead, and every *Allegro* leaves off twice as fast as it began, and the oboe plays E natural in C minor, and they carry their fiddles under their coats when it rains, and when it is fine they don't cover them at all—and if you once heard me conduct this orchestra, not even four horses could bring you there a second time." But eager as Mendelssohn was to get away to Leipzig and a better band, his scrupulous sense of honour hindered the negotiations to that end for some little time. In answering the letter of invitation, he first stated his readiness to comply, and then continued: "I should not like, however, by such acceptance to injure any one, and I do not wish, by assuming this office, to supplant my predecessor. In the first place, I consider this to be wrong, and, moreover, great harm ensues to music from such contentions. Before, then, giving a decided answer to your proposal I must beg you to solve some doubts . . . should I by my acceptance injure any other musician? I hope you will answer this last question with perfect candour, imagining yourself in my place; for, as I previously said, I have no wish to deprive any one either directly or indirectly of his situation." On the point here stated Mendelssohn was firm, and Devrient tells us that only when a satisfactory arrangement had been made with his predecessor, Polenz, would he accept the post.

Prominent among the earlier letters from Leipzig is one to Ferdinand Hiller wherein Mendelssohn plays the thankless and often risky part of a candid friend. Hiller's overture in D minor had been played under Mendelssohn's direction at a Gewandhaus concert with, apparently, little success, and the conductor thereupon wrote to the composer in terms as profitable as they were plain, and as generous as they were severe. After observing that the audience heard the themes of the overture with pleasure, but lost interest in their development, Mendelssohn went on: "This seems to me important, for I think it is connected with the point which we have repeatedly discussed together, and the want of interest with which you seem occasionally to regard your art having at length become perceptible to others. I would not say this to you were it not that I am perfectly convinced the point is one which must be left to each individual, as neither nature nor talents even of the highest order can remedy it; a man's own will can alone do so. Nothing is more repugnant to me than casting blame on the nature or genius of any one; it only renders him irritable and bewildered and does no good. . . . Providence is answerable for this defect in his nature. But if it be the case, as it is with this work of yours, that precisely those very themes, and all that requires talent or genius (call it as you will), are excellent and beautiful and touching, but their development not so good—then, I think, silence should not be observed; then, I think, blame can never be unwise, for this is the point where the composer can improve himself and his works; and as I believe that a man with fine capabilities has the absolute duty imposed on him of becoming something really superior, so I think that blame must be attributed to him, if he does not develop himself according to the means with which he is endowed. And I maintain that it is the same with a musical composition. Do not tell me it is so, and therefore must remain so; I know well that no musician can alter the thoughts and talents which Heaven has bestowed on him, but I also know that when Providence grants him superior gifts, he must develop them properly. . . . I believe that your talents are inferior to those of no musician, but I scarcely know one piece of yours that is systematically carried out. The two overtures are certainly your best pieces, but the more distinctly you express your thoughts, the more perceptible are the defects, and in my opinion you must rectify them. . . . How many musicians are there who would permit another to address them thus! And though you must see in every expression of mine how much I love and revere your genius, still I tell you that you are not absolute perfection, and this musicians usually take very much amiss. But you will not. You know my sincere interest in you too well." This is a noble letter, throwing a flood of light upon the character of our master as a faithful friend and a devoted servant of art. Ferdinand Hiller makes no reference to it in his book on Mendelssohn, but we can easily believe that the strong expressions of his brother composer wounded him—as indeed they were meant to do. Faithful, nevertheless, are the wounds of a friend, and he best deserves so great a gift who accepts and profits by the lessons of their smarting.

At the time when Mendelssohn wrote the letter just quoted, his spirit was weighed down by grief at the loss of his father, and this may account in some measure for the gravity, not to say the solemnity, which marks his correspondence during the early months at Leipzig. All the same, however, his native vivacity occasionally asserts itself in slashing criticism and humorous remark. Anent Handel's Coronation Anthem (presumably "Zadok the Priest") he said to Fanny Hensel: "It is most singular. The beginning is one of the finest which not only Handel, but any man, ever composed; and all the remainder after the first short movement, horridly dry and commonplace. The performers could not master it, but had certainly been far too busy to distress themselves about that." From the Anthem, which Mendelssohn possibly had not then heard sung by the Charity children in St. Paul's, he passed to certain imaginative critics and commentators who in his day, as now, were discovering in music wondrous ideas that never occurred to the composer: "Many persons here consider 'Melusina' to be my best overture; at all events, it is the most deeply felt; but, as to the fabulous nonsense of the musical papers, about red coral and green sea-monsters, and magic palaces, and deep seas, this is stupid stuff, and fills me with amazement." Amazement, by the way, was always Mendelssohn's attitude towards such realistic application of musical ideas. The truly great composer lives and moves in a region of feeling, and cannot understand the necessity which compels people who are not actually musical to create a code of interpretation out of the phenomena of the material world. From that necessity springs "programme music," which is thus a product of artistic incapacity, and, by its birth-taint, debarred from rising above a low standard of artistic worth. Mendelssohn had rarely much to say about his critics, but, as we have seen, there were occasions when he showed a little natural soreness. His "stupid stuff," anent the red coral and so on, was a half-jocular observation; but in a letter to Dr. Rosen, of London, who had written a work on the "Vedas," he shows real irritation: "When I feel how little I, who don't understand it, and who never learnt it,

can do justice to the vast circumference of such a work, I may indeed congratulate you the more that no spurious connoisseurs or dilettanti can grope their way into your most favourite thoughts, while you must feel the more secure and tranquil in your vocation, because arrogant ignorance cannot presume to attack you behind your bulwarks of quaint letters and hieroglyphics. They must be able to decipher them tolerably before they can attempt to criticise, so you are better off in this respect than we are, against whom they always appeal to their own paltry feelings." A deep-seated grievance lies under these words—one which Mendelssohn was too politic or too disdainful to show the world at large. But there was nothing in his character, now fully developed, to show that it arose from wounded vanity. Mendelssohn had notions about the dignity and claims of his art such as very few of his critics entertained, and consequently there was on their part a non-comprehension of him; on his side a natural contempt for them. To what a point he carried his ideas of art-service appears in a letter to his mother, who had asked him to persuade Frau Hensel to publish some of her music: "To persuade her to publish anything I cannot, because it is contrary to my views and convictions. . . . I consider the publication of a work a serious matter (at least it ought to be so), and I maintain that no one should publish unless he is resolved to appear as an author for the rest of his life. For this purpose, however, a succession of works is indispensable, one after another." It may be wished that all composers (so-called) in our day had Mendelssohn's fastidiousness on this point. In the same spirit he wrote to his brother Paul of the hollowness of popular success: "It is singular that in my position . . . the more I find what are termed encouragement and recognition in my vocation the more restless and unsettled does it become in my hands, and I cannot deny that I often long for that rest of which you complain. So few traces remain of performances and musical festivals, and all that is personal; the people indeed shout and applaud, but that quickly passes away without leaving a vestige behind, and yet it absorbs as much of one's life and strength as better things, perhaps more." It must be confessed that these words and others which might be quoted are somewhat at variance with the common idea of Mendelssohn as a seeker after popularity—a butterfly of art searching for and basking in the brightest rays of the sun of public favour.

(*To be continued.*)

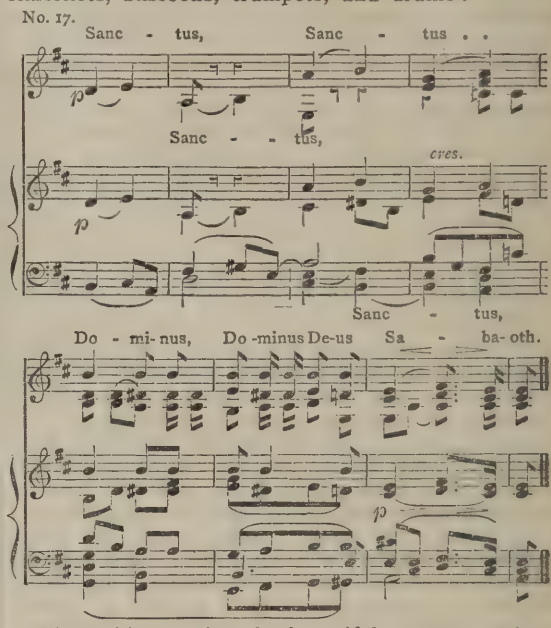
AN ANALYSIS OF BEETHOVEN'S "MISSA SOLEMNIS."

By Fr. Niecks.

(*Continued from page* 574.)

The words "mit Andacht" (with devotion), which are prefixed to the "Sanctus" (Adagio, 2-4, B minor, 33 bars), indicate the general character of this movement. But what verbal language, however copious and cunningly devised, could define the devotional mood pictured and excited in us by these melodic lines and harmonic combinations with their warm, subdued tone-colouring! The first eight bars are assigned to the double-basses, cellos, divided violas, clarionets, bassoons, and three horns. At the ninth bar the three trombones enter with solemn chords, closely followed by the trumpets and drums, which add a few short and humble notes. With the twelfth bar the voices begin to come in one after another, and softly (No. 17), remaining throughout the movement, as also the instruments do, in the lower registers: the violins, flutes, and oboes are not employed at all. We are in an attitude of adoration, afraid to move or even to breathe for fear of disturbing the solemn reverential silence, the inward and outward calm. In the rapt beatific contemplation of God's holiness, the Lord of Hosts is lost sight of ("Sanctus Dominus Deus Sabaoth"). And how expressive and impressive are those intervening chords of the trombones with the accompanying clarionets, bassoons, trumpets, and drums!

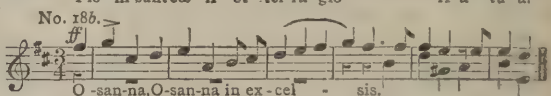
No. 17.



When this wondrously beautiful movement has died away with the whisperings of the voices and the vibrations and long-drawn chords of the instruments, the trebles and orchestra strike up the bright, joyful "Pleni sunt cœli et terra gloria tua, Osanna in excelsis" (Allegro pesante, C, D major, 19 bars), as brilliant in colour as it is full of swing in outline—the first flute soaring in the highest regions of its compass, the strings running alongside the voices, which in imitative succession step and leap forth with an exuberance of delight (No. 18*a*). After this the "Osanna in excelsis" is separately treated (Presto, 3-4, D major, 26 bars); here the strings, and in one place also the bassoons, again periphrase the jubilant vocal strain of the fugato, whilst the winds reinforce the voices or help to fill up the concent (No. 18*b*).

No. 18*a*.

No. 18*b*.



The settings of the "Pleni sunt cœli," and the "Osanna" are certainly superlatively appropriate; but however vigorous, full of life and exaltation, they appear to me too fragmentary. Yet the words are eminently suitable for musical treatment, and liturgical exigencies did not fetter the composer. Bach in the B minor Mass gives 148 bars to the "Osanna in excelsis," and to the words of the "Sanctus" preceding the "Osanna" 168 bars. Cherubini in the D minor Mass gives less than 10 bars to the words "Sanctus Dominus, Deus Sabaoth," about 15 bars to the "Pleni sunt cœli et terra gloria tua," and 41 bars to the "Osanna in excelsis"; whilst Beethoven, as we have seen, gives to them respectively 33, 19,

and 26 bars. In the "Benedictus," "Agnus Dei," and "Dona," on the other hand, Beethoven exceeds in length both Bach and Cherubini. May we not, from the extent of the comments on the different parts of the text, guess at the degree of attraction which they had for the composers, and thence at their mental and religious constitution? It would be rash to jump at a conclusion with no better footing than this, but taken in connection with other facts this one is not without significance. The "Osanna" leads directly into the "Præludium," which prepares our hearts and minds for what follows. This prelude is a necessary link; without it the transition from the jubilee of the "Osanna" to the mystic rapture of the "Benedictus" would have been too abrupt. The prelude consists of 31 bars of an organ-like character (Sostenuto ma non troppo, G major), and is assigned to the double-basses, cellos, divided violas, flutes, bassoons, joined by the clarionets in the eighth bar from the end, and by the double-bassoon and organ (Ped. sub-bass) in the seventh bar from the end. Here the question suggests itself, Why did Beethoven not assign this movement to the organ? indeed, why did he not give more prominence to this instrument? The reason is obvious: Beethoven preferred living individualities to a dead mechanism, and felt that the distinctive characters of the orchestral instruments are not equalled by the stops of the organ. With regard to the "Præludium" we must keep in mind that between the "Sanctus" and "Benedictus," whilst the priest and congregation pray in silence, the transubstantiation takes place, or is supposed to take place, and the sacrament is elevated. It is this solemn moment which the "Præludium" is intended to accompany. What a contrast if we compare this movement of Beethoven's with the operatic airs played on the organ that serve the same purpose in Italian churches! At the last bar the solo violin and flutes in the upper register commence and lead in the "Benedictus" (Andante molto cantabile e non troppo mosso, 12-8, G major, 123 bars). It is one of the loveliest, sweetest visions ever seen and revealed by poet, prophet, or saint, a real Jacob's ladder down which descend heavenly messengers that instil into our hearts peace, comfort, and goodwill. The long-sustained notes of the horns open an infinity around us, and rapt in restful silence we feel rather than utter the words "Benedictus qui venit in nomine Domini."

No. 19.
Violino Solo.

I know of no work in which the violin produces such an ethereal, quite unearthly effect. It surrounds us mysteriously, like a divine presence. Indeed, everything contributes to complete this picture of perfect bliss—the lovely movements of the melodic lines, the gentle rhythms, the bewitching colouring, &c. Nothing harsh falls upon our ears, for the fine *forte* passage "In nomine Domini," where the trombones strike in, is full and rounded. Besides this passage I will specially mention that where the solo violin has the twice-accented D sharp, the third of the harmony (three bars before the C major), and all the other instruments employed sustain far below the fundamental and fifth—harmonic progression and colouring are alike noteworthy. But here I am reminded of Schindler's remark in one of his last conversations with the great master: "Words can do nothing here; they are bad servants of the divine word which music utters." And what is it that music utters here? It seems to me that this "Benedictus" justifies Beethoven's pretension for his art—that music is a higher revelation than wisdom and philosophy.

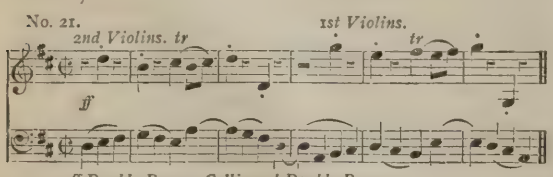
The "Agnus Dei" repeats some of the words of the "Gloria," "Qui tollis peccata mundi, miserere nobis;" after which the "Dona nobis pacem" concludes the Mass. Now what has Beethoven done with these words? As to the first section of this portion of the text, he set it to an Adagio (B minor, C, 95 bars). The thought, which in the "Gloria" is soon superseded by another, is in the "Agnus Dei" dwelt upon, and the longer dwelt upon the more deeply felt will be the necessity of the prayer, the "Have mercy upon us," to "Him who takes away the sins of the world." A more touching conception than Beethoven's is impossible. The colouring, in accordance with the downcast spirit and contrite heart that speak out of this movement, is very sombre, especially at the beginning. The bassoons determine the tint; along with them are engaged four horns and strings; farther on other instruments join. The ascending and descending of the melody express well the urging and the anguish of the supplicants (No. 20). The expression becomes more and more intense, the hidden emotions which the solo voices and chorus cannot utter are revealed by the orchestra. Mark the quaver passages of the strings, the supplicatory motive of the wood winds, &c. Also the manner in which the solo voices and chorus (first only four-part men's chorus) alternate and combined set forth the urgency of the prayer.

No. 20.

With regard to the "Agnus Dei," criticism must either confine itself to pointing out beauties or be silent; not so, however, with regard to the "Dona nobis," where, I think, Beethoven shows that, after all, he is but a fallible man. At any rate, he does not rise to a height equal to that of the other parts of the Mass. Perhaps the "Dona" is the weakest part because Beethoven aimed at too much, and at what are irreconcilables. He superscribes it "Bitte um innern und äussern Frieden" (Prayer for inward and outward peace). Nothing easier than to bring the two things into one sentence; the antithesis "inward—outward" has even a telling effect; but to embrace the two, to unify them in one conception, is more than mortal man can do. Moreover, in introducing this prayer for outward peace Beethoven steps down to a lower platform. We have been praying heretofore only for things spiritual—have been meditating on, and been brought face to face with, the highest mysteries of religion; and now at last we turn away from these sublimities to the wretched concerns of our terrestrial existence. The thought of war, with its trumpet-calls and turmoil, is a false note in the divine harmony of the great master's work. This shortcoming, however, must not blind us to the great beauties of the "Dona."

The "Sanctus" and "Dona" are closely joined together. The latter begins with an Allegretto vivace (D major, 6-8, 68 bars), and is distinguished by a lovely flowing melodiousness in all the parts, instrumental as well as vocal. The orchestration is elaborated with the greatest delicacy. The airy lightness and gracefulness of some of the figurations would draw upon them the reproach of worldliness, did their immaculate purity not protect them. Still it cannot be denied that this "Dona" is the least sacred part of Beethoven's Mass: the doors of the church are, as it were, already thrown open, and the pleasures and sorrows of the world without are seen from within. Were it not for the supplicatory passages the contents might be characterised as idyllic. But the serenity of the prayer for peace is suddenly interrupted—an unexpected F startles us in A major (Allegro assai, C, B flat major, 16 bars). The drums roll *pianissimo*, the strings wail, the trumpets sound from afar, whereupon the alto solo exclaims anxiously (Recit. tramidamento—ängstlich) "Agnus Dei qui tollis peccata mundi," accompanied by the strings with chords rhythmically divided into semiquavers, whilst the drums and trumpets are heard again, this time louder; the alto solo is followed by the tenor solo with "Agnus Dei miserere, miserere nobis;" fear increases with the approach of the danger, the chorus cries "Miserere nobis," the trumpets and drums are now heard *fortissimo*, and the soprano solo shrieks out "Agnus Dei dona." With the last word the *tempo primo* and the matter it contained returns, although in another key, and in part differently worked out (F major, 76 bars). Next comes what we may call a martial symphony (Presto, C, D major, 60 bars).

No. 21.



ff Double Basses, Celli, and Double Bassoon.

It pictures to us the proud, defiant, insolent bearing of a soldiery advancing, sure of victory, against their enemy, the following B flat major (28 bars), with its heavy chords and trumpet-calls, &c., the attack—twice the chorus supported by the full force of the orchestra and organ invokes the "Agnus Dei," and afterwards prays "Dona pacem," the soprano solo repeating the words a bar later at the top of her voice. With this the turmoil and horrors of war pass away, once more the *tempo primo* (78 bars) returns, before long also the tonality of D major, and thus the "Missa Solemnis" is brought to a conclusion. The introduction of the admirable but somewhat theatrical martial episodes, which, as I have already remarked, disturb the ideality and unity of the work, is particularly detrimental to the peaceful calm which characterises the "Dona" and qualifies it pre-eminently to form the close, to be, as it were, the resolution into perfect trustfulness in God of the previously experienced emotions of fear and hope, contrition and exultation.

Beethoven's orchestration is not only above criticism but even above praise. I shall therefore add nothing to what I have already said in the course of the analysis about this matter, except a word of warning to the reader, namely, not to judge the "Missa Solemnis" by the pianoforte score, which can give him no idea, or at least but a very imperfect one, of the beauty and significance of the work, more especially of the "Dona." Beethoven's vocal writing, on the other hand, has often enough been protested against and reprehended. The master reminds one of a general who disregards the comforts and even sacrifices the lives of individuals in order to attain his object. Beethoven's ideas do not conform to the voices, but the voices must conform to the ideas. Nothing can move him to change a note, however urgent the entreaties of the singers, and however well-founded their complaints may be. To be sure the demands he makes on the voices are excessive, and some of the uses he puts them to out of keeping with their character (for instance the syncopations of the florid solo passages in the Coda of the "Credo" fugue), but after all we must confess that when these difficulties are overcome the total effect is grand. Beethoven rarely rises in his vocal compositions as high as in his instrumental ones. The narrowness and formality of the word fettered his imagination; he must have room to expand, to soar. Give him a congenial subject, suitably treated, and he is as great in vocal as in instrumental music. Whatever is mean, little, and commonplace is distasteful to him; only the noble, grand, and sublime attract him. These last are the qualities which are most prominent in his thoughts, actions, and opinions.

Beethoven's religious views have a special interest for the student of his sacred compositions. Although religion was one of the topics the master would not discuss—he said it was a matter which every one must settle for himself—we find enough in his diaries and elsewhere to form some idea of what these views were. A favourite book of Beethoven's was Sturm's "Contemplations on the Works of God in the Domain of Nature and of Providence," and the extracts from it, and the marks and annotations in it, more especially the poems noted by the composer to be set to music, deserve attention (see "Beethoven's Brevier" by L. No). They show us that in religion, as elsewhere, it is the sublime he loves to contemplate, the omnipotence, the omnipresence, and omniscience of God. A passage very much to his liking was this one: "King of heaven, Lord of the stars, Father of spirits and men! Oh, that I could rise to those innumerable stars, where Thou hast more than on this sphere revealed Thy greatness!" &c. The starred heavens have a great attraction for Beethoven. He himself told Czerny that he composed the Adagio of the Quartett, Op. 59, ii., when one night he contemplated for a long time the starry heavens, and thought of the harmonies of the spheres.

And in one of his conversation-books of the year 1820, he writes, "The moral law within us and the starry heavens above us." But perhaps of the greatest interest and significance are those inscriptions from the temple of the goddess Neith at Sais, which, copied by Beethoven, stood for many years framed on his writing-table: "I am what is." "I am all that is, was, and will be. No mortal man has raised my veil." "He is solely of Himself, and to this One Being all things owe their existence." To these inscriptions may be added a quotation from Indian literature in his diary of 1816: "God is immaterial, therefore He is beyond all conception; as He is invisible He can have no form. But from what we perceive in His works we may conclude that He is eternal, omnipotent, omniscient, omnipresent." Beethoven's diaries are full of appeals to the Deity, some of them have already been quoted in an earlier part of this paper (p. 194). His relation to God and men is well illustrated by that curious autobiographical document, the so-called testament of Beethoven, written in 1802 when he was ill and thought death was approaching. I shall insert here a few extracts: "Oh, ye men who think and declare me malevolent, peevish, or misanthropical, how you wrong me! You do not know the secret cause of what seems thus to you. My heart and mind were from childhood disposed to the tender feelings of benevolence. I was even always disposed to perform great actions. But only consider that for the last six years I have suffered from a dreadful disease, aggravated by injudicious physicians; year after year I have been deceived in my hopes of recovery, and am finally forced to regard my malady as a protracted one, the cure of which may require years, or even be impossible. Born with an ardent vivacious temperament, even susceptible to the diversions of society, I was in my early days obliged to isolate myself, to pass my life in solitude." After some touching remarks on his deafness and its consequences, he continues: "God, Thou seest my heart, Thou knowest that love of mankind and a disposition to do good dwell therein. Oh, men, when you some day read this, think that you have wronged me, and let those who are unhappy comfort themselves with finding one like themselves who, in spite of all the obstacles of nature, has done all in his power to be received among the number of worthy artists and men. . . . You, my brothers Charles and ——, as soon as I am dead ask Professor Schmidt, if he be then alive, to describe my disease, and annex this document which I am now writing to the account of my illness, so that as far as possible the world may be reconciled to me after my death. Recommend to your children virtue; it alone can make happy, not money. I speak from experience. It was virtue which lifted me up even in misery; without it and my art I should have put an end to my life by suicide." Through this document we get some insight into Beethoven's character; we are made acquainted with the circumstances that moulded it. Without the hardships of his youth, without the severe trials of his advanced life, he would never have attained that depth, sublimity, and religious enthusiasm which the "Missa Solemnis" so strongly manifests. Beethoven's standard of truth, duty, and humanity was so high that it was constantly clashing with the actuality of things. Hence his ebullitions of wrath, in which, being ignorant of the ways of the world and judging too hastily by appearances, he was often gruff and unjust. Indeed, he lived in the world, but was not of the world. As Carlyle said of Schiller and Goethe, so we may say of Beethoven, and with greater pertinence, his social life was only as the dwelling-place and outward tabernacle of his spiritual life. And now I shall conclude my remarks on this unique work of genius and its creator with a prose translation of the words extracted by himself from Zacharias Werner's "Sons of the Valley," of which the master no doubt felt the truth and the applicability to his own case: "The iron finger of destiny breaks only the weakling's strings; the hero boldly presents the harp which the Creator has placed in his bosom to fate. However it rages in the strings, it cannot disturb the inner magnificent accord, and the dissonances soon blend in pure harmony, because the peace of God breathes through the strings."

SOME POPULAR FEASTS AND THEIR MUSIC.

CHRISTMAS is again near at hand, and the old but ever new story of Christmas festivity "when life was worth living" will, no doubt, again be told to eager ears. This is one of the subjects that, like love, can never be exhausted; about which, moreover, all persons feel in common. The aged, who as by a natural process have become *laudatores temporis acti*, dwell upon the Christmas festivities of their youth with a fond delight, enhanced by contrast of the enjoyment they conferred with present incapacity for pleasure. The middle-aged, plunged deep in the affairs of mere existence, hear of past Christmas observances as of an ideal life devoutly to be desired but unattainable, like the fairy land of childhood; while the imagination of the young is excited by customs picturesque in themselves, and having their coarseness veiled by the distance from which they are viewed. On all hands, therefore, the cry goes up that Christmas is not what it used to be; that a prosaic age has removed from the great Feast every element of poetry and left nothing but the gratification of animal appetites. Influenced by this impression, we do all we can to invest the conventional symbols of Christmas past with a kind of sacredness. The Yule Log, the Wassail Bowl, the troops of mummers, the Lord of Misrule, and such like, are now as idealised as the age of so-called chivalry, when the highest function a man could discharge was to wear a golden spur and kill as many other men as possible. With reference to the real truth of the matter, no one disputes that a great change has come over Christmas observance; and the only question is whether it be for the better. Generally speaking, all change that is not a mere fluctuation means progress towards good. This is a universal law, but it scarcely need enter into present consideration. The more important fact is that, even while admitting the poetry and picturesqueness of old-world festivities, we cannot work out the problem of reconciling them with modern life. In some parts of the country vestiges of Christmas past still remain. But among those who read Sir Walter Scott's glowing lines on Christmas with a thrill of sympathetic emotion, how many take to their hearts the rustic caroller with his "Joys of Mary?" How much sympathetic emotion is excited in London streets on Christmas morning by the lugubrious vocalist from the Seven Dials as, with an eye to every kitchen-window on both sides of the way, he trolls forth "God rest you, merry gentlemen?" And when the wassailers come out with their ribbon-decked bowl, or the mummers with their fantastic attire and still more fantastic drama—as even now they sometimes do in the merry West—who, save the rural publicans, regards them as other than nuisances worthy to be put down by the county police? There is no reason to believe that these representatives of Christmas in the olden time are worse than their forerunners, but, on the contrary, we find every inducement to consider them a great

deal better. At any rate they show us the most tolerable of ancient Christmas doings. What the least tolerable were can be gathered from Strutt, and the indignant outpourings of the Puritans who put them down with a hand so strong and sturdy. In our day the Lord of Misrule and his gang, to say nothing of the Boy Bishop and his train of mock ecclesiastics, would be as much an anachronism as a Knight of the Middle Ages on a modern battle-field, and as certainly handed over to the nearest constable as that Sir Brian de Bois-Guilbert would be "sent to the rear" for masquerading. But while all this is true, it cannot be said that advancing civilisation, after sweeping away abuses, has substituted much in its place. As regards Christmas observances, time is simply destructive and not reformatory. It has taken away and not replaced; knocked down and not built up. What, for example, have we in the room of the quaint old carols, as archaic in construction as they doubtless were rude in performance? Our modern Christmas music is represented by the intolerable and nocturnal noises of the gentlemen with cornets and trombones, who usually stand under the windows of a public-house, but who, at Christmas time, call themselves Waits. True, some attempts have been made in recent years to revive the practice of open-air Carol singing, but there is no evidence to show that the revival has any genuine vitality; while as regards the pantomime—a modern substitute for the mystery-plays and dramatic representations of old—everybody knows that it is fast losing such distinctiveness as it once had, and becoming merely an occasion for a special show of stage magnificence. There is, perhaps, cause to regret, not that the revelries and amusements formerly prevalent at Christmas have passed away, but that nothing equally distinctive has taken their place. The year is reduced to a dead level, and the people, having no other resource, are driven to keep feasts by an extra measure of eating and drinking. Remedy there is none. The time has gone by when it was possible to unite all classes in the same social pursuit, and we are living in an age when society does not provide its own amusements, but leaves the work to be done by men to whom it stands in the place of a trade.

The singular forms taken by festival amusements in olden England must be more or less well known to every reader, who does not need telling that they were often the natural products of a coarse and licentious time. But offensive as these observances must be to us, they compare favourably with others in vogue at the same period on the Continent, and especially in France. One hundred and fifty years ago Monsieur du Tilliot, a gentleman in attendance upon the Duc de Berry, collected into a volume,* embellished with capital engravings, all the particulars he could discover of the astonishing institution called the Feast of Fools—the English analogues of which are, of course, the Lord of Misrule, as far as he intruded into the Church, and the Boy Bishop. Those who may be fortunate enough to acquire this now rare work will have spread out before them a representation of old-world amusement that demands some faith in the acceptor. But the authorities cited by M. du Tilliot are too strong for doubt, and leave us in a condition of wonder and amazement at the mingled childishness, folly, and worse, which marked a time of popular rejoicing centuries ago. Much learning has been expended in efforts to show that the Fête des Foux, the Fête d'Ane, and other kindred solemnities, were the pagan saturnalia adopted by Christianity; but without stopping to debate this question, let us see by the light of one of M. du Tilliot's MSS. how far the Church at one time sanctioned such proceedings. The fête began at Christmas-tide by the election of an abbé du clergé, the electors being (we now refer to the town of Viviers) the canons and choir of the cathedral. This done, and a "Te Deum" sung, the mock dignitary was carried on men's shoulders to the chapter-house, and there received standing by the higher ecclesiastics, even by the Bishop if he chanced to be present. More singing followed, and afterwards a procession took place, which was repeated every day during the octave. But on St. Stephen's, St. John's, and Innocents' Day, a higher dignitary appeared, in the person of the Fool Bishop, who, though really a humble officer of the Church, was vested in episcopal robes, seated on the episcopal throne, and assisted at Mass in the episcopal capacity. At the close of the Office, silence was proclaimed, the choir responding "Deo gratias," and the Fool Bishop pronounced the Blessing, his almoner afterwards granting, in doggerel verse, certain pretended indulgences. Even this burlesque of sacred things was not the worst. Stages were erected outside the churches, whereon the choir and clergy enacted licentious plays as well as mysteries, and processions marched through the towns, the members of which failed not by speech and action to excite the laughter of the mob. In point of fact, nothing can be conceived more horrible than the transactions carried on in the name of public rejoicing, some even provoking the Synod of Angers (1595) to describe them as things of which it is a shame for a man to speak or write. In all these doings music played a distinguished part. The full capacity of the church choirs was taxed to honour a Christian saturnalia, and to the solemn Gregorian tones the most blasphemous doggerel was sung with unction. Eventually matters were carried so far as to scandalise even authorities ready to tolerate anything that kept the people in good humour. Decree after decree against the sacerdotal worship of Folly was therefore issued, and, after a long struggle, the nuisance abated.

But this Revelry of Fools was not confined to the Church. Companies of gentlemen and others were formed into societies, as at Cleves, every member being bound to wear a Fool embroidered in silver on his clothing. In Flanders and the north of France Christmas revelry took the form of a Feast of Asses, and of La Mère-folle, whose function it was to teach young Fools to sing and dance. Music had a great part in the Flemish celebrations, especially burlesque music, the performers representing asses, wolves, apes, foxes, and other animals. The more sober Flemish mind, however, could not be satisfied with folly alone, and it must be said for the village theatres of the Low Countries that they presented features we would gladly see reproduced now. Every town and village had its guild of rhetoric—which arose upon the ruins of the old mystery stage—and had, likewise, its *impresario*, whose business was to prepare and superintend public performances on such feast days as Christmas and Easter. Into the working of these theatres, a learned Fleming, M. Straeten,* has made exhaustive inquiry, and the result is one of singular interest, as well as adapted to excite our respect for a people not generally reckoned among gifted races. The village *impresario*, according to M. Straeten, was at once author, player, director, prompter, scenic artist, costumier, machinist, and orchestral leader, for at all times he had a band of some sort under him.

* Mémoires pour servir à l'histoire de la Fête des Foux, qui se faisoit autrefois dans plusiers Eglises. Lausanne et Géneve, 1741.

* Le Théâtre Villageois en Flandre: Histoire, Littérature, Musique Religion, Politique, Mœurs. Brussels, 1874.

He trained the performers, who, often unable to read, were visited at their places of employment and taught their "lines" by ear, and upon him alone therefore rested the glory or the shame his stage acquired. As for his artists, they were not seldom workers in the fields. No women, it should be pointed out, were allowed to take part, so that often a man came from the plough and exchanged his soil-stained garments for the robe of Marie Stuart, or even, mayhap, of the Virgin Mary. The female population, however, had their revenge for exclusion by forming guilds of their own, and performing amongst themselves scenes from Scripture and the lives of the saints. More often than not the rustic stage was erected against the wall of the church, or in a meadow near at hand, and around it, with its simple appliances, gathered the entire country-side to witness a religious play, or, perhaps, a "morality"; occasionally a farce redolent of the coarseness of the time. Some of the dramas were decidedly pretentious. Take, for example, one entitled "Domitien," which seems to have been modelled upon Greek form, since it had a part for a chorus embracing substantially the functions of the choragus. Thus, in the first act a choir of soldiers sang the praise of princes. In the second the blindness of superstition was musically set forth, and in the third another chorus attributed the decadence of Rome to the worship of false gods. Incidental music, too, was often introduced, where the business of the play allowed. Thus, in the drama of "Clovis," a solemn "Te Deum" celebrated the baptism of the King by the Archbishop of Rheims, and, occasionally, tableaux were presented to the accompaniment of vocal and instrumental strains. If it be asked what sort of an orchestra was available on these festive occasions, and whether the music has come down to us, the only possible answer is not quite satisfactory. There is, however, some evidence on both heads from which the rest must be assumed. The instruments commonly employed were the trumpet, hautboy, flute, fife, and tambour, and it is curious to note that each town had its favourite, using it on solemn occasions such as proclamations and the like. The cornemuse and lute were also in vogue at these festivals; the flageolet is spoken of in some documents of the period, while a passage in a drama of later time makes mention of clarionets, bassoons, horns, and violins. But, perhaps, the best idea of the village orchestras can be gained from a passage in an old religious play, spoken by King David to his train on arriving at Mount Tabor: "Play, minstrels and tambours, my three hundred harps, and my three hundred trumpets, drums, viols, guitars, psalterions, lutes and kettledrums, organs and cymbals, and you singers of symphonies." Most probably the rustic dramatist mentions here the instruments he best knew, and the conclusion is supported by a passage in another drama: "Such love to hear the melodies of the organ, flute, psalterion, harp, violin, rebec, kettledrums, lute and guitar." As regards the music, only fragments have come down to us, but we know that it was employed (as already pointed out) in the manner of the Greek chorus; hymns being sung, both sacred and secular, in praise of God, or the heroes of the drama, or by way of enforcing the lessons conveyed in the story.

In this manner, far removed from the enormities of a Feast of Fools, or the stupid antics of a Lord of Misrule, the grave Flemings, albeit not without occasional licence, kept their solemn feasts; and it is barely possible to exaggerate the influence for good which exercises so adapted to stimulate thought and imagination must have had upon the populace. But we should not be hard upon those forms of amusement which gave the loosest rein to folly. In our day of intellectual activity, when the meanest can for a penny have before him a summary of what is going on all the world over, we are unable to understand how monotonous and limited were the lives of our forefathers. By the way, when the existence of the Feast of Fools was threatened, certain conservatives of the time put forward a plea on their behalf touching this very point. They said in effect, speaking for the clerical actors: "We must have some relief from the endless round of Divine service. Folly is natural to man, and born with him, wherefore it must sometimes be allowed to run its course. This is why we give up a few days to buffooneries, after the relief of which we return full of joy and fervour to the service of religion." As with these priests so with the people, whose lives were really bounded by the horizon of their homes. Human nature could not endure such terrible monotony, and from time to time sought change and variety in revels as free as ordinary existence was limited and restrained. Obviously, to that state of things we never can return; and in proportion as mental culture extends so will the sobriety and self-restraint with which popular feasts, as far as they are observed at all, be kept. "And thus," sighs a lover of the good old times, "the world is to become more dreary and unpicturesque than ever!" Not so. Only the locality of life and animation and diversion has been changed. It has been removed from the village green and the rustic stage to the mind of every man who is abreast of the age, and there, not an occasional, but a perpetual feast is kept.

Some time ago we drew attention to the practice of defacing books which are put into the hands of visitors at the Opera with advertisements from various tradesmen; and we also said that in concert-programmes this custom seemed gradually creeping in. Whether our remarks may have had any effect, we know not; but certainly in recent Opera-books we have not observed the same cause for complaint. If, however, in the metropolis this objectionable method of appealing to the public is dying out, we cannot see any reform in some country towns we could name; for a "Book of words" lately forwarded to us is a curiosity in this respect. On the outside we are told that it is the programme of a concert; but the first page announces that somebody "Brothers" are "now showing selections of new Winter Dress Materials, consisting of the latest novelties in French Fabrics," &c. Then the names of the vocal pieces to be sung by such artists as Miss Anna Williams, Mr. Vernon Rigby, Mr. Santley, and Mr. Thurley Beale, are surrounded on all sides by advertisements of "Mourning Bonnets," "Boots and Shoes," and a "Smoking Mixture at 4d. and 5d. per oz.;" the name of one lady, who keeps a "Ladies' and Children's Outfit Warehouse," being printed so prominently at the top of the page as to make us believe that she took part in the programme immediately before Mr. Santley's song, "Nazareth." Added to this there are pieces of coloured paper with advertisments sewn into the body of the book, so that we are actually compelled to dive under these to find out the name of the next performer. Surely, even if we are obliged to be surrounded by advertisements in railway carriages, and stared at from the walls by representations of magnified heads and shoulders in our daily walks, we might at least be free from these inflictions in the concert-room.

In Professor Macfarren's recent address to the students of the Royal Academy of Music, speaking of the ill effects of mere pupils striving after what is termed "originality," he said: "Thoughts need

manipulation, exercise, development, quite as much as the fingers of a player or the vocal organs of a singer; and when one has learned to think, when one can dispose of one's thoughts at discretion, then, if the mind of the thinker have some individuality itself, have something different from the minds of other men, the means have been attained for the expression of that individuality; but he who in the first instance aims to be unlike his fellows becomes eccentric, angular, peculiar, possibly ugly, but by all means ungenial." The history of music proves to us how profoundly true are these remarks. All our great writers have based their early compositions upon the models bequeathed to them by their predecessors; and the "originality" of their genius has been developed as their power in art-work has increased. In spite of these incontrovertible facts, however, the youngest of our musical fledglings is constantly blamed for commencing his attempts at composition in the idiom of his time. His writing is sound, it is asserted; his themes are well wrought out, he shows that he is steadily and surely grasping the science of instrumentation; but he is wanting in "originality." May it not be truly said that he who is perpetually searching after this qualification is merely proving that he has it not naturally? Many of the works we are now condemned to hear are the outgrowth of this false training. We do not by any means say that music of a high character should be "pretty," but there is no occasion to go to the opposite extreme and make it "ugly."

Now that "People's Concerts" are firmly established in the metropolis, it appears necessary to bestow some little attention upon what should be "People's music." Years ago M. Jullien established a name in this country by acting upon the notion that cheap concerts before a large audience might pay as well as dear concerts before a small audience; and, although he allowed his visitors to walk about as freely as if they were at an open-air performance, and offered every facility for "refreshment," he succeeded in making many persons acquainted with the works of the great masters who, but for his exertions in the cause, might never have heard them. But to attract the multitude he found it necessary (or at least thought it so) to degrade his programme to the level of his hearers, rather than to lift them up to the level of his programme; and the consequence was that a vast quantity of trashy compositions were given, accompanied with certain "effects," of which the less said the better. The craving for these effusions (if such craving ever existed) has, however, now passed away; but in banishing such works from our cheap concerts we must be careful that we do not replace them by compositions equally antagonistic, though in another form, with real art. Bright Overtures, the standard—but not the most recondite—Symphonies, and good sterling vocal music, should at first be the fare provided for those who have not yet educated themselves to listen to the more elaborate creations of the great composers. Flashy solos and "Royalty" songs are as bad in their way as M. Jullien's "British Army Quadrille"; and it behoves us, therefore, to see that, in ceasing to be ruled by our audiences, we do not become ruled by our performers.

There can be little doubt that, as a rule, a composer is pleased with his own music; and we may also take it for granted that a teacher who publishes his theory of instruction believes in it himself. Presuming that these are truths generally admitted, what possible occasion can there be for writing letters to assert the fact whenever reviewers venture to differ from authors in opinion? And yet we are inundated with communications from those whose works have not been noticed with unqualified favour urging us to allow them space to tell our readers that, as our estimate of their publications does not agree with that of their authors, we must be wrong. If we hint that a progression in harmony is faulty or disagreeable, we are informed that the composer has tried it over again, and likes it very much. If we take exception to a certain method of tuition, a stinging letter from the inventor of the system reminds us that we have incurred the wrath of the writer, and must be prepared to brave the consequences. A short time ago a reprint of one of our reviews (in which we had the presumption to state our convictions) was forwarded to us with annotations from the author, and accompanied by a letter in which occurs this remarkable sentence: "Had your critic made an exertion, he could have written a much more sarcastic and less rational review." We certainly *can* understand how, had we been so inclined, we might, with some additional trouble, have been "more sarcastic"; but how extra exertion would have made us "less rational" passes our comprehension.

Our American contemporaries are just now very busy with Messrs. Gilbert and Sullivan, and one of them gives a droll account of the reception awarded to the "Pinaforists" by a fleet of hired steamers off Sandy Hook. The day was bitterly cold, but, despite a thermometer "below the Antarctic Continent," large numbers of people went off to meet the illustrious visitors, every vessel in the motley squadron being dressed with American and English flags, and having on board a "Pinafore" band and chorus. The Standard "Pinafore" sent two tugs, and the Church Choir "Pinafore" one; another hailing from the Aquarium, another from Chickering Hall, another from Lexington Avenue, and another from some place where a German version of the operetta is played. All these might have made a gallant show under an admiral, but as each steamer went its own way they somehow got mixed up with the regular shipping, and so the effect was lost. The bands and choirs were more successful with their selections from the great work of the honoured guests—or rather they would have been but for a "pestilent little tug," sent out by the San Francisco Minstrels, and carrying a flag inscribed with the terrible legend, "No Pinafore." The mission of this tug, like that of the rift within the lute, was to spoil the music, and it did its work with all the perseverance and success of a first-class steam whistle. Whenever a band played or a chorus sang, the steam whistle of the Minstrels shrieked its loudest, and so were Messrs. Gilbert and Sullivan escorted into New York Bay.

Future *premiers prix* at the Paris Conservatoire, who may be tempted to evade their obligations to the State which has educated them, will assuredly pause and reflect upon what happened to Mdlle. Vaillant for breaking her bond. This young lady on leaving the institution should have limited her services for a time to French Opera-houses, but, tempted by a higher salary, ran away to Belgium, where she captivated the public, and got married to a baritone named Couturier. Mdlle. Vaillant, or Madame Couturier as she must now be called, probably thought that the government of a great country would not trouble itself about so small a person as herself. But she was soon undeceived. M. Jules Ferry prosecuted her for breach of contract and obtained an award of 15,000 francs and costs, without payment of which

Madame Couturier could not safely return to France. She did return, however, accepting an engagement at Marseilles, and was there waited upon by the agents of the Minister. Madame Couturier must pay, so ran the decision, and after some parley a regular convention has been drawn up between the "high contracting parties"; the lady and her husband engaging to accept the judgment of the Court, and to pay the damages and costs at the rate of 400 francs for each month in which she sings once or more at a French or foreign theatre. In about three years' time, therefore, provided Madame Couturier has constant engagements, she will be free of the penalty exacted by her offended country. Let us hope that the correction will do her good, and be a warning to all who may feel disposed to imitate her escapade.

WE reprint the following advertisement from a recent provincial newspaper:—

EASY TRICKS ON THE VIOLIN.—How to produce imitations of the Human Voice, the Cries of the Barnyard Fowls, and the Scotch Bagpipes, by a simple Method. Music, including two splendid Marches, and full instructions, price 1s. 6d.

We have lately been forced to listen to many musical effects which may certainly be termed "tricks," but have not yet been accustomed to call them so. "Programme music," however, which already includes, amongst other realistic sounds, the rattling of the bones of skeletons, may shortly call into active service the accomplishments of the author of the above advertisement. The "Farmyard Symphony" would be an excellent vehicle for the introduction of the cries of various animals; and in the development of the subject it might be possible to include other noises never yet attempted. We do not know whether the "splendid Marches" are characterised by any of the tricks mentioned, but can imagine that the vain-glory of many an advancing army might be aptly illustrated by the crowing of a cock.

HER MAJESTY'S THEATRE.

IT seems curious that the only novelty we have to record at this establishment during the past month should be the appearance of the Royal Spanish Ballet Troupe, the exceptional talent of these dancers being, strangely enough, exhibited for the first time between the acts of "Don Giovanni." A wise policy, which we should be glad to see more generally adopted, has been the casting of various *prime donne* for the principal characters of the stock operas. The impression created by Mdlle. Lido as *Michaela*, in Bizet's "Carmen," has not been increased by her assumption of *Elvira*, in "Don Giovanni"; but she fails in good company; for, although we have lately had many representatives of this part, few have been equal to its requirements. We must say, however, that her singing of the difficult music of *Queen Marguerite*, in "Les Huguenots" (her services having been enlisted at a very short notice, in consequence of the indisposition of Mdlle. Ilma di Murska), was in every respect thoroughly satisfactory. Signor Tecchi, as *Don José*, in "Carmen," has much improved; and Mr. Carleton, who replaced Signor Pantaleoni as the Bull-fighter, deserves a word of praise for his intelligent singing, although his voice has scarcely sufficient power to fill so large a house. Little can be said in favour of Madame Pappenheim's assumption of the heroine in Verdi's "Aïda." She is a painstaking artist; but the character is out of her line, and the recollection of her predecessors in the part no doubt somewhat militated against her success. Signor Fancelli was warmly received on his return to the establishment, and his excellent singing has materially strengthened the cast of the many operas in which he has appeared, his *Sir Huon*, in "Oberon," having created a marked effect. The 29th ult. was announced as the last night of the Autumn season; but as a short Winter season is to commence on the 1st inst., it is possible that Wagner's "Flying Dutchman" and Goetz's "Taming of the Shrew," both of which were promised, may still be produced.

CRYSTAL PALACE.

THE concert of the 1st ult. opened with a very excellent performance of the familiar Scotch symphony of Mendelssohn. The novelties of the afternoon were a Prelude and Fugue (MS.) for orchestra by Mr. F. Davenport, and a selection from Wagner's "Meistersinger," arranged for concert use. Mr. Davenport's composition is cleverly written, and shows great mastery of the resources of counterpoint; but it is interesting rather as a scholastic exercise than as abstract music, and its general effect is dry. The "Meistersinger" selection includes the Introduction to the third act, the Dance of Apprentices, and the Procession of the Mastersingers—three movements which, though musically interesting, suffer materially, as might be expected with Wagner, when heard apart from the stage. Miss Bessie Richards made her first appearance as a pianist at the Saturday concerts on the same afternoon, in Hiller's concerto in F sharp minor. The young lady has decided talent, but is at present by no means up to the standard of attainment which would justify her appearance at a Crystal Palace concert. Her performance was altogether wanting in finish; and she ought to study carefully before presenting herself again to the public. The vocalists were Madame Schuch-Proska and Miss Hope Glenn; the former confirmed the good opinion previously formed concerning her; while the latter, a *débutante*, pleased by her sympathetic voice and expressive singing.

Mozart's symphony in C major (No. 6), which was given on the following Saturday, though seldom heard, and much less generally known than the famous "Jupiter" symphony in the same key, is hardly less characteristic of its composer than the great work just named. It is a stream of lovely melodies from beginning to end, the slow movement being especially charming. It has not the grandeur of a Beethoven symphony, but approaches rather to the artlessness of Haydn. The other orchestral numbers at this concert were the "Leonora" overture (No. 3) and a very weak Gavotte for strings by Bazzini. Miss Anna Mehlig gave a really superb rendering of Rubinstein's interesting concerto in D minor—one of his best works; and Miss Carlotta Elliot and Mr. Edward Lloyd supplied the vocal music—the young lady, who appeared for the first time at these concerts, creating a very favourable impression.

The first performance in this country of Joachim Raff's eighth symphony was the special feature of the concert on the 15th. There are probably few living composers who write more than Raff; and there are certainly none who are more unequal in the quality of their productions. The eighth symphony, entitled "Frühlingsklänge," is one of the weakest and least interesting of its composer's works. It contains much clever writing; but, with the exception of the slow movement, there is hardly an idea in the symphony which is worth the trouble of treating. Where it is not commonplace and vulgar, it is mostly dry and laboured, and in parts even positively ugly. But for the fact that it is the latest symphony by one of the most prominent composers of the day, it is difficult to imagine why it was produced at the Crystal Palace. In spite of a remarkably fine performance, it was but coolly received by the audience. Mdlle. Janotha had been announced as the pianist on this afternoon, but as she was prevented from appearing, her place was taken by Miss Anna Mehlig, who played Mendelssohn's concerto in G minor in her usual finished manner. Mr. Santley was the vocalist at this concert, which concluded with Gounod's pleasing, but not very striking, ballet music to "Polyeucte."

The programme of the concert on the 22nd included Schumann's Rhenish symphony (No. 3, in E flat), Dr. Swinnerton Heap's Concert Overture in F, written for the last Birmingham Festival, and Liszt's transcription for orchestra of a march from Schubert's "Divertissement Hongrois," as the orchestral numbers. Dr. Heap's overture is a well-written composition, carefully scored and pleasing, but of no great originality. Liszt's effective and brilliant arrangement of Schubert's march has, we believe, been occasionally heard in London, but had not been previously given at these concerts. Madame Arabella Goddard played Mozart's lovely concerto in D minor, with the brilliancy to which we are accustomed from her; but her reading

of the work seemed to us cold and unsympathetic. The vocal music at this concert was supplied by Miss Robertson, who sang "Non mi dir" from "Don Giovanni," and a vocal Waltz by Thomas, the latter a very pleasing composition, but by no means suited to a Crystal Palace concert.

MONDAY POPULAR CONCERTS.

The performances of this institution, which during the twenty-one years of its existence has rapidly and most deservedly gained the popular support to which it appealed, were resumed on the 3rd ult., when a numerous audience assembled to render homage to the familiar artists who made their appearance at St. James's Hall on the occasion. Although the taste and the intelligent appreciation for abstract music may be more widely spread among the specifically musical nations of the Continent, it is nevertheless a fact that the "Popular Concerts," instituted by Mr. Chappell, occupy a unique place in the musical life, not only of this metropolis but elsewhere. The Paris *Concerts Populaires* afford no parallel, being devoted chiefly to the performance of orchestral and choral works, while the annual chamber-concerts given at the numerous musical centres of Germany, Austria, Holland, and elsewhere, are generally carried on by a few local artists, however excellent and however meritorious their efforts for the diffusion of musical taste of the highest order. It is the cosmopolitan character of Mr. Chappell's institution which renders it unique,—the fact that during each season it affords its frequenters the opportunity of hearing the classical masterpieces of chamber-music interpreted by the foremost artists of every nationality. Considering the success by which these Concerts have hitherto been attended, it is scarcely surprising that they should assume a somewhat conservative character as regards the works performed during the season, although we think we are interpreting rightly the general bias of the audience in advocating a more liberal concession to the claims of living composers than has of late years been accorded them. Among the artists whose appearance is announced during the present season we again notice with regret the absence of the name of Madame Schumann.

The opening Concert of the present, twenty-second, season was inaugurated with a spirited performance of Haydn's string Quartett in B flat (Op. 50, No. 1) not previously heard here, a fact which is scarcely surprising considering the numerous similar works which flowed from the prolific pen of that composer. Although not to be classed with the best of these works, the quartett referred to is distinguished, like the rest, by that transparent clearness of design and harmonious development of the parts which characterise classical art-work. The performance was in excellent hands, being intrusted to the familiar quartett-party, presided over in turn by two of the most eminent violinists of our time, and consisting in the present instance of Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti, their first appearance on the platform becoming the signal of a most hearty demonstration of welcome. Signor Piatti's noble tone and artistic conception were displayed to the best advantage in Rubinstein's Sonata in D major for violoncello and pianoforte, as were the eminent qualifications of Mdlle. Janotha, who presided at the latter instrument. This was the fifth performance at these Concerts of Rubinstein's Sonata, one of the most coherent and interesting works of its impulsive composer. The only instrumental solo performance of the evening was a Chaconne for violin by Vitali, rendered by Madame Norman-Néruda in the exquisite style to which she has long accustomed us. Beethoven's pianoforte Trio in E flat (Op. 70), admirably played by Mdlle. Janotha, Madame Norman-Néruda, and Signor Piatti, brought the interesting programme to a worthy conclusion. Miss Lillian Bailey was the vocalist, and materially contributed to the enjoyment of the evening by singing an aria from Handel's opera, "Allessandro," and the familiar Cavatina, "Und ob die Wolke sie verhülle," from "Der Freischütz," the effect of the latter being enhanced by Signor Piatti playing the violoncello obbligato. The lady's fresh voice and pure intonation, as well as her unostentatious yet intelligent rendering of the two airs, so widely differing in style, deservedly met with the unqualified appreciation of the audience. Mr. Zerbini ably performed the office of Conductor.

At the second evening Concert of last month (the 10th ult.) Mdlle. Janotha was again to have been the pianist, but was unable to appear in consequence of indisposition, her place being taken by Mdlle. Anna Mehlig, whose performance of Haydn's variations in F minor for pianoforte alone elicited much applause. The lady was also associated with Madame Norman-Néruda and Signor Piatti in the capital rendering of Schumann's pianoforte Trio in D minor, of the characteristic merits of which we have before had occasion to speak in connection with these Concerts. The Concert opened with Spohr's string Quartett in A major (Op. 93), in which Madame Norman-Néruda had a special opportunity of displaying her eminent qualities as first violinist, the part assigned to that instrument in what is essentially a virtuoso-quartett being throughout predominant. That Spohr, himself the greatest violinist of his time, should have thus far strained the artistic economy essential to the particular art form in question, is scarcely surprising, although it can hardly be said that in this, as in several others of his "solo-quartetts," he has added to the number of classical chamber works. They require at any rate the skill of a consummate first violinist to be truly appreciated, and in that respect the performance we speak of certainly left nothing to be desired. Haydn's Quartett in B flat (Op. 55, No. 3) was the concluding number, the executants being Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti. Vocal solos by Buononcini, Salvator Rosa, and Handel respectively added an historical interest to the programme, and were well suited to the almost masculine *timbre* of the voice of the singer, Madame Cummings. Sir Julius Benedict was the Conductor.

Beethoven's string Quartett in C major (Op. 59) was produced as the commencing number of the third Concert of the season (the 17th ult.), and received an admirable interpretation at the hands of Madame Norman-Néruda, MM. Ries, Zerbini, and Pezze. The quartett is one of three dedicated to Count Rasoumowsky, and reflects, like its companions, the mature artistic consciousness which characterises what is generally recognised by this classifying age as the second period in the development of the composer's genius. Sublime grandeur of conception, dignity and grace, combined with an absolute control over matters of form and symmetry, distinguish the works of the giant-musician at this period, and form the leading attributes of the quartett in question. Mr. Charles Hallé was the pianist of the evening, and with his wonted skill and lucidity of exposition played, as his solo performance, Beethoven's Sonata in E flat (Op. 29, No. 3), while at the conclusion of the Concert he joined Madame Norman-Néruda and Signor Pezze in the execution, *con amore*, of Haydn's pianoforte Trio in E major. Nor should we omit the admirable and, as a matter of course, much-applauded rendering on the part of the lady violinist of Handel's Violin Sonata in A major (Op. 26), which, having elicited an inevitable encore, was supplemented by a number from Spohr's "Salonstücke." Miss Hope Glenn created a very favourable impression in her rendering of songs by Haydn, Schubert, and Carissimi. Signor Pezze had, it should be added, taken the place of Signor Piatti on this occasion, owing to the sudden indisposition of that gentleman.

At the last evening Concert of the past month Mdlle. Mehlig was again the pianist, her solo performance being Weber's Sonata in C major (Op. 24), one of the most characteristic and masterly of the composer's similar productions. The Concert opened with Brahms's Sextett in G major, for double complement of violins, violas, and violoncellos, which had already been previously heard at this institution, the executants being Madame Norman-Néruda, MM. Ries, Zerbini, Burnett, Pezze, and Piatti. The programme also included three duets for violoncello and pianoforte by F. W. Davenport, in the performance of which Mdlle. Mehlig was associated with Signor Piatti, as well as Haydn's pianoforte Trio in D major (No. 21), executed by Mdlle. Mehlig, Madame Norman-Néruda, and Signor Pezze. Miss Lillian Bailey was again the vocalist, and contributed an Aria from Handel's "Giulio Cesare," and Lieder by Schubert and Mendelssohn. Sir Julius Benedict conducted.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

The first Subscription Concert of the season was given at the Town Hall, Shoreditch, on the 4th ult., the work selected for the occasion being the Cantata "Hereward," composed expressly for the Society by the Conductor, Mr. Ebenezer Prout. On its own merits the composition fully deserves the care and attention bestowed upon it by every member of the Association; but, even were this not the case, as a mark of respect to an artist who has worked so zealously to bring the choir to its present state of efficiency, the opening concert of the session was certainly the most legitimate time to bring the work before the subscribers. On the occasion of the performance of the Cantata at St. James's Hall, in June last, by this Society, we entered so fully into the details of the composition that critical notice here would be unnecessary. We may say, however, that increased acquaintance with the music enabled the singers to give increased effect to the very many picturesque and highly dramatic choruses with which the work abounds. Especially were the precision and evenly balanced quality of tone in the choir observable in the choruses "Strike the harp" (with which the Bridal March is so skilfully interwoven), "Gleemen lift a tuneful strain," and the Saxon Chorus, "Weep for the Viking slain," which, although short, contains some of the best writing in the Cantata. The principal vocalists were Mrs. Osgood, Miss Jessie Jones, Miss Marian Williams, Mr. W. Shakespeare, and Mr. Frederic King, all of whom gave the utmost effect to the solos with which they were entrusted, Mrs. Osgood singing, as she always does, with genuine pathos, Miss Williams creating a marked impression in the difficult air, "Hail, the might of woman, hail!" and Mr. Shakespeare being especially successful in the portions of the tenor music requiring real dramatic feeling. The Cantata was received throughout with the warmest applause from an audience crowding every part of the hall; and the composer, who conducted, was greeted at the conclusion of the performance with unmistakable expressions of satisfaction. A good word must be said for the small but efficient band, the whole of the elaborate accompaniments and the Bridal March being rendered with much care and intelligence.

MR. COENEN'S BRIGHTON CONCERT.

The Evening Concert given in the Dome on the 20th ult. by Mr. Willem Coenen was of a very attractive character, and notwithstanding the crowd of amusements at Brighton in the full season, drew together a very large audience. Mr. Coenen was to have been supported by Mr. Sims Reeves, but unfortunately the great tenor was too indisposed to appear. Though this amounted to a misfortune, the public, seeing what was otherwise provided, bore it with equanimity, and left the concert-room quite satisfied with their entertainment. It is unnecessary to dwell upon the many items in the programme. The nature of what was done can be inferred when we state that the list of principal vocalists comprised the names of Madame Sherrington, Madame Antoinette Sterling, Miss Hoare, the Misses Kingsbury, Mr. Pearson, and Signor Foli; the instrumentalists being, in addition to the talented concert-giver, Mr. Lindsay Sloper, Mr. Kingsbury, and Mr. Taylor; while the concerted vocal music was supplied by the Philharmonic Choir. Such a combination of talent engaged upon more or less popular selections had a result wholly needless to specify. Mr. Coenen appeared both as executant and composer. In the first capacity he played Rubinstein's "Valse Allemand," with such skill and taste that his audience—and Brighton amateurs know a pianist when they hear him—testified their satisfaction by a warm recall. As a composer, Mr. Coenen came forward with a "Caprice Concertant," written for no fewer than sixteen players upon eight pianos. Of course, a work of this kind must be considered in the light of a *jeu d'esprit*, and as of comparatively small practical worth, since only under very special circumstances can sixteen capable players and eight pianos be got together. A *jeu d'esprit*, however, has its value, direct and indirect. In the present case, it excited a good deal of curiosity and interested remark. That was its direct value; while indirectly it served to show that the composer has some of the qualifications for higher work than any by which he is yet known. It must be obvious that the nature of his prodigious score offered great temptations to over elaboration, the danger being that the main design would lose itself in a maze of details, and the general effect show monotony. But Mr. Coenen has avoided these results with surprising skill. Although each pianoforte has, substantially, an independent part, the main design stands out as clearly as possible, unobscured by excess of ornamentation; while as regards the variety which in such a work must atone for uniformity of colour, we can only say that no means of securing it could have been better devised or more successful. The themes of the Caprice, by the way, are thoroughly melodious, and if Mr. Coenen can reduce his work to the dimensions of a duet it will meet with large acceptance. The Caprice was played most admirably by sixteen lady pupils of the composer on eight Kirkman grands, and as a matter of course was enthusiastically applauded and encored.

A correspondent sends us the following account of the music at the opening ceremonial of the Sydney International Exhibition: "The first Australian International Exhibition was opened in Sydney, New South Wales, on September 17. Some months since Signor Paolo Giorza was appointed by the Commissioners Director of Music, with instructions to prepare an opening Cantata. Considerable heart-burning existed at the time amongst the local professors at this appointment without competition. The result has however proved that a good choice was made; and considering that Signor Giorza had but a few weeks to obtain the words of a suitable Ode, and to compose the music for the practice of the chorus, he is to be congratulated on having produced a very creditable work. The words of the Cantata are the composition of an Australian poet, Mr. H. Kendall. The work commences with a very short prelude for the orchestra, by which the audience are prepared for the opening bars of the first chorus, 'Songs of Morning,' in 3-4 time, which except for the beauty of the orchestral accompaniment (in which Signor Giorza throughout is very successful) does not command much admiration or evidence much originality. A few bars of recitative follow for the soprano, and lead to the chorus 'Lo, they come,' which appears the most original number of the whole work, the orchestration in particular exhibiting great taste and skill. A tenor solo, sung by Mr. Vernon Reid, is followed by airs for bass and contralto, sung respectively by Mr. T. Rainford and Miss Marie St. Clair. The latter is certainly the gem of the solo parts, and Miss St. Clair's full rich voice was effectively displayed. A short prelude for flute, oboe and clarionet, then leads to a pretty soprano solo, 'Ah! haply on some mossy slope,' well sung by Miss Moon, followed immediately by a chorus for children's voices alone, 'A gracious morning.' This was rendered by a chorus of about 250 young girls selected from the public schools, and trained by Mr. J. C. Fisher, a gentleman who has long since earned the first place in this department. The admirable precision and expression exhibited by these youthful vocalists gained for them a deserved encore. The children's chorus was accompanied on four grand pianos with eight lady performers, led by Signora Giorza. A soprano solo, sung by Mrs. Wells, concluded the third part of the Cantata. The fourth part opens solemnly—Andante religioso—with a prayer 'Father all bountiful," by a semi-choir of bass voices and chorus—and leads to the finale for principals, full chorus, and children's chorus, which would have been all the better for a little more drilling of the basses and tenors in the Allegro movement. Loud applause followed the conclusion, and at the request of his Excellency, Lord Loftus, Signor Giorza was presented to him and to the Governors of all the other Australian Colonies with him on the daïs, and received their thanks and compliments. In a short speech his Excellency then declared the building opened, and the 'Hallelujah' Chorus was sung by the choir, which consisted of about 500 members of the Sacred Choral Association, augmented by a few members of the Civil Service Musical Society. An 'Australian Anthem,' composed by Signor Giorza, for soprano and chorus, was followed by 'God save the Queen,' the whole audience rising and joining. The orchestra only consisted of forty-six performers, but was well selected and balanced, and

the sound was augmented slightly by an absurdly small organ for such a building, sent out by the London Commission, and purchased by them for £600—a very bad bargain, for it arrived dirty and broken in many parts, and without any specifications, so that the builder who put it together had to work night and day to get it in order for the opening day. The general arrangements for musical performances have been one continual muddle throughout. The organ was ordered to be erected *on* the platform, without any sort of floor or organ chamber, and is placed in an archway roughly boarded up, so that its power is diminished in every possible way. The architect also has not paid the slightest attention to the acoustical properties of the part of the building set apart for the musical performances, and the original platform for the singers and orchestra, besides being found not half large enough, shows great ignorance of the proper shape and construction, and the additions made to enlarge it are most faulty and unsightly. The only excuse to be found for all this is the great haste in which the whole building has been run up, to be ready to open at the date fixed. The Cantata was repeated, by request, on Saturday, September 27, the first 'shilling day.' Upwards of 30,000 people were present, and everything went off with equal success. The platform arrangements for seating the chorus were under the control of Mr. W. H. Rowsell, the Hon. Sec. of the Sacred Choral Association, and Mr. S. M. Mowle, one of the Committee of Internal Arrangements, and their activity and attention contributed greatly to the comfort of the singers and the general success of the performance. The Sacred Choral Association are to give the 'Creation' on October 11, being the first of six Oratorios to be performed by them, one each month, during the continuance of the Exhibition, and a report thereof will follow by an early opportunity."

At a recent meeting of the guarantors of the Leeds Musical Festival, held in the Grand Jury-room at Leeds, Mr. Thomas Marshall in the chair, Mr. F. R. Spark, the Secretary, read a report of the provisional committee appointed by the General committee of the Festival, 1877, for the purpose of making arrangements for the triennial festival of 1880. The report stated that after overtures by the committee, Mr. Arthur Sullivan wrote to them saying: "I shall not be unwilling to write a work of the same length and character as the 'Prodigal Son,' a work occupying about an hour and a half in performance, and forming one part of a concert." This offer had been accepted by the committee, and Mr. Sullivan is now, and has been for some time past, writing an oratorio, the subject of the libretto being the Bible story of Saul and Jonathan. The report also expressed the pleasure the committee had in announcing that a new secular Cantata would be written for the Leeds Festival by Mr. J. F. Barnett, the composer of the "Ancient Mariner," the subject selected being the poem by Longfellow, "The Building of the Ship." Foreign composers had also been communicated with. M. Gounod was so deeply engaged in producing another great Opera that it was impossible for him to write for the Leeds Festival. But from Herr Raff a very pleasing letter had been received. After thanking the committee for performing his Fourth Symphony at the Leeds Festival in 1877, he said he feared he should not be able to write something new, as he was so overloaded with work. The correspondence, however, with Herr Raff was not yet closed, and the committee still hope to obtain, if not an entirely new composition, some unpublished work of the great German composer. Numerous letters have been received from composers offering works for performance at the Leeds Festival. With the exception, however, of one new orchestral piece by Mr. Thomas Wingham, of London, the provisional committee have not ventured to decide as to these offers, leaving them to the general committee. As to the guarantee fund, the report said it was a most encouraging fact that within two or three weeks after an appeal to the guarantors of 1877, no less a sum than £5,485 was guaranteed by 172 persons. Up to the present time that sum has been increased to £8,905 by 272 guarantors. This amount is nearly £1,000 beyond that subscribed for the 1877 festival in the same period of time, and £1,500 larger than the total sum guaranteed for the festival in 1874. The committee hope that the guarantee fund for next year may reach £13,000 or £14,000 before the list is closed. In conclusion, the provisional committee suggest that out of whatever surplus may be secured by the next festival a given proportion be set apart in furtherance of the festival of 1883. The report was adopted, and a general committee appointed.

At the meeting of the Musical Association on the 3rd ult., Herr Emil Behnke gave a lecture on the Mechanism of the Voice, illustrated by working models. There was an influential audience, including Mr. W. H. Cummings (in the chair), Mr. Otto Goldschmidt and Madame Goldschmidt, Drs. Lennox Browne and Llewellyn Thomas, Rev. T. Helmore, Mr. E. Prout, Mr. C. E. Stephens, Mr. James Higgs, &c. Herr Behnke, in an exposition remarkable for its clearness and method, maintained that vocal tone came from the larynx only, and ridiculed the terms "head," "chest," and "falsetto," as applied to the registers. The laryngoscope, itself the invention of a musician—Signor Garcia—showed the break between the chest and falsetto. These he preferred to speak of as the thick and thin registers, because the first was produced by the vocal bands vibrating in their whole thickness, and the second by their thin edges alone vibrating. This great break took place at a certain place in absolute pitch, whether in the voices of men or of women. The region of the break was from D below the first line of the treble clef, to F sharp in the first space. The voices of men and women were not the same an octave apart, but were each of them portions of the same human voice. The head voice, as he understood it, existed only in women and boys; it was produced by one-third only of the vocal bands vibrating. The deepest and most effective respiration was that in which the midriff and ribs were both engaged. In the discussion which followed, Madame Goldschmidt asked a question as to breathing. She had always taken breath near the collar-bone. Mr. Lennox Browne complimented Herr Behnke on his successful demonstration. He was sure that the greatest physiologist, even Professor Huxley, could not have made the subject clearer. In the main he agreed with Herr Behnke's conclusions, but he regarded the false vocal cords as concerned in the production of tone. Mr. Orlando Steed explained the theory of Mr. Charles Lunn, and the chairman, in summing up, gave his own experiences of breathing and registers. A cordial vote of thanks was passed to Herr Behnke, who mentioned that he had a work in preparation embodying the results of his studies.

The balance-sheet of the Festival lately held in Bristol has been issued, and is, on the whole, a very satisfactory document. It shows a surplus amounting to £402 7s. 2d.; of which however £207 19s. 6d. was directly contributed to the funds of the connected charities. Deducting this sum, there remains a profit on the actual working of the Festival, which must be a great consolation to the guarantors, if any, who put down their names not from any real interest in the thing, but because others had done so. Looking at the items set forth, it appears that £6,158 was received by sale of tickets; of which amount the principal vocalists took £1,422 15s.; Mr. Hallé and the orchestra, £1,242; hire of hall and premises, £421 16s. 6d.; general working expenses, £1,494 10s. 4d.; and manager's expenses (secretaries, clerks, police, &c.), £643 16s. 11d. Upon these figures we have only to say that the "incidentals" run up in a manner which suggests lack of economy somewhere, and especially as no more than £251 5s. 10d. was spent in advertising. But this did not occur to the members of the Festival Society, among whom nothing but congratulation prevailed, and who cheerfully voted £250 to each of the medical charities concerned. At the meeting called to consider the balance-sheet it was resolved to increase the guarantors to 500, and limit their liability to £10. The step was no doubt a wise one, but wiser still was the suggestion of Mr. R. Lang, who, seeing that the guarantors have really nothing to pay, declared that they ought to put down a guinea each as a working fund. We entirely agree with Mr. Lang, provided it be understood that the committee are at liberty to risk the whole of the fund so formed in the production of new works. On the whole, the Bristol Festival is doing well, and appears now to be firmly established.

While Shepherds watch'd their Flocks.

ANTHEM FOR CHRISTMAS DAY.

Words by NAHUM TATE. W. T. BEST.

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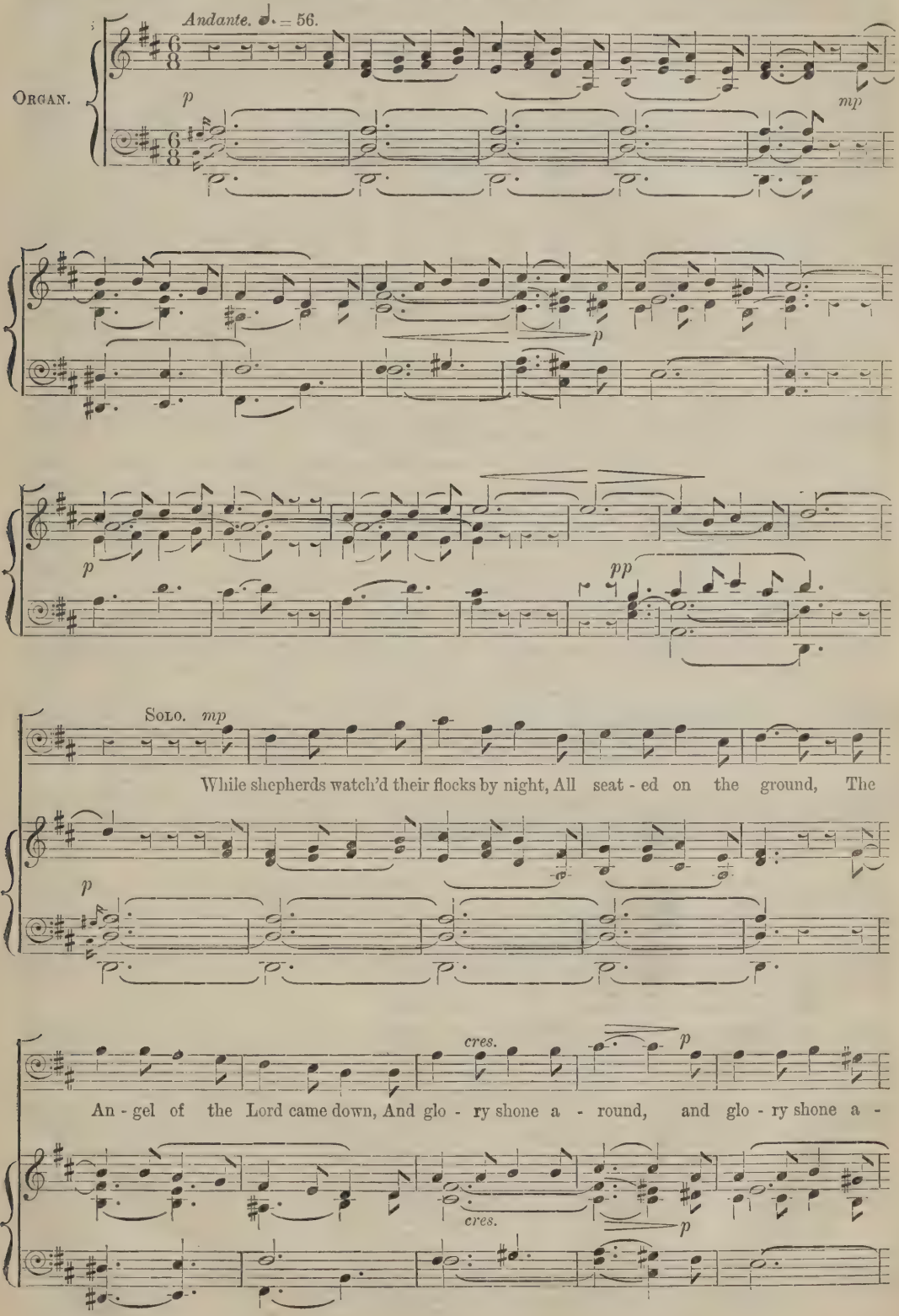
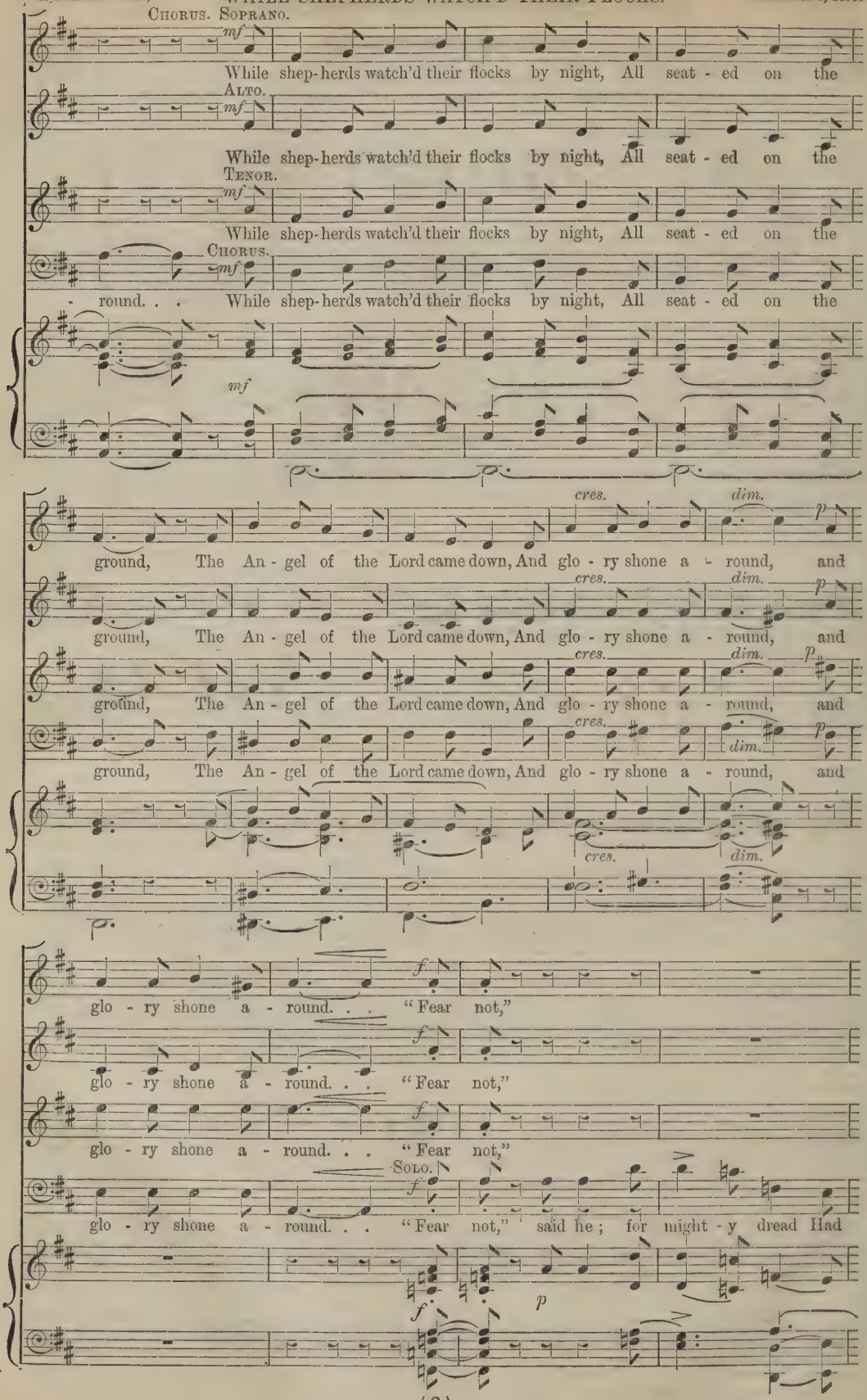
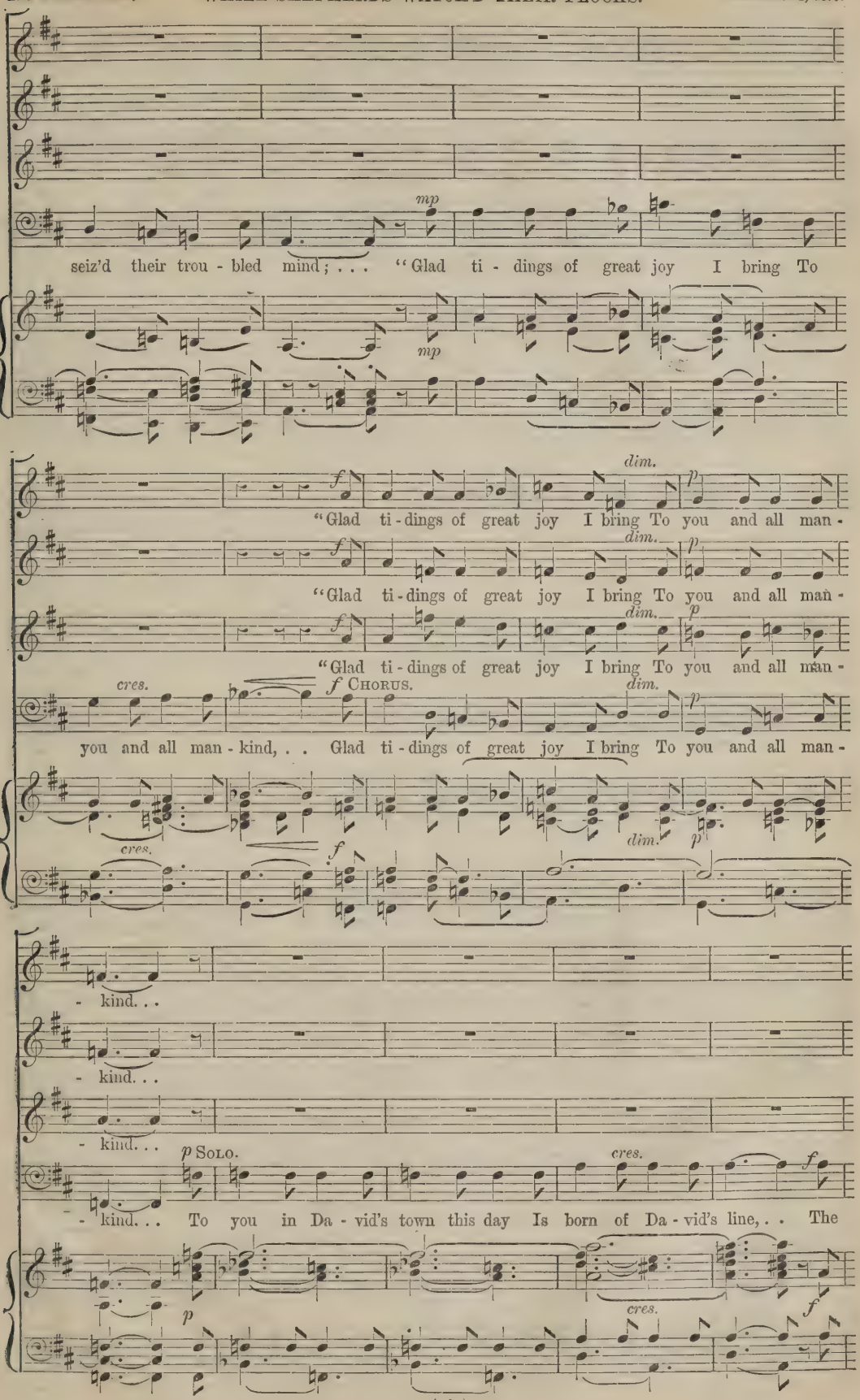
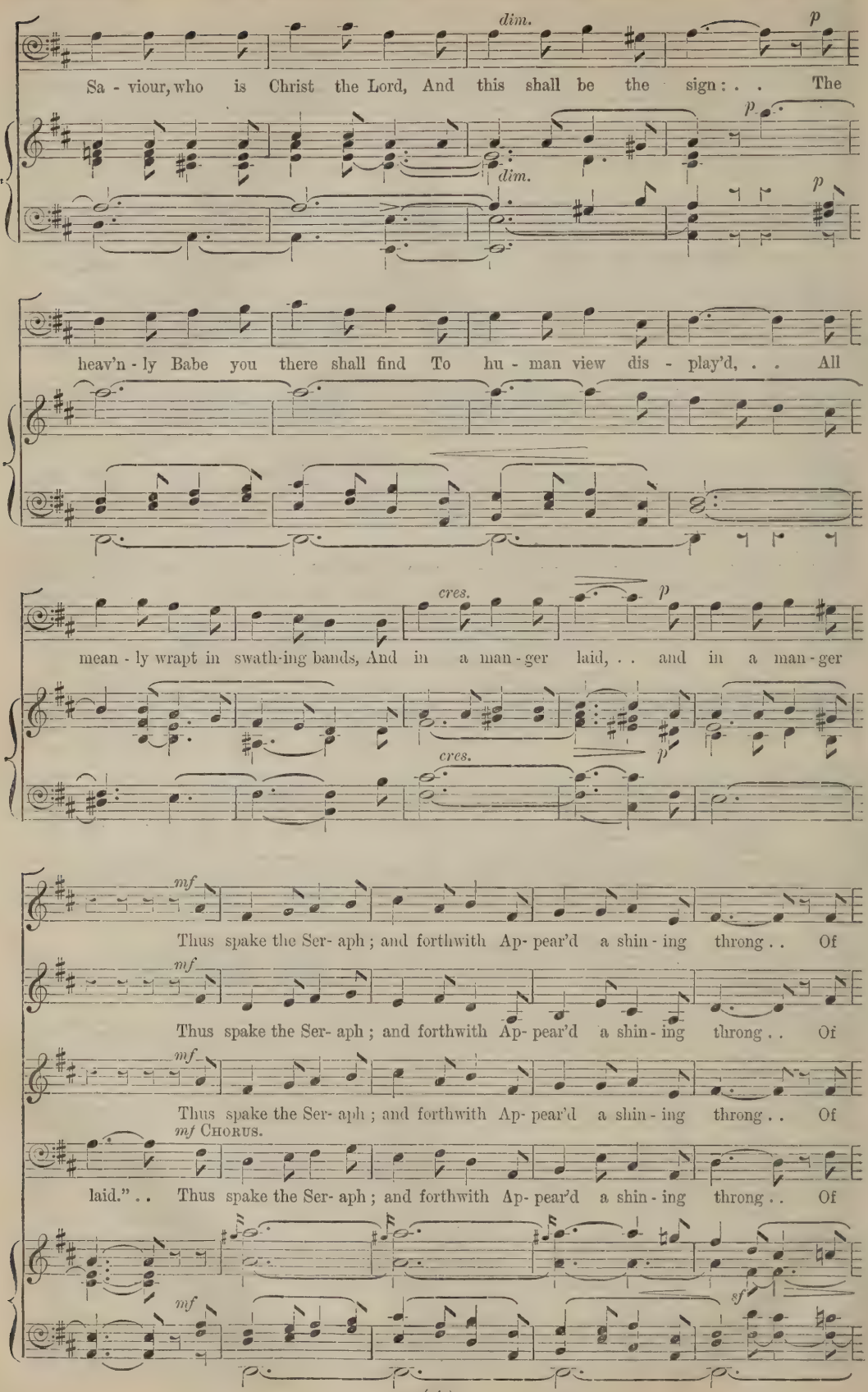



Chorus. Soprano.
While shep-herds watch'd their flocks by night, All seat - ed on the
Alto.
While shep-herds watch'd their flocks by night, All seat - ed on the
Tenor.
While shep-herds watch'd their flocks by night, All seat - ed on the
Chorus.
- round. . . While shep-herds watch'd their flocks by night, All seat - ed on the
ground, The An - gel of the Lord came down, And glo - ry shone a - round, and
ground, The An - gel of the Lord came down, And glo - ry shone a - round, and
ground, The An - gel of the Lord came down, And glo - ry shone a - round, and
ground, The An - gel of the Lord came down, And glo - ry shone a - round, and
glo - ry shone a - round. . . "Fear not,"
glo - ry shone a - round. . . "Fear not,"
glo - ry shone a - round. . . "Fear not,"
Solo.
glo - ry shone a - round. . . "Fear not," said he; for might - y dread Had


mp
seiz'd their trou - bled mind; . . . "Glad ti - dings of great joy I bring To
mp
f
dim.
p
"Glad ti - dings of great joy I bring To you and all man -
"Glad ti - dings of great joy I bring To you and all man -
"Glad ti - dings of great joy I bring To you and all man -
cres.
f CHORUS.
you and all man - kind, . . Glad ti - dings of great joy I bring To you and all man -
- kind. . .
- kind. . .
- kind. . .
p SOLO.
cres.
- kind. . . To you in Da - vid's town this day Is born of Da - vid's line, . . The


dim.
p
Sa - viour, who is Christ the Lord, And this shall be the sign: . . The
p
dim.
p
heav'n - ly Babe you there shall find To hu - man view dis - play'd, . . All
cres.
p
mean - ly wrapt in swath-ing bands, And in a man - ger laid, . . and in a man - ger
cres.
p
mf
Thus spake the Ser- aph; and forthwith Ap- pear'd a shin - ing throng . . Of
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Thus spake the Ser- aph; and forthwith Ap- pear'd a shin - ing throng . . Of
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Thus spake the Ser- aph; and forthwith Ap- pear'd a shin - ing throng . . Of
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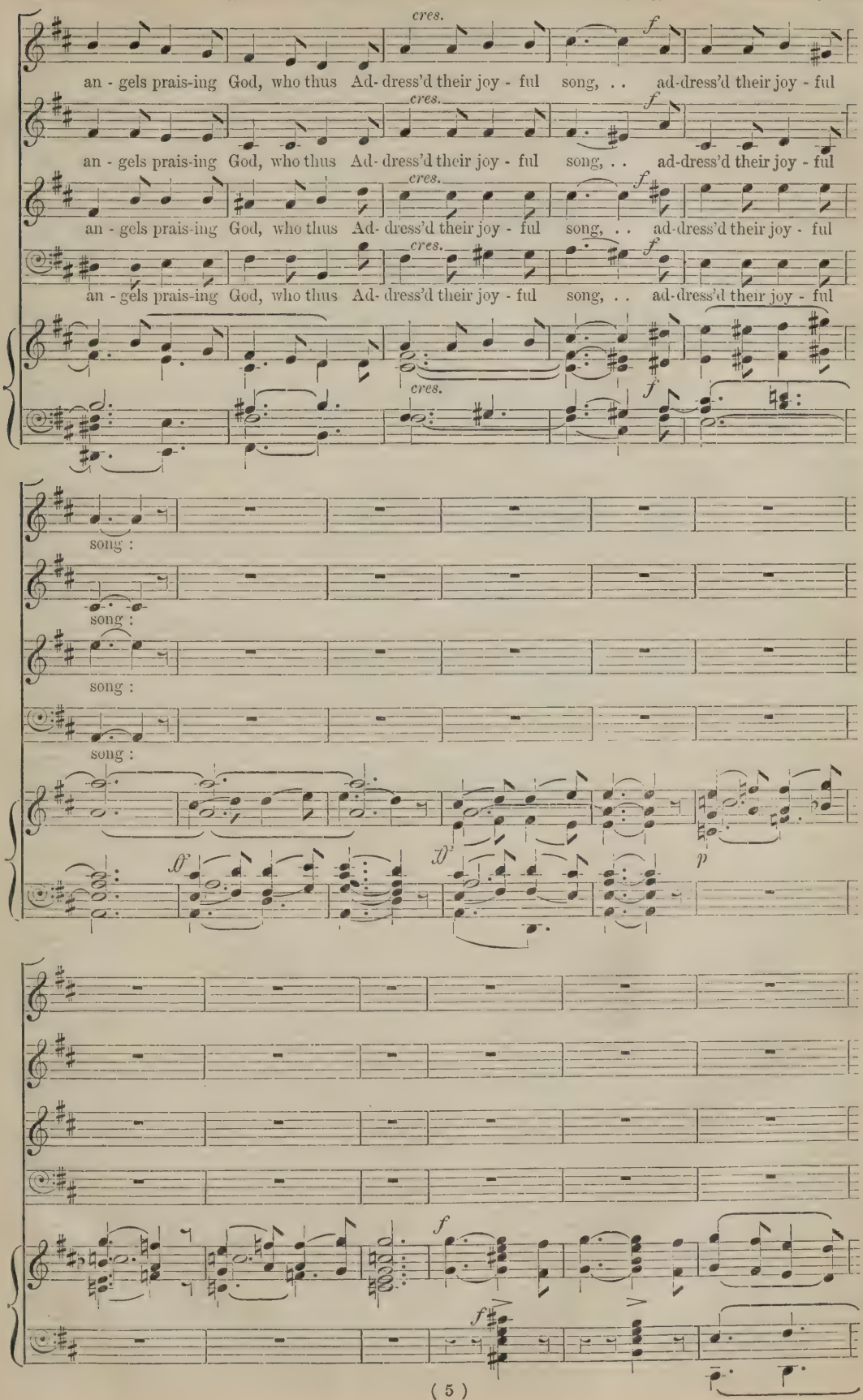
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an - gels prais-ing God, who thus Ad- dress'd their joy - ful song, . . ad-dress'd their joy - ful
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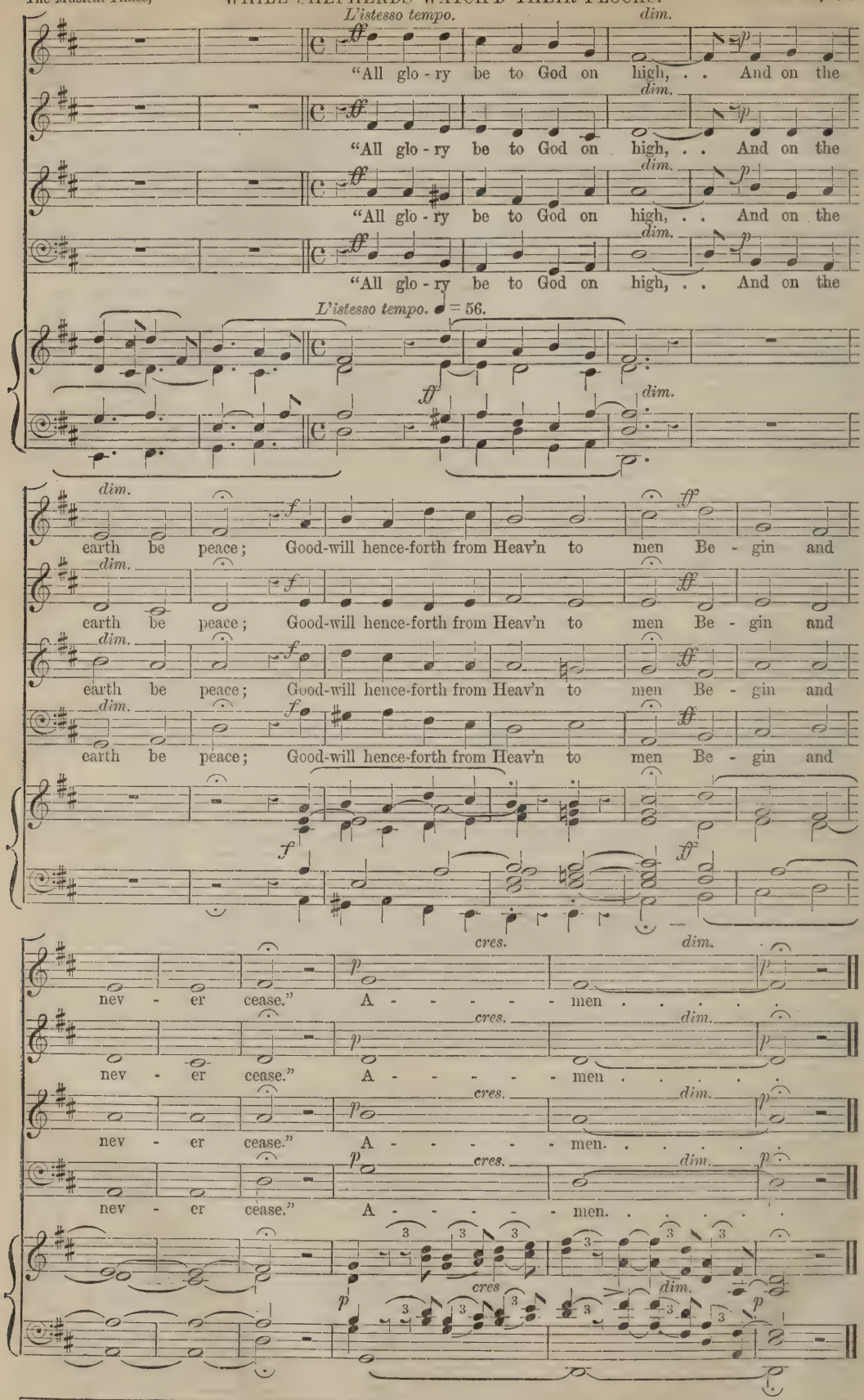
L'istesso tempo.
dim.
"All glo - ry be to God on high, . . And on the
L'istesso tempo. ♩ = 56.
earth be peace; Good-will hence-forth from Heav'n to men Be - gin and
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nev - er cease." A - - - - - men . . . . .
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dim.

THE prospectus of the final series of Concerts of the Sacred Harmonic Society at Exeter Hall (which building it is understood will not be available for musical purposes after October next) includes an interesting selection of works from the Society's *répertoire*. The season will commence on Friday, the 5th inst., when Handel's "Judas Maccabæus" will be given. Next in order will be the ante-Christmas performance of the "Messiah." The first Concert in the new year will be on January 16, when Rossini's "Moses in Egypt" will be performed; following this comes Mendelssohn's "Hymn of Praise" and Spohr's "Last Judgment." "Elijah" and "St. Paul" are to be heard during the season, also Haydn's "Creation" and Costa's "Eli." The concluding performance will consist of Handel's grand choral work, "Israel in Egypt." The names of the following eminent artists appear in the list of principal vocalists: Mesdames Sherrington, Anna Williams, Osgood, and Emma Thursby (sopranos), Patey, Julia Elton, and Enriquez (contraltos), Messrs. Rigby, Cummings, Maas, and Lloyd (tenors), Santley, Lewis Thomas, Bridson and Chaplin Henry (basses). The orchestra will, as heretofore, consist of the leading members of the profession, under the able guidance of Sir Michael Costa. Mr. Willing again presides at the organ. Under the exceptional circumstances of these performances every possible effort, we are assured, will be made to render them specially memorable in the history of music, no less than in that of the Society itself.

AN elaborate work like the "Shakespeare Key"—which is to the features of Shakespeare's style what the "Concordance" is to his every word—is so essentially composed of minute detail, that a clue to each detail is essentially needed; more particularly so in the present age of rapid search and ready use, which renders indexing a valued aid more than ever recognised and demanded. The "Table of Contents" to the "Shakespeare Key" pointed out the headings of subjects treated in this work; but a still farther and more precise indication to its several particulars has been written by Mrs. Cowden Clarke, and furnished by the now printed "Index to the Shakespeare Key," which may be inserted in already purchased copies of the work, and obtained for that purpose on application to its publishers, Messrs. Sampson Low and Co., or to Messrs. Novello and Co. Future copies of the "Shakespeare Key" will have this "Index" bound up with them, but a separate copy of the "Index to Shakespeare Key" will be posted in reply to any letter containing address and two postage stamps. It is with much pleasure announced that the "Shakespeare Key" has received warmest eulogium from some of the most eminent Shakespearians now living, who have given it the same hearty welcome which the "Complete Concordance to Shakespeare" has met with for many years.

THE prospectus of the Glasgow Choral Union for the season 1879-80 announces ten Subscription Concerts, four of which will be choral and six orchestral. Rossini's "Moses in Egypt," Handel's "Messiah," selections from Mozart's "Requiem," and Beethoven's "Choral Symphony" will be given at the Choral Concerts, the choir, numbering about 400 voices, under the direction of Mr. H. A. Lambeth. The Orchestral Concerts will be conducted by Mr. August Manns, and the programme will include Goetz's Symphony in F, and several other important works not previously performed in Glasgow. The orchestra, consisting of about sixty performers, will be led by Herr Hermann Franke; and the vocalists engaged are Misses Robertson, Mary Davies, Marian Williams, Annie Marriott, and Anna Williams; Mrs. Smith, Mdlle. Friedländer, Misses Julia Elton, Helen d'Alton, and Lilly Martin; Messrs. E. Lloyd, Barton M'Guckin, Henry Guy, and Vernon Rigby; Herr Henschel, Mr. Bridson, and Signor Foli. Solo violin, Señor Sarasate; solo pianoforte, Miss Helen Hopekirk; organist, Dr. A. L. Peace. The first concert takes place on the 9th inst.

THE Annual Festival of the Church Choir Association was held in S. Paul's Cathedral on the 6th ult. As we have before stated, the music at these Festivals is composed expressly for the occasion, and the Conductor or Directors use their judgment with great discretion and impartiality in selecting composers of distinction. The two important features were, of course, the music to the Canticles and Anthem, the first being composed by Berthold Tours and the second by Henry Gadsby; and it is an undoubted fact that both these gentlemen, by the above-named compositions, have contributed valuable and important additions to the existing stock of festival music. We very much wish we had a word of praise for the performance of this excellent music. Either from want of sufficient rehearsal, or for other reasons, much unsteadiness prevailed. We fully appreciate the difficulty of managing a choir of 1,000 voices in S. Paul's Cathedral; still we feel bound to say that, with a sufficient number of carefully conducted rehearsals, a better result might be attained. Mr. W. S. Hoyte presided at the organ, and Mr. J. R. Murray conducted.

ON Tuesday evening, the 2nd inst., Herr Henschel will give a Choral and Orchestral Concert at St. James's Hall. The Concert is for the benefit of the Victoria Hospital for Children (Chelsea), and is under the immediate patronage of H.R.H. the Princess Louise, Marchioness of Lorne, who has promised to be present. The programme will consist of: Symphony No. 1 (C minor, Op. 68), Brahms; Duet for two Basses and Orchestra (Op. 30), Henschel (from Lord Byron's "Hebrew Songs"); "Out of Darkness" (Psalm cxxx.), for Five-part Chorus, Soli, and Orchestra (Op. 31), Henschel (first time of performance in England); Fantasia (Polish National Songs) for Pianoforte and Orchestra, Chopin (first time of performance in England); "Triumphlied" (Triumphal Hymn) for Double Chorus and Orchestra (Op. 55), Brahms (first time of performance in England). The principal vocalists announced are Miss Lillian Bailey, Messrs. Frank Boyle and Fred. King, and Herr Henschel. Mdlle. Janotha is the solo pianist, and Mr. Barnby and Herr Henschel are the Conductors.

ON the 15th ult., at Rolls Road Board School, Bermondsey, S.E., Mr. T. E. H. Bullen gave a lecture on the Chevé Method of Teaching Vocal Music. The Lecturer commenced by explaining that the only thing taught by pattern was the diatonic scale in stepwise succession. From that elementary acquirement all skill in reading at sight was built up by simple but certain means, which never failed to make persons with ordinary ability good readers of music. The exercises were rapidly sung by a pupil, the facility of the singer in taking difficult minor and modulating passages causing much astonishment. The method of teaching all chromatic and modulating intervals without any pattern from teachers or instrument was fully explained. The special means of teaching the staff notation and musical dictation were then entered into by the Lecturer, and a Hymn-tune, selected by the President, was taken down by a pupil at the first hearing. To show how young children can be taught to read music, a little girl aged four sang from note at sight exercises on the scale and on the tonic chord.

THE members of the Kilburn Musical Association gave their first Concert of the season on Monday, the 17th ult., at the Town Hall, under the conductorship of Mr. Adolph Gollmick. The first part of the programme was devoted to Handel's "Acis and Galatea." The difficult choruses were rendered with great spirit and care, showing that the members had been very carefully trained. The solos were sung by Madame Liebhart, Miss Hüttl, Mr. Ben Davis, Mr. Arthur Thomas, and Mr. Walter F. Clare, all of whom gave great satisfaction to a crowded audience. The second part of the programme was miscellaneous. The most noticeable items were Madame Liebhart's rendering of "I may or may not" (encored), and Mr. Pollitzer's violin-playing of two of his own compositions (encored). Miss J. Rosse also was very successful in the songs allotted her. Mr. Oliver King gained well-merited applause for his pianoforte solo (a Ballade in A flat, by Chopin), as did also the ladies of the choir in Pinsuti's "Le Spagnole." Mrs. Wake and Mr. A. Gollmick were the accompanists.

A VERY successful Concert was given in the Vestry Hall, Turnham Green, on Thursday, October 30, in aid of the Building Fund of St. Michael's Church, Bedford Park, Chiswick. The vocalists were Miss Jenny Egerton, Miss Marian McKenzie, Mr. Sidney Barnby, Mr. Alfred Smith, Mr. Grylls, and Mr. MacDonell. An excellent programme was well carried out. Miss Egerton gained an encore for

F. Clay's song, "The Sands of Dee," and Miss McKenzie for Barnby's "When the tide comes in" and "Twickenham Ferry." The last named lady (winner of the Parepa-Rosa Scholarship at the Royal Academy) seemed especially to win the good opinion of the audience. The pianist was Miss Lucie Cobbe, who played Bach's "Suite Française" in the first part of the programme, and "Chanson d'Amour" (Henselt), and a Tarantelle by Walter Macfarren in the second, with true artistic feeling, gaining an encore for her last piece. The room was crowded, and a sum of over £30 will be credited to the fund, after paying all expenses.

AN excellent performance of Smart's dramatic Cantata, "The Bride of Dunkerron," was given at the Grosvenor Choral Society's ninety-third monthly Concert, in the Grosvenor Hall, on Friday, the 21st ult., the band and chorus numbering about 130 performers. Madame Worrell gave a capital rendering of the music of the *Sea Maiden*, particularly distinguishing herself in the air, "Our home shall be," and the duet, "Where yon sapphire star," with Mr. Alfred Kenningham, who sang the music of *Dunkerron* with great taste. Mr. Henry Cross delivered the *Sea King's* music in a careful manner. The choruses were given with remarkable dramatic force and precision. A miscellaneous selection formed the second part of the programme. The band accompanied throughout, and also gave the Overture to "Der Freischütz." Mr. Henry Baker conducted.

A HARVEST Festival was held in St. Mary's, Seymour Street, Euston Square, on Friday, the 14th ult. The hymns, "Now thank we all our God," "Lord of the harvest, once again," and "We plough the fields and scatter," were sung, as arranged by W. H. Monk. Psalms 65 (Woodward in D), 147 (Cooke in G), and 150 (Crotch in C), were chanted. The Cantate Domino and the Deus misereatur (Goss in C) were sung; also the anthem "The Lord hath done great things" (H. Smart). Mr. T. Biddlecome presided at the organ with his usual skill. The choirs of St. Mark's Church (St. John's Wood) and of St. Thomas's Church (Camden Town) kindly assisted in the service. An appropriate sermon upon the subject of praise and the use of music in divine worship was preached by the Rev. Henry White, of the Chapel Royal, Savoy.

MR. KUHE'S Annual Musical Festival at Brighton will commence on February 17. The only new composition announced is a Biblical Pastorale, "The First Christmas Morning," by Mr. Henry Leslie. Among the works already familiar will be performed Rossini's "Moses in Egypt," Costa's "Naaman," Sullivan's "The Prodigal Son," Handel's "Messiah," Mendelssohn's "Hymn of Praise," and Beethoven's "Mount of Olives." The following vocalists are already engaged: Madame Lemmens-Sherrington, Miss Robertson, Miss M. Davies, Miss De Fonblanque, and Mrs. Osgood; Madame Patey, Miss Orridge, and Madame Antoinette Sterling; Messrs. Sims Reeves, Barton M'Guckin, Bernard Lane, Shakespeare, Vernon Rigby, Edward Lloyd, Foli, King, Bridson, Lewis Thomas, and Santley.

ON Thursday evening, the 20th ult., the amateur orchestral society known as the "Wandering Minstrels" gave a very successful Concert at the Horns Assembly Room, Kennington, in aid of the Repairing Fund of the Bolton Street National Schools, Camberwell New Road. Under the conductorship of Lord Gerald Fitzgerald the orchestral portion of the programme, consisting of several overtures, selections, &c., was very commendably executed. Miss Evelyn D'Egville played with success the Scherzo from Litolff's Concerto Symphonique, No. 4, and sang Gounod's "Oh, that we two were maying." Mr. D'Egville also elicited warm manifestations of approval by his violin solo, Obertass, Op. 19 (Wieniawski). Mr. S. Heilbut sang "The better land" (Cowen), and Pinsuti's "I fear no foe." The room was well filled.

THE hall of Messrs. Neumeyer and Co., the eminent pianoforte manufacturers, in Hart Street, Bloomsbury, was opened on the 5th ult. with a grand Concert and conversazione. The programme was judiciously selected from the works of Gounod, Brahms, Gluck, Hoffmann, &c., including the celebrated "Minnespiel," for mixed voices, with pianoforte duet accompaniment by the last-named composer, which was most satisfactorily executed, as indeed were the whole of the pieces in the Concert. The acoustic properties and the elegant decorations of the hall, which will hold about 400 people, fully justifies the expectation that the Neumeyer Hall will prove a useful and most welcome addition to our public edifices. The splendid grand pianoforte, especially manufactured for this hall, called forth general admiration.

A HARVEST Thanksgiving Service was held at the Wesleyan Church, Blackheath, on October 29, consisting of Evening Service, with Tallis's Responses; special Psalms to Elvey and Dr. Hiles in A; Cantate and Deus, Goss in C, for voices in unison; special Hymns, including Barnby's "Harvest-tide thanksgiving;" Anthem, "The Lord hath done great things" (Smart), the solo in which was admirably sung by Miss Herring. The Choruses were efficiently rendered by the choir and reflected credit on all concerned. The organist of the church, Mr. W. Langsford Guest, presided at the Organ. An appropriate sermon was preached by the Rev. Dr. Megarry, and collections made on behalf of the Church Funds.

THE Grove House Choral Society, formed in connection with the establishment of Messrs. Spencer, Turner, and Boldero, is eminently deserving of credit for the spirited management which has distinguished its career, for the high degree of efficiency attained, and for the excellence of the entertainments provided. The first Concert of the season took place on Friday evening, the 7th ult., at the Omega Hall, Alpha Road, Lisson Grove. The principal vocalists were Miss Matilda Roby and Miss Eliza Thomas (R.A.M.), Mr. E. Bryant and Mr. Slack. Herr Trousselle presided at the pianoforte and officiated as accompanist, and Mr. Coburn conducted.

THE Brixton Choral Society gave an excellent performance of Handel's Oratorio, "Jephtha," at Angell Town Institution, on Thursday evening, the 13th ult., under the Conductorship of Mr. William Lemare. The choral numbers were uniformly well sung, eliciting marks of approbation from the large audience present. The solo vocalists were Miss Catherine Penna, Miss Marian Burton, Mr. Harper Kearton and Mr. Hutchinson. Orchestral accompaniments were performed by a small band, and Mr. John Harrison presided at the Organ. We understand that Mr. Gadsby's Cantata, "The Lord of the Isles," will be performed at the next Concert.

MR. C. L. GRUNEISEN, who died on the 1st ult., in his seventy-third year, was well known as a musical critic, having held this post for many years on various newspapers, his latest appointment in that capacity being on the *Athenæum*. He is said to have been mainly instrumental in founding the Royal Italian Opera at Covent Garden, in 1847; and was intimate with most of the eminent foreign composers, Meyerbeer having intrusted to him the score of his Opera "Le Prophète," with permission to produce it in this country whenever a favourable opportunity offered.

ON Tuesday evening, the 11th ult., Mr. Morley gave his Annual Concert at the Highbury Athenæum, which proved even more successful than its predecessors. The vocalists were Miss Mary Davies, Madame Antoinette Sterling, Mr. Edward Lloyd, and Mr. Maybrick. The other artists were Mr. John Thomas, harpist; M. Jaquinot, solo violin; and Mr. Fountain Meen presided at the pianoforte, also acting as accompanist throughout the evening. Mr. W. Morley, jun., filled the post of director, and the harmonium obbligatos were played by Mr. James Robinson.

THE London Musical Society has commenced its second season with rehearsals of Cherubini's "Requiem," in C minor. In addition to this the works proposed for performance early next year are Liszt's 13th Psalm, a new Magnificat by E. Silas, Henry Smart's "Bride of Dunkerron," "Morgenlied" by Raff, and "Nœnia" by Hermann Goetz, whose Psalm, "By the Waters of Babylon," the Society performed for the first time in England last season. The rehearsals take place on Monday afternoons, at the South Kensington Museum, under the direction of Mr. Barnby.

ON Thursday, the 13th ult., the members of the Kyrle Society gave a performance of Mendelssohn's Oratorio

"Elijah," in St. Paul's Church, Old Ford. The overture was played on the new organ, and the choruses were sung with vigour and effect. The soloists were Mrs. McKackechnie, Mrs. Oram, Miss Hughes, Mr. Tietkens, and Mr. R. S. Williams. Mr. Malcolm Lawson officiated as Conductor, and Mr. Edmund H. Turpin was at the organ. The Rev. F. Haslock, in the absence of the vicar through illness, presided.

We announced some time ago that Mr. Henry Leslie would probably shortly retire from the direction of the body of vocalists he has trained to such a high state of perfection; and a rumour now reaches us that after the present season the Choir itself will cease to exist. We sincerely hope that this may not prove true; the Choir has firmly taken its place as one of the musical institutions of the country, and we should be extremely sorry to miss the excellent series of performances to which we have been for so many years accustomed.

The Victoria Choral Society, St. John's Wood, gave an entertainment on the 24th ult. The first part consisted of Mendelssohn's 42nd Psalm, the soprano solos being well rendered by Miss Kate Burrowes, Mr. Nosotti, Mr. Paull, Mr. Cutler, and Mr. Corbett. Miss Frances Cooper accompanied. The second part consisted of pianoforte solos and ballads, and included a Rondo Brillante (Weber), played by Miss Evans, and a solo by Miss Alice Cooper. Miss Ada Barnett accompanied the songs, and Mr. Edward Jenn was the Conductor.

Mr. Theodore Distin gave a lecture on Racine's "Athalie," at the Walworth Literary and Scientific Institution, on October 28. The solos in the work were taken by Mesdames Lavender, Davies, and Augarde, the accompaniments being played by Misses Neeld and Distin (pianoforte), and Mr. Smith (harmonium). The Narrative, instead of being given by a single reader, was recited by ladies and gentlemen, each representing a character in the drama. The performance gave much satisfaction to a large audience.

We are glad to find that the statement of accounts of the late Hereford Festival shows that the result of the meeting has been even more satisfactory than was anticipated at the time. The guarantors have not been called upon for any contribution, all expenses having been paid, and a balance carried forward to their credit. The collections at the doors after the Oratorios, together with donations since received, amount to £971 6s. 1d., which will be handed over to the Charity.

An Eastbourne paper informs us that two Orchestral Concerts will be given every Saturday throughout the winter in the Floral Hall, Devonshire Park, under the conductorship of Mr. Julian Adams. Engagements are pending with many eminent vocalists, and the excellence of these Concerts is so well known that there is little doubt they will be well attended.

A very successful Concert was given at the Athenæum, Camden Road, on the 14th ult., by Mr. W. H. Eayres. The vocalists were Miss Matilda Roby, Madame Jenny Pratt, Mr. J. H. Pearson, and Mr. Ludwig. Solos on the flute and on the pianoforte were contributed by Mr. A. Jensen and Mr. J. S. Shedlock, and the latter gentleman joined the concert-giver in a duo for piano and violin.

The Sunday Evening Oratorios at S. Andrew's, Tavistock Place, during the past month have included the "Last Judgment," "Requiem" (Mozart), "Stabat Mater," and "Lauda Sion." The band and chorus are very efficient, and large congregations continue to attend. The "Last Judgment," "Elijah," "Mount of Olives," and "Messiah" are announced for the present month.

Miss Florence Wydford gave a Ballad Concert at the Lecture Hall, Walworth Institution, on the 20th ult. Amongst the numerous artists, Miss Agnes Larkcom, Miss Louie Wood, and Mr. Theodore Distin deserve special mention. Miss Wydford sang "Caller Herrin," "I love my love," and "The meeting of the waters," all of which were heartily applauded.

The South Norwood Orchestral Society gave the first Concert of its second season in the Public Hall, on Tuesday, the 18th ult. The vocalists were Miss Lehmann and Mr. Bernard Lane. Mrs. Harry Brett contributed pianoforte solos, and also accompanied in an admirable manner. Mr. A. M. Hirschfeld conducted.

The Cambridge University Musical Society announces an interesting Concert for the 3rd inst. The programme will include, amongst other works, Leo's "Dixit Dominus" and Purcell's "Yorkshire Feast." Mr. C. Villiers Stanford will be the Conductor.

The Members of the South Kensington Ladies' Choir resumed their meetings on the 12th ult., under the direction of Mrs. Arthur O'Leary.

REVIEWS.

Novello's Music Primers. Edited by Dr. Stainer.
The Sol-fa System of Teaching Singing, as used in Lancashire and Yorkshire. By James Greenwood.
[Novello, Ewer and Co.]

This little work will, no doubt, be received by many as a novelty, and by some, perhaps, as rather a striking novelty. But all who are familiar with the history of English music will recognise in it the old English system of sol-fa, of which Christopher Simpson, who published his "Compendium" in 1667, was such an able exponent. It is not too much to say that the palmiest days of English music, as regards *reading at sight*, are to be traced to the general use of this system. Many, no doubt, have thought that it had entirely died out; that the movable Doh, and lastly the fixed Doh, had superseded it. This is not the case. In various parts of England hard-working musicians, chiefly trainers of choirs, had nurtured the old system, reverencing its traditions even when deprived of all text-books which could explain its principles to the rising generation. Among such quiet but able teachers, none have laboured more heartily and worked more successfully than Mr. James Greenwood, of Bristol. His pupils can read at first sight the most complicated music with ease and certainty, and he deserves therefore great credit for giving the public, in this handy little book, an opportunity of arriving at equally valuable results. He has not wasted a word on theorising or attacking hypothetical adversaries; it is purely and thoroughly a practical book, every statement of the method being accompanied by capital exercises, of graduated difficulty. Those who have ever had a lingering love for the old system will hail Mr. Greenwood as a new apostle; and those who neither know nor care about it will, if we mistake not, be considerably surprised at the results which he and other workers can produce by its means.

Christmas Eve. A short Cantata for Alto Solo, Chorus, and Orchestra. Composed by Niels W. Gade (Op. 40). The English version translated from the Poem of Aug. v. Platen, by the Rev. J. Troutbeck, M.A.
[Novello, Ewer and Co.]

The fame of Niels Gade was rapidly growing in this country before the production of his Cantata "The Crusaders" at the Birmingham Festival; but there can be little doubt that this fine dramatic work revealed a power which even his best admirers had perhaps hardly credited him with. The short Cantata now before us (published for the first time in England) is a worthy companion to "Spring's Message" and "The Erl-King's Daughter," and will doubtless be cordially welcomed by Choral Societies in search of novelties. The alto (Seraph) solo, which runs through the Cantata, although demanding intelligence as well as voice, is by no means difficult; and the choral part is happily expressive of the text, without presenting any erudite abstrusities out of keeping with the subject. Commencing with a brief instrumental Introduction, the solo for the Seraph leads to a choral piece, with a highly characteristic accompaniment (in which the harp is appropriately prominent), the chorus of Seraphs being combined with the chorus of Shepherds with much skill and effect. A melodious solo then introduces a Chorus of Praise—excellently written, and with many points of interest—and after an Air for the Seraph, and an alto solo, the subject of which is repeated by the chorus, the Cantata concludes, dying off on a prolonged harmony of the key-note with an arpeggio accompaniment. Being

published in the well-known octavo form, this Cantata cannot fail to command attention, especially as its theme is so in consonance with the approaching season.

The Silver Cloud. A Cantata for Female Voices. The words by Edward Oxenford. The music composed by Franz Abt. [Novello, Ewer and Co.]

The composer of the charming Cantata, "The Water Fairies," recently noticed by us, is still lingering amongst these tiny beings; but this time he has treated of the "Land Fairies," and in such a manner as to ensure a wide acceptance of his poetical little musical offering. "According to a legend," he tells us, "it is the custom in Fairyland for the fairies to assemble once a year at a certain spot for the purpose of choosing a new Queen. The choice is not entirely a free one, as a Silver Cloud descends, in the body of which is seen the counterpart of the fairy upon whom the regal honours for the forthcoming year are to devolve. The apparition is received with acclamation, and festivities are held to celebrate the accession to the throne of the fortunate Queen." The Cantata opens with a short symphony, followed by a bright Chorus in 6-8 time, the attraction of the vocal part being materially aided by an appropriately light and characteristic accompaniment. A Recitative for mezzo-soprano, succeeded by an air, in which the delights of fairy life are happily expressed both in words and music, lead to a duet for soprano and contralto in B flat, one point amongst the many beauties in which is a change into G flat major, and back to the original key, the briefness of the modulation being so well shaded off by the harmony as to give no effect of abruptness. A Choral Recitative, "Yonder where the purple foxgloves rise," is followed by a chorus, consisting of an unbroken flowing theme in 6-8 time. Another Choral Recitative, with a lovely dreamy phrase on the words, "A beauteous vision with its vapour blends," descriptive of the form seen in the "Silver Cloud," introduces a chorus with a marked theme, extremely well harmonised, and containing an effective change from double to triple rhythm, our only objection to this piece being the repetition of the same music for three verses. The soprano solo for the Fairy Queen—modestly suggesting that some other Fairy more worthy of the honour might have been chosen to fill the throne—is bold, and appropriately marked in character, the voice being throughout merely supported by the accompaniment. In the Recitative for contralto and chorus, an effective figure runs through the pianoforte part of the solo; and the few bars of chorus, announcing that the day's pleasures are over, lead to the Finale, consisting of soli for the various voices, with chorus. This last piece, although extremely short, forms an effective climax to the work, the choral "Farewell" being delivered with a lingering regret which we feel certain will be sympathetically shared by the auditors. A work like this—so poetically conceived, so delicately touched, and so refined throughout in feeling—cannot be too strongly recommended to the attention of the young. Purity in words and music are not always to be thus found united; and, when to this we add that the Cantata under notice, though simple in the extreme, evidences throughout the hand of a trained artist, there can be little doubt of its suitability not only for the drawing-room, but for practice and performance in schools where vocal music is made a feature.

Trinity College Calendar for the Academical Year 1879-1880. [George Bell and Sons.]

It is a somewhat difficult matter to review a Calendar. This bulky volume however, issued by the authorities of Trinity College, is not a dry record of the proceedings of the Institution during the Academical Year, but a history of the College itself, with the names of all the officers, a digest of the laws, a list of those who have passed the examinations with honours, and even a map of the United Kingdom, showing the branches and local centres in connection with the College. There are many interesting announcements in the Calendar of this year; but certainly one of the most important is that "the Council have made arrangements for systematic courses of lectures to be delivered partly at the College and partly at the Hospital by the two senior medical officers—Mr. Lennox Browne and Dr. Llewelyn Thomas—on the Anatomy, Physiology, and Hygiene of the Organs of Voice and Hearing in relation to the art of Music." The admission of purely medical evidence on these subjects as affecting musical training is comparatively modern; but there can be no question that by this method alone can we produce a race of competent teachers; and we are always glad, therefore, to welcome any step in this direction. "The complete course," we are told, "will consist of ten lectures, the lecturers year by year alternating the subject treated; thus, in the ensuing session Mr. Lennox Browne will lecture on the Organs of Voice and Speech, and Dr. Llewelyn Thomas will treat of the Aural part of the course. Practical demonstrations will be given at the Hospital on patients specially selected by the lecturers from among the 4,000 who annually attend that institution. Proficiency will be tested by a written paper, and rewarded by a silver medal (to be given by the lecturers) for the best paper, and a limited number of Certificates of Merit, to be conferred by the College on the recommendation of the lecturers." We also find that a Pianoforte Trio competition has been instituted, the prizes being ten guineas and five guineas; Adjudicator, Sir Michael Costa; the Trio which gains the prize to be publicly performed in the College at the expense of the Board, the separate part copies being supplied by the composers. All these details show that the College is in good working order; and the list of Professors employed in the Institution offers a sufficient guarantee that the Examinations are placed in competent hands. The papers set for the students (many of which are given in this volume) are certainly sufficiently difficult; but whether some of the questions contained in them are the very best for testing the musical ability of the candidates is somewhat questionable. That stupid pupils very often give correct answers to musical queries which puzzle clever ones is a fact well known to all teachers; for the process of "cramming" is one much more readily submitted to by the mere plodder than by the inborn artist. A discussion of the best means of meeting this difficulty would of course lead us far away from a review of the Trinity College Calendar; and we conclude, therefore, with a cordial congratulation on the increasing success of so young an Institution. In the Almanac contained in the volume before us, many musical events of interest are mentioned; but what means the entry, against the 1st of April, "Beethoven's Mass in D, 1824"?

Magnificat, for Four Voices and Organ (or Orchestra). Composed by E. Silas. (Op. 98.) [Novello, Ewer and Co.]

To remove at once a possible cause of misapprehension, we may state that this work of a conscientious and able musician deals with the Latin and not the English version of the famous hymn. It cannot, therefore, be used as an anthem in the English Church, which fact is to be regretted in view of the high level of its merit, and to be remedied at some future time by the process of adaptation. But upon the Catholic service and the concert-room the "Magnificat" has undeniable present claims, such as, we venture to say, will not be overlooked wherever they become in any measure known. Herr Silas keeps throughout in an atmosphere of dignity befitting his theme. He does not despise variety nor a certain degree of freedom, but nowhere is he found overstepping the limits that divide religious art from uncongenial elements. This *juste milieu*—hard to attain, and harder still to keep—is the *sine quâ non* of the sacred composer, who by remaining on one side of it loses charm and grace, and by passing to the other separates himself from dignity of expression and elevation of character. The work begins (Allegro non troppo, D major, 3-4) with a vigorous and simply harmonised passage, utterly free from pretence or striving of any kind, yet quite suggesting the gladness of the words. This is followed by an Andante in B flat, "Quia fecit mihi magna," consisting of a short bass solo, with a choral episode on the words "Et misericordia"; the whole marked by the studied plainness of the opening. The composer abandons this style, however, in his next section—an Allegro in the original key, "Fecit potentium." The sopranos here announce a theme for fugal treatment, the organ supplying a counterpoint of semiquavers. From first to last the movement is admirably worked. The

contrapuntal treatment, often ingenious, is always free and flowing, while the *ensemble* passages, especially that with which the movement ends, are massive and imposing. A short choral Maestoso, "Deposuit potentes," then serves as bridge to an Andante (A major, 6-8) for tenor solo, with concerted episodes. In this the accompaniment, distinguished by much grace and beauty, occupies a conspicuous place, and if not altogether new in design, has a charm far from dissipated by familiarity. The "Gloria Patri" begins with a brief unaccompanied Adagio followed by a fugal Allegro worked out at some length. As elsewhere, Herr Silas here employs a perfectly natural and unaffected theme, developing it with much ease of style and knowledge of effect. In short the whole "Magnificat" is an example of good, sound, honest workmanship, wherein hardly a trace can be discovered of the degeneracy incident to a fidgetty, nervous and sensation-loving age.

Winter Days. Choral Glee for S.A.T.B. Poetry by J. Askham. Music by Alfred J. Caldicott, Mus. Bac., Cantab. [Novello, Ewer and Co.]

On one or two occasions we have had to award due praise to Mr. Caldicott as a humorous composer able to find congenial inspiration in lyrics like "Humpty Dumpty," "Jack and Jill," and "Little Jack Horner." Here he appeals to us in a different capacity, having divested himself of motley and put on a very sober suit indeed. "Winter Days" is a serious poem, dealing with leafless woods, howling winds, swollen streams, frowning clouds, and regretful memories of departed flowers and extinguished sunlight. But the composer handles his theme as truthfully and with as much force as he did the nursery ballads; the consequence of which is that Choral Societies and Glee Clubs have a valuable addition to their repertory, while the work itself comes forward clothed with the recommendation of having carried off the first prize in a competition at Huddersfield. The opening Largo forms an impressive exordium well adapted to command attention for the principal movement (Allegro molto), "Black frowning clouds enshroud the sky!" This section commences fugally with a theme of much strength, and is as a whole very vigorous and expressive. We should have preferred, however, something less conventional than a chromatic ascending and descending sequence of chords of the sixth on a pedal to the words "The hollow wind goes wailing by." Imitation in music is always a low form of art, and this particular imitation has been done to death by composers little and big for a century past. The close of the Allegro, we are happy to say, makes amends by its union of strength and feeling; while the final Adagio, "The voices of the summer days" is marked by a tender sweetness at once suggestive and appropriate. The work deserves attention wherever such things are in vogue, and from it impartial judges will look to the future of the composer for that which is both higher and better.

The Parochial Psalter and Hymn-Book.
[Stanley Lucas, Weber and Co.]

If a new Hymn-book is necessary, we can heartily recommend this one. A quotation from the Preface may explain its purpose: "The Hymn-book now offered by the compiler to his fellow-churchmen originated in a desire frequently expressed by the clergy in his own neighbourhood for a better Hymn-book: one more select than the larger of the collections which are now popular, such as Hall and Mercer, and with greater variety than the smaller ones recently published, such as Morrell and How, and that of the Society for Promoting Christian Knowledge.

"In making this selection of Hymns, the compiler has endeavoured to keep three things especially in view:—

"1. A Scriptural tone of doctrine, as exhibited in the Book of Common Prayer.

"2. A poetic character of thought and expression, and a simple dignity of style, worthy of the time and place for which they are designed.

"3. Suitableness for Congregational use in the Public Services of the Church."

The editors of the musical portion of the work are the late Dr. Rimbault and Mr. Hopkins, whose names are a guarantee that the harmonies are suitable and vocal, and that the general selection is of a high character and in good taste. We may add that there are no less than 460 Hymns, comprising new ones by Herr F. Weber, Dr. Steggall, and the editors. Besides this, there are twenty-four Introits, and the whole of the Psalter is set to appropriate tunes.

Songs for Children. Translated from the German by S. A. W. Composed by Franz Abt.

Æsop's Fables. Versified and arranged for the Pianoforte by L. Williams. [B. Williams.]

Certainly the many children who wish to include music amongst the Christmas pleasures in store for them cannot complain that they are not well catered for. "Little Songs for Little Singers" and "Juvenile Albums" surround them on every side; and it is a hopeful sign of the times that, as a rule, all these little offerings are infinitely superior to those which formed the staple of our own juvenile concerts. The first of the volumes before us will, we think, often find its way from the nursery to the drawing-room, for all the songs contained in it are the composition of one who has already won his way to fame as a writer of vocal music. The words, melodies, and accompaniments of these artistic trifles are alike deserving of praise. Our especial favourites are: No. 1, "Sweet Spring is near;" No. 2, "Under the Tree" (a charming little song with an effective figure in the pianoforte part); No. 7, "The Mill" (a feature in which is the appropriately monotonous semiquaver accompaniment); No. 8, "Evening Song" (written for one or two voices); No. 10, "Birdie in the Cradle;" No. 13, "The Bright Waves are dancing;" and No. 16, "Laugh, Sing, Jump" (which contains a most effective change from double to triple time in each verse). All these songs are bright and cheerful, as they should be for children; and, apart from their tunefulness, will do much towards cultivating the musical taste. The second volume, "Æsop's Fables," is evidently intended for much younger children, and has but small musical pretence, most of the melodies being well known, and all being accompanied as simply as possible, with the leading fingering marked. When we say that No. 1 is set to the tune known popularly as "The Perfect Cure," some idea may be formed of the character of the pieces; but in every case the music goes excellently to the words. What these words are is, however, a matter of much importance, when fables so familiar to schoolboys and schoolgirls are thrown into verse. Some of these are exceedingly well done throughout; but there are others which form so powerful a contrast that, but for the announcement on the title-page, we should scarcely have imagined that they were written by the same person. For instance, in the "Hare and the Tortoise," we have these lines:—

> If 't was only to show off the speed that he went;
> He was such a boasting, vainglorious gent.

In "The Ox and the Frog," we are told that the Frog

> Blow'd herself out for her young ones to see.

In "The Wolf and the Crane," the pith of the fable is told in these words:—

> Your head in my mouth I could have bit off;
> Take your life as reward, and invite not my wrath.

In "The Cat and the Mice," the exigencies of rhyme force our author into the following lines:—

> He 'd not been there long when a cunning old Mouse
> Call'd out, "My good fellow, think not us to chouse."

We could multiply these instances were it necessary; but have said enough to prove that on the whole it would have been better if Mr. Williams had intrusted the versification of these Fables to another, and contented himself with merely arranging the music. Such simple stories should be simply told; but they should be told in good rhyme and in good English.

Novello's Octavo Anthems. "*Day of anger, Day of mourning.*" Composed by Mozart.
[Novello, Ewer and Co.]

Although it may probably be said, without fear of contradiction, that musicians of every shade of opinion would accept the "Requiem" of Mozart as an almost ideal type of true Church music, yet its splendid strains are rarely heard inside our churches and cathedrals. The reason is obvious;

the use of Latin words is forbidden, and the English paraphrase does not reflect the real sentiment of the music: hence this masterpiece is neglected. We have, however, here the three fine movements, "Dies iræ," "Tuba mirum," "Rex tremendæ majestatis," arranged to the well-known translations, "Day of anger," "Wondrous sound the trumpet flingeth," and "King of Majesty tremendous." So smoothly and evenly do these words "run" to the music, that it almost ceases to be an adaptation, and must win its way into universal use as an Anthem of the noblest stamp. In this season of Advent it will be specially welcomed by organists and precentors.

English Organ Music. "Musical Standard" Series. [London: W. Reeves.]

We have had forwarded to us Numbers 8, 9, and 10 of the above series, and we commend them with much pleasure to our organist friends. No. 8 contains an "Impromptu March" by Ferris Tozer, Organist of S. David's Church, Exeter, and the first movement of a Sonata by Sir Robert Stewart. No. 9 contains the "Andante," and concluding movement of Sir Robert's Sonata. This Sonata does not aim at the high form which is generally coupled with its title; it is simply three fairly interesting movements of very moderate difficulty. An "Andante Cantabile," by the Rev. E. S. Bengough, Mus. Bac., and an "Introduction and Fugue" by Arthur Johnson occupy the remainder of the number. No 10 contains a "Brilliant March," by Alfred J. Sutton. This is a very well-written March of the florid kind, as its title indicates. No doubt it will be played as a concluding voluntary in many churches, but we hardly think it is well suited for that purpose.

The Royal Modern Tutor for the Pianoforte. Containing the Elements of Music illustrated on an entirely new plan. Composed, arranged, and fingered by Henri F. Hemy. [Metzler and Co.]

Little need be said of a work so firmly established in public favour. This new edition, carefully revised by the author, who has also added many useful details in the elementary portion, and inserted several melodies, will no doubt command an extensive sale. The desire expressed in the preface, "to keep pace with the spread and advancement of musical knowledge," is well carried out by the addition of some lessons by the most modern composers; and in every respect the Tutor will be found of the highest value in forming the taste as well as the style of the young performer.

FOREIGN NOTES.

Mozart's opera "Idomeneo, il Rè di Creta" was produced on October 25, at the Imperial Opera of Vienna as the first of a series of historical performances of the stage works by that master. The event is the more interesting since "Idomeneo," which was composed in 1780, has hitherto been all but banished from the *répertoire* of operatic establishments, having been, it is true, far surpassed by the later operas of the composer, which followed one another in rapid succession. In "Idomeneo" the influence of Gluck is clearly traceable, both in the careful elaboration of the recitatives and the dramatic importance attaching to the choruses. The performance in question is said to have been very successful, especial praise being bestowed upon Madame Materna, as *Elektra*, and Herr Labatt in the character of *Idomeneo*.

The Hamburg Stadt-Theater, under the active management of its director, Herr Pollini, gave on the first of last month a first representation (on any stage) of Anton Rubinstein's opera "Nero." The work, which was most carefully and elaborately mounted, was received with every mark of success, and its dramatic merits are spoken of in high terms of praise by the local press. The composer, who himself conducted the first and second performances, received a perfect ovation from an enthusiastic audience.

Madame Adelina Patti was at Berlin at the beginning of last month, where she delighted the frequenters of the Royal Opera by her impersonations of the characters of *Violetta* and *Lucia*. The Berlin *Echo*, alluding to the *diva's* visit to the Prussian capital, is indiscreet enough to publish a verbatim extract from the baptismal registry of the church of St. Louis of Madrid, relative to the lady. From this it appears (we must plead guilty to repeating the indiscretion) that the great vocalist was born at the Spanish capital on February 10, 1843, the daughter of Salvator Patti, teacher of music, and a native of Catania (Sicily), and of Catharina Chiesa, his wife, receiving the baptismal names of Adela Joanna Maria.

Dr. Hans von Bülow has resigned his position as conductor at the Opera of Hanover, where his artistic activity during the comparatively short period of his *régime* had been most marked. A conflict between the conductor and the leading tenor, Herr Schott, is said to have led to this decision.

The Hoch'sche Conservatorium at Frankfurt has been deprived of the eminent services of Herr Julius Stockhausen as leading professor of the vocal department. Misunderstandings with the director, Herr Joachim Raff, are ascribed as the cause of a resolution by which the young institution and the city of Frankfurt are the chief losers.

During a Concert recently given at Berlin by Dr. Hans von Bülow, in aid of the Society of Patrons of the Bayreuth undertaking, the programme included one of the most recent compositions by Brahms, viz.: a series of eight pianoforte pieces (Capriccios and Intermezzi, Op. 76), which were much admired.

Adalbert Goldschmidt, whose Oratorio "The Seven Cardinal Sins" has attracted so much attention on the occasion of its performance at Berlin, Hanover, and Vienna, is at present engaged upon the composition of an opera entitled "Helianthus," for which he has himself written the libretto. The completion of the new work is looked forward to with much curiosity in German musical circles.

We have already referred in these columns to the brilliant success achieved by Herren H. Franke and A. Grünfeld in concerts lately given at various Austrian watering-places. The two eminent artists have since extended their *tournée* to Leipzig, Dresden, and other German towns, meeting everywhere with the same enthusiastic reception, the local press bestowing an equal share of high praise upon the skilful interpretations of the violinist and the improvisatorial power of the pianist.

The hundred and forty-fifth performance of Wagner's "Tannhäuser" took place on the 19th of October last, at Dresden, the work having been first brought out there just thirty-four years ago, viz., on October 19, 1845.

The monument to be erected over the grave of Robert Schumann, at Bonn, has arrived at that town from Carrara, but owing to the advanced season of the year the ceremony of inauguration will be deferred until next spring. Herr Donndorf is the sculptor of the monument, which is entirely wrought in white marble.

Miss Agnes Zimmermann is making a most successful tour in Germany, having already appeared at Berlin, Brunswick, Hamburg, &c., where she has been enthusiastically received. We propose to give a detailed account of the concerts in our next number.

The newly instituted Opéra-Populaire at Paris commenced its performances on October 20 with Halévy's "Guido et Ginevra," which was succeeded on the following day by "Lucia di Lammermoor," the two works having since then alternately furnished the *répertoire* of that establishment. At the National Opéra the *régime* has been contented with the production of familiar operatic representations, two interesting revivals being, however, in course of preparation, viz., Rossini's "Le Comte Ory," and Auber's little-known opera, "Philtre." M. Vaucorbeil, the present zealous director of the institution in question, has, it is stated, re-established a Pension-System, which had become obsolete under the *régime* of his predecessor, and by the operation of which the *personnel* of the Opéra are likely to be greatly benefited. The system consists in the establishment of a fund, partly subsidised by a Government grant, to which the members of the establishment who desire to participate in its advantages may subscribe by submitting to a reduction of five per cent. of their respective salaries, the fund being, moreover, increased by all the monetary fines, &c., imposed upon the *personnel* by the Administration. After the lapse of ten years members are entitled to a pension proportionate to their contributions.

M. Gounod has lately met with great triumphs at Antwerp, where his music, and especially his more recent productions, seem to have been regarded with greater favour than even in his native France. The performance of his opera, "Polyeucte," raised a storm of enthusiasm, as did a festival-concert conducted by the composer, in which a choir of 400 voices and an orchestra of 200 performers took part. The Municipal Council of Antwerp have decreed that a street shall be named after the composer.

Under the title of "Lexicon der Toonkunst," a musical dictionary, after the model of Mendel's well-known German work, is being published at Amsterdam, M. Henri Viotta being the editor.

Four young pupils of the eminent Viennese professor, Madame Marchesi, have recently obtained important engagements on operatic stages on the Continent, viz., Mdlle. Kornau at Strasburg, Mdlle. Zelar at Hamburg, Mdlle. Liszt at the Scala of Milan, and Mdlle. Nevada at Berlin.

Madame Nilsson has entered upon her engagement with the Royal Opera at Madrid, where she will appear in the operas of "Faust," "Hamlet," "Mignon," "Traviata," "Othello," and "Les Huguenots," the great vocalist having gracefully stipulated that the sum due for her first representation should be expended in aid of the sufferers by the recent inundations in Murcia. The total amount contracted for by the lady for six evenings is 90,000 francs.

Madame Albani has proceeded to Florence, the scene of her first triumphs, where she will give a series of representations at the Theatre Pagliano. Later on the eminent singer is expected to appear at Nice and Bruxelles.

The season of Italian Opera at the newly decorated Teatro Real of Madrid was recently inaugurated with a performance of Meyerbeer's "Les Huguenots," in which Mesdames Reszké and Scalchi, and MM. Gayarré, Verger, and Maini took a most successful part.

We subjoin, as usual, the programmes of Concerts recently given at some of the leading institutions abroad:

Paris.—Concert Populaire (November 2): Symphony, "Eroica" (Beethoven); Madrigal (L. de Maupeou); Pianoforte Fantasia (Schubert); Fragments from "Midsummer Night's Dream" (Mendelssohn). Châtelet Concert (November 2): Pastoral Symphony (Beethoven); Berceuse, for strings (Reber); Grenade, symphonie espagnole (M. Giró); Fragments from "Manfred" (Schumann); Wedding March (Mendelssohn). Concert Populaire (November 9): Symphonie Fantastique (Berlioz); Symphony, G minor (Mozart); Pianoforte Concerto (Tchaïkowsky); Overture, "Lenore" (Beethoven). Châtelet Concert (November 9): Italian Symphony (Mendelssohn); Overture, "Béatrice" (E. Bernard); Pianoforte Concerto (Saint-Saëns); Rhapsody for orchestra (Lalo); Scènes Pittoresques (Massenet). Concert Populaire (November 16): Symphony, C major, No. 14 (Haydn); Violin Concerto (Mendelssohn); Fragments from Oratorio, "Christus" (Liszt); Septett (Beethoven). Châtelet Concert (November 16): Fragments from "Manfred" (Schumann); Fragments from "Etienne Marcel" (Saint-Saëns); String Quintett (Boccherini); Overture, "Freischütz" (Weber). Concert Populaire (November 23): Symphony, C minor (Beethoven); Allegretto from Choral Symphony (Mendelssohn); Larghetto from Concerto for hautboy and orchestra (Handel); First Act from "La Prise de Troie" (Berlioz).

Leipzig.—Euterpe Concert (November 4): Overture, "Fingal" (Mendelssohn); Pianoforte Concerto, E flat major (Weber); Symphony, D minor (Volkmann); Rondo Scherzando (Field). Gewandhaus Concert (November 6): "The Lay of the Bell" (Max Bruch). Gewandhaus Concert (November 13): Overture, "Frau Aventiure" (F. v. Holstein); Concerto, G major (Beethoven); Capriccio and Intermezzo (Brahms); Scherzo e Capriccio (Mendelssohn); Symphony Pastorale (Beethoven); Pianist, Clara Schumann. At St. Thomas's Church (November 15): Andante, C minor (Stade); Crucifixus (Lotti); Fughetto (Bach); Salve Salvator (Papperitz).

Berlin.—Liebig Concert (October 24): Symphony, D major (Beethoven); Second Rhapsody (Liszt), &c. Bilse Concert (October 24 and 25): Symphony, "Jupiter" (Mozart); Overture, "Euryanthe" (Weber); Serenade for violoncello (Volkmann); Valse Caprice (Rubinstein), &c. Bülow Concert (October 29): Fantasie and Fugue (Bach); Sonatas, F major, Op. 54, and F sharp major, Op. 78 (Beethoven); Eight Capriccio and Intermezzi (Brahms); Variations (Tchaïkowsky); Three Pieces for left hand (Rheinberger); Eighth Hungarian Rhapsody (Liszt); Barcarole and Galop (Rubinstein), Concert of the Symphonie-Capelle (November 5): Overtures, "Iphigenia" (Gluck); "Jessonda" (Spohr); Symphonies, A major (Beethoven); D major (Mozart); Fragments from "King Manfred" (Reinecke). Bilse Concert (November 5): Préludes (Liszt); Symphony, "Ocean" (Rubinstein); Danse Macabre (Saint-Saëns), &c.

Homburg.—Concert of the Kur-Capelle, with Historical Lecture by Dr. Nohl. Subject, "The Development of Instrumental Music;" Toccata (Bach); Military Symphony (Haydn); Symphony, "Jupiter" (Mozart); Symphony, C minor (Beethoven); Overture, "Rienzi" (Wagner).

Baltimore.—Students' Concert of the Peabody Institute (November 8): String Quartett, E flat major, No. 14 (Mozart); Prelude and Fugue, E minor, Op. 35, No. 1 (Mendelssohn); Pianoforte Quartett, G minor, No. 1 (Mozart).

CORRESPONDENCE.

ON COUNTER-TENORS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Kindly allow me to thank the Rev. Mr. Metcalfe for his generous—and, I may almost add, chivalric—defence of that much-abused voice, the counter-tenor. Being one of the class in question myself, I may possibly appreciate Mr. Metcalfe's arguments all the more. Like him, I contend that the substitution of contralto voices for male altos, especially in glee and anthem music, completely alters the effect produced, and not for the better. Let a quartett written for alto, two tenors, and bass, be sung by four men's voices, and the alto will have somewhat the effect of a high, brilliant tenor. Sing it again, with a female or boy in the first part, and you will find it has lost nearly all the brilliancy which characterised the first arrangement. People say there are no male altos abroad. Perhaps not; but I could name many German part-songs by Kücken, Mendelssohn, Kreutzer, and others, which are little, if at all, lower than many of our so-called "alto" parts. In the *Sol-fa Reporter* series I have seen two books of part-music, for "men's voices," edited by the late Alfred Stone, of Bristol, which includes many of our best "alto" glees, most of them in their original keys, such as Callcott's "Green shore of the hill of ghosts," Stevens's "Some of my heroes are low," Horsley's "By Celia's arbour," &c., &c., and I should like to ask how they are to be sung if *not* by counter-tenors? The editor says indeed that they are to be sung by "high tenor" voices, using their "thin register," and *not* by "the male contralto or counter-tenor voice," &c. (the usual amount of abuse), but it is not quite clear to me how this is to be done. A very high-voiced tenor may no doubt sing *one or two* extremely high notes in a song, but when he has a long string of G's and A's, followed by B or C, it will be found too heavy for him to sustain in tune, besides seriously injuring the voice. I question if even Mr. Sims Reeves himself would stand such a test. True, there are so-called "tenors" who can perform the feat, but may they not be "old friends with new names"? May not their "thin register" be suspiciously like *falsetto?* I have frequently met gentlemen possessed of fine alto voices which they seldom use because they were told that alto was not a man's part, and that only women should sing it. That being so, these fine natural altos wasted their voices in futile attempts to transform themselves into basses or tenors, which nature had never meant them for. Again, I have met (one or two) women with abnormally low-set voices, for whom even alto seemed too high, their best notes being actual *tenor* range. I see no reason why such women should not sing tenor, and high-voiced men alto, without being sneered at and denounced as unsexing themselves. I would ask any musician who has heard glees sung by such excellent altos as Mr. John Foster or Mr. Baxter, what finer singing he would desire, or could even imagine? In conclusion, let me very earnestly disclaim anything like antagonism

to contraltos. So far from that, I am on the most friendly terms with many of our contraltos here, not a few of whom I highly esteem; but my idea is "there's room enough for all" in the world of music.

I remain, &c.,

D. BAPTIE.

MOZART'S SUMMER-HOUSE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It was in the spring of the year 1791 that Emanuel Schikaneder, the light-hearted director of the Theater an der Wien, came to Mozart and begged him to compose an opera for his theatre in order to animate that decaying temple of the Muses with new life.

Mozart wrote this opera in Schikaneder's plain wooden summer-house in the garden of the Starhemberg'schen Freihause auf der Wieden, in Vienna; and on September 1, 1791, a few weeks before the death of the composer, the "Magic Flute" (Zauberflöte) was produced.

After Mozart's death the little summer-house remained long neglected and unnoticed; but in the year 1816 Prince Starhemberg, well known for his love of the fine arts, caused a memorial tablet to be placed on it.

In 1874, on the rebuilding of Freihaus, Baron Sterneck, the President of the International Mozart Society, took advantage of this opportunity to beg the summer-house of Prince Camillo Starhemberg, who kindly presented it to the Society.

Baron Sterneck immediately caused the "little house" to be brought to Mozart's native place, and it now stands in a lovely nook on the Kapuzienerberg, where for some years it has been an object of deep interest to the many who visit the spot.

Possibly the summer-house was not new even at the time when the "Magic Flute" was composed in it; and now, beautifully situated as it is on the mountain-side, it is yet exposed to all the varied changes of the weather; and many of the admirers of Mozart have expressed a wish that the interesting relic may be secured by a light but suitable covering, in order to preserve it from entire decay. The cost of this would amount to several hundred pounds.

The high appreciation of Mozart's works in England encourages us to hope that our petition for a subscription for the preservation of the cradle of the "Zauberflöte" will awaken ready sympathy, and be freely responded to. May we beg you, therefore, to insert this letter in your invaluable and widely circulated paper, and also to receive for and duly remit to us all contributions that may be offered. Pray accept for your kind attention in the service of art the warmest thanks of the Committee of the International Mozartstiftung.

J. E. ENGL, Secretary.

Salzburg, November 1, 1879.

[We need scarcely say that this movement has our warmest sympathy, and that we shall have much pleasure in receiving any subscriptions which may be forwarded to us.—ED. *Musical Times.*]

Subscriptions already received:—

	£	s.	d.
Mary Cowden Clarke	1	0	0
J. Alfred Novello	1	0	0
Sabilla Novello	1	0	0
Novello, Ewer and Co.	5	5	0
Clara Novello	1	1	0
Porzia Gigliucci	0	5	0
Henrietta Moritz	0	10	0
Amelia Mozley	0	10	0
John Broadwood and Sons	5	5	0

MUSIC IN THE UNITED STATES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the not very remote past, this country was looked upon as a very dubious field for managers of opera troupes and concert companies to venture upon, unless indeed some phenomenal attraction, backed up by extraordinary modes of advertising, such as was experienced in the Jenny Lind times under the management of the great showman Barnum, and at a more recent period when that truly great artist, Christine Nilsson, made her appearance as one of a fine galaxy of artists under the management of the Messrs. Strakosch. Those days are happily past, though great artists are still sought after here as in other great musical centres; and your Manager Mapleson, through his disappointments this season, being deprived for many weeks in New York of the services of his great *prima donna*, Madame Gerster, has every reason to acknowledge the fact, however otherwise efficiently his company may be constituted.

Musical culture and appreciation has been very rapid in this country during the past fifteen or twenty years.

Within the shorter space of time here named the writer, who for many years was actively engaged as an officer of an old Handel and Haydn Society, was often told—and by those who were thoroughly interested in the advancement of music among our naturally cold-blooded and eminently practical New England population—that he was labouring to no purpose, as "Oratorio could never be popular among us; that nowhere but in England could it ever be made sufficiently attractive to remunerate those who were devoting their time and energies to that object."

I can only say these were false prophets. To-day Oratorio is one of the most popular forms of musical entertainment; and where the Handel and Haydn Society of Boston was the only Society of note in this country twenty or possibly twenty-five years ago, we now count a good Choral Society engaged in Oratorio work in very many of our large cities and towns near Boston, besides the larger organisations in nearly every great city of this country, even to the Pacific coast. The "Pinafore" craze, as it may justly be called, has also done its good work by introducing numerous deacons and divines, as well as their sisters and cousins and aunts, to the inside of a theatre, where many had never ventured before; and Messrs. Sullivan and Gilbert, who are now here, will undoubtedly add fuel to the flame in the introduction to our amusement seekers of their new work, whatever it is.

We are just now overburdened with a stock of Professors and Mus. Doc.'s, but charlatanry usually cures itself in the course of time; and all true lovers of the high and noble in musical culture, may look with confidence to the future of our country in this as in all kindred arts. We are a progressive people, and never retrograde in our movements.

LORING B. BARNES.

Boston, Nov. 10, 1879.

BACH'S COMIC CANTATAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

DEAR SIR,—I feel greatly obliged for the generous terms in which the production of Bach's Comic Cantatas are spoken of in the last number of "THE MUSICAL TIMES"; but permit me to put in a disclaimer on one point with which the writer has unintentionally credited me. Although I did a large amount of "musical editing" in preparing the works for a first performance in this country, my task did not embrace any translation. The rendering of the words of the "Coffee" Cantata into English was done for me by an old and valued friend a good many years ago, and I trust this explanation and acknowledgment may come under his notice.

It was extremely gratifying to find so ready and cordial an acceptance extended to the Cantatas by the leading musical and other journals, and by so many eminent musicians who did me the honour of being present at the performance.

I am, dear Sir, yours faithfully,

Newark, November 22, 1879. SAMUEL REAY.

IN answer to Mr. John W. Lawrance, who in our October number says that Beethoven's Mass in D was last performed by the Sacred Harmonic Society on March 25, 1870, a correspondent writes to remind us that it was given for the second time at the "Oratorio Concerts," under the direction of Mr. Barnby, on May 5, 1871.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. Z.—*The title of the book is "Musical Recollections of the last Half-Century," and it is published by Tinsley. As the name of the author is not on the title-page, we do not feel at liberty to divulge it.*

G. Perkins.—*The label on a real Jacobus Stainer violin should be as follows: "Jacobus Stainer in Absam prope Oenipontum 16."*

J. Lomax.—*An edition of F. David's Violinschule is published in English by Breitkopf and Härtel, price 18s.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Alford, Lincolnshire.—On October 31, an Amateur Concert, conducted by Mr. Henry Brown (Organist of the Parish Church), with recitations by the Rev. W. W. Talfourd and Miss Talfourd, was given in the Corn Exchange. The part-songs, &c., were well sung by the church choir, assisted by Miss Rose Maddison, Miss Talfourd, and Mr. Starmer.

Belfast.—The opening Subscription Concert of the Belfast Choir took place in the Ulster Hall on Wednesday, October 29. Mr. H. Stiehl's Evening Hymn, the words by Mr. T. Smith, served to show to what careful training the members of the chorus had been subjected, and in Mendelssohn's psalm, "My God, my God, why hast Thou forsaken me?" the correctness of the chorus, particularly as regards time, was observable. The solo vocalists were Miss Wells, and Messrs. Baxter, Coates, Carter, and Winn. The programme included a number of well-known glees, which were excellently rendered. Mr. F. C. Smythe conducted.——A very successful Organ Recital was given in the Carlisle Memorial Church on Thursday evening, October 30, by Mr. W. F. W. Jackson, Mus. Bac., Oxon, Organist of Holywood Parish Church. An excellent programme, selected from the works of Mendelssohn, Beethoven, Bach, Handel, and H. Smart, gave great satisfaction to a large audience.

Birmingham.—The Carl Rosa Opera Company concluded a very successful visit on Saturday, the 1st ult. In addition to the operas usually given, Guiraud's *Piccolino*, and Ambroise Thomas's *Mignon*, were produced for the first time in Birmingham, the latter being so successful as to be performed four times. Miss Georgina Burns has much improved since her last visit, and Miss Julia Gaylord and Mr. Joseph Maas contributed greatly to the success of the operas.——Performances of English Ballad Opera were given at the Prince of Wales's Theatre on the 3rd, 5th, and 7th ult. by Mr. Pyatt's Company. Mr. Sims Reeves was to have sung, but although he duly arrived, he was suffering so much from hoarseness that he could not appear. The performances were of considerable merit.——Mr. Stockley opened his seventh series of Orchestral Concerts on Thursday, the 6th ult. In place of a symphony, the instrumental music to the *Midsummer Night's Dream* (Mendelssohn) was given, and the programme comprised the overtures, *Men of Prometheus* (Beethoven), *Parisina* (Sterndale Bennett), *Hamlet* (Gade), (first time in Birmingham), and some lighter pieces, including the Gavotte, "Madame de Pompadour," by H. Weist Hill, and solos for violoncello and cornet. All were admirably given. The vocalists were Miss Helen D'Alton and Mr. Redfern Hollins, who were warmly applauded after their respective performances. Messrs. C. W. Perkins and R. M. Winn officiated ably as accompanists, and Mr. Stockley conducted.——The Committee recently appointed at a public meeting to carry out the project of establishing People's Concerts has adopted the title of the Birmingham Musical Association, and the first Concert took place in the Town Hall on Saturday evening, the 8th ult. About 130 of the members of the Festival Choral Society gave their services gratuitously, and the committee engaged Mr. H. R. Piercy and Miss Ambler as soloists, Mr. Stimpson as organist, and Mr. R. Winn as pianist. The prices of admission were fixed at sixpence for the side-galleries and threepence for the rest of the hall, and the doors were opened an hour previous to the performance. No money was taken at the doors, but tickets were to be obtained at a temporary office in the road outside. It was not long before the hall was well filled, and some time before the commencement of the performance it was crowded in all parts. As there was considerable crushing at the booking office, the Mayor obtained a supply of tickets and stood selling them on the footpath for upwards of twenty minutes. A large number of people were unable to obtain admission. At half-past seven the appearance of the Conductor (Mr. Stockley) and of Mr. Stimpson was the signal for hearty outbursts of applause. The warmest greeting, however, was reserved for the Mayor, the audience standing and cheering him with enthusiastic goodwill as he took his seat in the front of the great gallery. There was, perhaps, a larger attendance of the artisan classes than at the Mayor's free concerts. Here and there were persons belonging to the middle class, but throughout the hall the great bulk was composed of working men and their families. The first part of the programme, consisting of selections from the *Messiah* and the *Creation*, was introduced by an Organ Offertoire, by Lefébure-Wely. In the interval between the parts the Mayor appeared upon the orchestra, and spoke a few words with regard to the work of the Birmingham Musical Association. The present concert, he said, was the first of a series which it was hoped would extend through the whole season. It was intended that the concerts should consist of the best music, such as the choruses which were given at the Musical Festivals, so that they would afford to all the opportunity of enjoying that which hitherto a certain class had so highly appreciated. The various musical Societies had come forward in a most generous manner to lend their assistance, and had thereby shown that love of their art was the motive that prompted their proceedings. That night they had the pleasure of hearing the Festival Choral Society; next Saturday the Amateur Harmonic Association had consented to give their services, and they would be followed by the Philharmonic and other Societies in their turn. The Association hoped, as time went on, to extend the concerts to most of the Board Schools and other places where suitable accommodation could be found, so that every night there might be places where high-class music could be heard. He congratulated the committee and Mr. Marshall, the honorary secretary, for the energy they had shown in the commencement of their work, and he was much gratified that on the last occasion on which he should appear in public as Mayor of Birmingham he should be surrounded by so many happy faces in connection with one of the purest and best movements which could be inaugurated for the amusement and elevation of the people. The second part of the concert, comprising a selection of secular music, was then proceeded with.——The tenth Annual Festival of the Birmingham Schools Choral Union was held at the Town Hall on the 10th ult., with a choir of nearly 1,000 voices; Mr. J. Stimpson as solo and accompanying organist, Mr. D. F. Davis as solo harpist, and Mr. G. J. Rankilor as Conductor. There was a large audience, and the performances gave great satisfaction. The Schools Choral Union was organised about fourteen years ago by some of the head teachers of the district church schools, the primary object being the cultivation of a pure taste for music amongst the young. The programme included anthems, glees, part-songs, organ and harp solos. One of the anthems was Mr. A. Gaul's setting of the Twenty-third Psalm, written expressly for this Festival.——Mr. S. S. Stratton gave a lecture on "Music and its Power for Good," on Wednesday evening, the 19th ult., in the lecture-room of the Church of the Saviour, the choir rendering the illustrations, which comprised selections from Mendelssohn, Spohr, Rossini, &c. Mr. Henry Leslie's part-song, "How sweet the moonlight sleeps," was given with great delicacy and effect.——On Thursday, the 20th ult., the Festival Choral Society commenced its season with Mendelssohn's *Elijah*; Miss Mary Davies, Miss Helen D'Alton (in place of Madame Patey, indisposed), Mr. Joseph Maas, and Herr Henschel being the principal vocalists. The performance was a remarkably fine one, and the attendance enormous.

Bolton.—On the 19th ult. a Concert was given in the Temperance Hall. The vocalists were Mrs. Dawson, Miss Baines, Miss Royce, Miss Dickinson, Miss Mercer, Miss Holland, Mr. Jordan, Mr. Gillett, Mr. Heywood, Mr. Farnworth, and a choir of over forty voices. Mr. J. A. Hartley played Mendelssohn's Lieder ohne Worte, Nos. 2 and 3, and with Miss E. Davis, Schubert's Marche Militaire in D. The other portion of the programme consisted of glees, part-songs, &c. Mr. R. Moore conducted, and Mr. J. A. Hartley accompanied.

Brighton.—On the afternoon of Wednesday, the 5th ult., Mr. Kuhe gave his third and last Pianoforte Recital.——At the second of Mr. George Watts's fifth series of Philharmonic Concerts, given in the Dome Assembly Room on the 7th ult., the attendance was so large that many had to be turned away from the doors. The solo vocalists were Mrs. Osgood, Miss Attwood, Miss Giulia Welmi (who created a marked effect by her excellent singing throughout the evening), Madame Trebelli, Miss Julia Elton, Madame Antoinette Sterling, Mr. Edward Lloyd, and Mr. Maybrick; M. E. De Paris (pianoforte), and Signor Guerini (violin). The programme was varied and highly interesting; and Mr. Watts is to be congratulated upon the brilliant success of the concert. The duties of Conductor were shared by Mr. Lindsay Sloper and Mr. F. Kingsbury, Mr. Robey presiding at the organ.——On the 17th ult., Mr. Kuhe gave his third Subscription Concert. The vocalists were Madame Ilma di Murska, Mdlle. Minnie Hauk, and Madame Marie Roze, Signor Brignoli, Signor Pinto, and Mr. Carleton. Mr. Kuhe (piano), Signor Guerini (violin), Mdlle. Kitty Berger (zither), and Herr Engel (harmonium).——The artists at the Saturday Afternoon Concerts at the Aquarium have included Mesdames Patey, Edith Wynne, and Mary Cummings; Signor Guerini and Mr. Carrodus (violin).

Bristol.—On Monday, the 3rd ult., another of Mr. Riseley's Monday Popular Concerts was given in the Colston Hall, when the band was, as usual, the principal attraction. The programme included Beethoven's Grand Symphony, No. 2, in D, the Overtures *Die Zauberflöte* (Mozart) and *Die Felsenmuhle* (Reissiger), A. Wallerstein's "Triumph March," and Mr. J. L. Roeckel's Sarabande and Gavotte from *Olivia*, the latter being conducted by the composer. Mr. F. W. W. Bampfylde, A.R.A.M., played Hiller's Concerto for pianoforte and orchestra, in F sharp minor, in a most artistic manner. The vocalists were Miss Marian McKenzie and Mr. E. T. Morgan.——On Monday, the 17th ult., another Concert of the same series was given, and was equally well attended. The various items in the programme included Beethoven's *Eroica* Symphony, No. 3, in E flat, Op. 55, very creditably played; the Overtures *La Cenerentola* (Rossini) and *Rosamunde* (Schubert), E. Prout's Minuet and Trio, and Wagner's Grand March from *Tannhäuser*. Mr. W. L. Barrett played Glinka's piccolo solo Pas de Patineurs, and the vocalist was Miss Amy Aylward, R.A.M. Mr. A. W. Waite was leader of the band, and Mr. George Riseley conducted.

Clifton.—On Wednesday, the 5th ult., Mr. J. L. Roeckel gave a private Pianoforte Recital in the Victoria Rooms in aid of the funds of the Bristol Benevolent Institution. The programme included Handel's "Harmonious Blacksmith;" Bach's Prelude and Fugue in C sharp minor, No. 3; Beethoven's Sonata in E flat (Op. 29), No. 3; and selections from Mendelssohn, Chopin, Schumann, and Hummel,

all of which were played with great taste and expression. The whole amount of the receipts, after deducting for expenses, was handed over to the funds of the institution by Mr. Roeckel.——On Wednesday, the 12th ult., the first of the series of Classical Chamber Concerts was given in the Victoria Rooms. The performers were Mr. Henry Holmes (first violin), Mr. Valentine Nicholson (second violin), Mr. Alfred Burnett (viola), and Signor Alessandro Pezze (violoncello). Unfortunately at the last moment Mrs. Viner-Pomeroy was prevented by indisposition from taking her usual place at the pianoforte, thus necessitating an alteration in the programme. Excerpts from the works of Mozart, Beethoven, and Haydn were splendidly played by the instrumentalists, and listened to with the deepest attention. For the first time at these Concerts a vocalist was engaged—Signor Monticco—whose performance was much appreciated.

COVENTRY.—On Tuesday the 4th ult. the Coventry Musical Society gave a performance of Beethoven's Mass in C, and Spohr's *Last Judgment*, in the Corn Exchange. The band and chorus numbered 150. Mr. Trickett, F.C.O., conducted, and was well supported by Miss Anna Williams, Madame Enriquez, Mr. Rigby, and Mr. Thurley Beale. The choruses in both works were well sung, and the band was very efficient.

DARWELL, NEAR BLACKBURN.—On Thursday evening, the 6th ult., Mr. T. S. Hayward gave a Pianoforte Recital at the Exhibition. A well-selected programme was interpreted in a most excellent manner, and highly appreciated by a large audience.

DONCASTER.—On Tuesday evening, the 11th ult., Dr. Spark, of Leeds, gave a lecture in the Corn Exchange on "Anthems and Anthem Writers," the Vicar of Doncaster presiding. The lecturer traced the history of the anthem from the earliest known examples down to the present period. The illustrations, which were most charmingly rendered by St. George's choir, Leeds, comprised specimens from Farrant, Weldon, Purcell, Greene, Bennett, Goss, Wesley, Smart, and Spark. The position of the anthem and its importance in the services of the Church were clearly pointed out, and many interesting circumstances connected with the lives and works of the composers were narrated. A deep interest was evinced in the lecture by the audience, and at its conclusion the Vicar moved a vote of thanks to Dr. Spark.

DUDLEY.—A performance of Handel's Oratorio *Samson* was given by the Vocal Union on the 11th ult, in the Public Hall. The principal vocalists were Miss Miner, Miss E. Bailey, Mr. J. Carless, Mr. W. Grayson, and Mr. O. Millward. The performance gave great satisfaction to a numerous audience, the especial feature throughout being the remarkable clearness and precision of the chorus-singing. Mr. James Hale was an efficient leader of the band, which particularly distinguished itself in the Overture and the "Dead March." Mr. B. Barlow conducted.

DUNDEE.—On the 13th ult. the Amateur Vocal Union gave the first Concert of the present season, when Gadsby's Cantata *The Lord of the Isles* was performed with great success for the first time in Scotland. The principal vocalists were Miss Anna Williams (Edith), Madame Enriquez (Isabel), Mr. Vernon Rigby (Ronald), and Mr. Thurley Beale (Robert Bruce). The choruses were effectively rendered, under the able direction of Mr. Kinross. It is proposed to repeat the work next season, with orchestral accompaniments.

EDINBURGH.—At the consecration of St. Mary's Cathedral, by the Bishop of Edinburgh, there was full choral service. Mr. T. H. Collinson, Mus. Bac., Organist of the Cathedral, presided at the organ. The choir of the Cathedral was largely supplemented by choristers from the Cathedrals of York Durham, and Ripon, and several local choirs. The Anthem selected as specially suitable for the occasion was by Dr. Boyce, the solos being efficiently rendered by Messrs. Marr, Lewis, Banks, Luck, Sanderson, and Purves. The sermon was preached by the Bishop of Peterborough.

FARNHAM.—On Thursday, the 20th ult., a highly successful Concert was given in the Corn Exchange by Mr. Lewis Tily, assisted by Miss Rose Barnby, R.A.M., Madame San Martino-Campobello, Mr. Sidney Barnby, Mr. Henry Parkin, Mr. Lovett King, Mr. Prenton, and Herr Carl Schneider. The programme was miscellaneous, and the most successful pieces were "Robert, toi que j'aime" (Miss Rose Barnby), "The Lost Chord" (Madame Campobello), "Stranded" (Mr. Prenton), "Ella" (Mr. H. Parkin), and the violin soli played by Herr Schneider. Several glees and part-songs were effectively sung during the evening by the British Glee Union (Messrs. Barnby, Parkin, L. King, and Prenton). Mr. Lovett King presided at the piano, and, in addition to accompanying the vocal music, contributed two or three buffo sketches.

GLOSSOP.—The first Concert of the season was given in the Town Hall, on Tuesday night, October 28, by the members of the Philharmonic Society, when Handel's Oratorio, *Joshua*, was performed. The principal vocalists were Miss Arthur, Miss Bowmont, Mr. Binns, and Mr. Rickard. Violoncello, Mr. Allan Avison; trumpet, Mr. John Harrison; leader, Mr. G. Jackson; and Mr. Charles Hall officiated as Conductor in the absence of Mr. Thornhill. The Oratorio was well rendered, and the Concert, musically, very successful.

HALIFAX.—An appropriate conclusion to the reopening services of the noble Parish Church was the first Choral Festival given therein by the various choirs forming the Choral Union in connection with this Deanery. The Union was started last summer, and the festival held on Saturday evening, October 25, proved beyond a doubt the success of its operations since that time. For some months the members have been carefully preparing, under the guidance of Dr. Roberts, for this event, and his efforts have met with most signal success. The chancel was completely filled, and the effect of so large a number of trained voices was extremely beautiful. Dr. Roberts presided at the organ. Sir John Goss's Evening Service in C, and Sir F. Ouseley's Anthem, "It came even to pass," were sung. The hymn before the sermon was "Praise, my soul, the King of Heaven," to the music of Sir John Goss; and during the collection "Hark, the sound of holy voices" was sung to James Langran's well-known setting. Handel's "Hallelujah" Chorus formed a noble finish to a magnificent service.—— An Organ Recital was given in the Parish Church, on Monday, October 27, by the Rev. Sir F. Ouseley and Dr. Roberts. The instrument ranks as one of the finest in the kingdom, and is an attractive feature in the restored church. The programme was a very comprehensive one, and each piece, played as it was with perfect taste, was listened to with the greatest attention by a large and appreciative audience.

HAMILTON, CANADA.—The first of a series of Six Subscription Concerts was given by Mr. J. R. Adamson and Mr. Aldous in the School-room of the Church of the Ascension, on the 11th ult. The programme included two movements, Adagio and Finale, from Haydn's Twenty-first Quartett; Allegro and Andante from Mozart's Eighth Sonata, for violin and piano; Rondo d'Elizabetta, by Rossini, for flute, violin, and piano; the Valse from *Faust*, arranged by Jaëll, for piano; and one or two lighter pieces. Two readings were given by Miss Crawford, a lady of marked ability.

HERTFORD.—A handsome Organ, of two manuals and pedal organ, built for the new chapel of Haileybury College, by Messrs. J. W. Walker and Sons, was opened on the 16th ult. by Mr. P. H. Diemer, Organist of Holy Trinity Church, Bedford. The preacher was the Dean of Peterborough, and the Anthem, "It is a good thing to give thanks," was composed expressly for the occasion by Mr. Diemer.

HUDDERSFIELD.—The first Concert of the Glee and Madrigal Society took place on the 21st ult. A varied programme was presented, Madame Antoinette Sterling, Mr. J. Varley, and Mr. W. Eastwood being the soloists. The new Prize Glee, "Winter Days," by A. J. Caldicott, and the same composer's humorous Glee, "Humpty Dumpty," were very well rendered, and elicited much applause, as did also T. Distin's Prize Glee, "Jack Horner."

KIDDERMINSTER.—An Organ Recital was given on the 6th ult. on the new Organ just erected by Messrs. Morten and Taylor, of London, in the Unitarian Chapel. The Organ, though small, is an effective one of two manuals. Mr. G. C. Blunden, Organist of St. Mark's, Lewisham, who was specially engaged, played an attractive programme in a masterly manner.

LEAMINGTON.—The new three-manual Organ, built by Hill and Son for the Parish Church, was opened by Sir H. Oakeley on the Eve of All Saints. Special services were held, and Recitals given by Sir H. Oakeley, Sir. F. Ouseley, and Mr. Frank Spinney. In connection with the opening a performance of the *Messiah* was given in the church, with the Misses Robertson, Mr. Henry Guy, and Mr. Santley as solo vocalists. The band was complete, and the chorus numbered about 200 voices. Mr. Frank Spinney was Conductor, and the performance was an entire success.

LEIGHTON BUZZARD.—Mr. T. J. Price's Concert took place on the 11th ult., the artists being Miss Elène Webster, Miss Louie Heard, Miss Annie Lewer, and Mr. Stedman (vocalists), and Miss Agnes Cardus (violin). All were very successful in their rendering of the various pieces allotted to them. The concert-giver played a new Caprice for pianoforte of his own composition, and also gave two humorous songs, which were much appreciated.

MANCHESTER.—The Athenæum Musical Society commenced its thirteenth season by a Concert on the 3rd ult. The selection was miscellaneous and entirely vocal, including the Prize Glees, "Hushed in death" (H. Hiles), "Hence, loathed melancholy" (Hy. Lahee), and several well known part-songs. The whole of the numbers were admirably rendered, and the performance fully sustained the high reputation which this Society possesses for its excellent part-singing. The programme included some songs, duets, &c., by members of the Society. As usual, Dr. Hiles conducted. At the next Concert Handel's *Alexander's Feast* will be performed, with orchestral accompaniments.

MARSH CHAPEL, GRIMSBY.—On Tuesday, October 28, the Rev. T. R. Matthews, a well-known hymn-writer and editor of the *Village Organist*, opened a chancel Organ of considerable power and merit in the parish church of Marsh Chapel. The builder, Mr. J. R. Consans, of Monk's Road, Lincoln, has so arranged the ten stops as to avoid the old two-manual design, still retaining the efficiency hitherto supposed to be attainable only by following out that plan, the open diapason being made to answer for a solo on the great organ, or as an additional bass solo for the pedal, with Lieblich-gedackt both for treble and bass; thus not only simplifying arrangements, but considerably reducing the cost, at the same time leaving the Organ ready for further development.

NEWCASTLE-ON-TYNE.—On the 24th ult. a Concert of sacred music was given in Salem Church, in aid of the Organ Fund. Dr. Stainer's Cantata, *The Daughter of Jairus*, formed the first part, and was successfully rendered by the choir. The solos were sung by Miss Foggin, Mr. Farquharson, and Mr. Winyard. The second part of the programme was a selection from Handel's works. Mr. Foggin presided at the Organ.

NEWCASTLE, STAFFORDSHIRE.—The harvest thanksgiving services were continued at St. Giles's Church on Sunday, the 16th ult. The choir, under the direction of Mr. J. Bourne, sang with much efficiency the Anthems, "I will magnify Thee," and "Fear not, O land" (both by Sir John Goss). The offertories were to defray the debt on the Organ, a fine instrument, which is a great acquisition to the services of the church. The organist, Mr. J. Preece, ably displayed the qualities of the instrument. The special organ performances were: Air, with variations, from the Grand Symphony in D (Haydn); grand Postlude in E flat (Batiste), O sanctissima (F. Lux), and Grand March in B flat (E. Silas). The offertories in the aggregate realised £40 18s.

NORTH SHIELDS.—On Tuesday, October 28, the Tynemouth Philharmonic Society, under the conductorship of Mr. C. Francis Lloyd, Mus. Bac., Oxon., gave a most successful performance of the *Messiah* for their first Concert of the season. The chorus numbered over 200 voices. The soloists were Miss Tomlinson, of Leeds, Miss Robertina Hall, of Newcastle, and Messrs. Whitehead and Nutton, of Durham Cathedral. Mr. William Wilson presided at the Organ, and Mr. George F. Vincent (of Leipzig Conservatoire) at the piano. The Tynemouth Philharmonic Society has only been in existence a few months, therefore the members are to be congratulated on the success of their first Concert.

OCKLEY, SURREY.—The annual Harvest Services were held on Sunday, the 2nd ult., with choral celebration, in S. Margaret's Church. Sadler's Kyries, Sursum Corda, and Glorias, with the other portion of the service by Dykes, were sung with true devotional feeling. Matins, at 11 a.m., began with the Processional "Onward, Christian soldiers"; Tallis's responses; the psalms, Gregorian, according to Helmore; Te Deum, Sadler in F; Anthem, Barnby's "O Lord, how manifold are Thy works"; and appropriate Hymns (Ancient and Modern), sung with great spirit by the choir, which was assisted by two leading boys from St. Paul's, Brighton, Masters W. Snelling and Herbert Sadler. Evensong was sung in S. Margaret's at 3.30 and in S. John's at 7.30 p.m., when the Processional was "Brightly gleams our banner"; the Magnificat to the first Parisian tone, sung in unison, with varied organ accompaniment, and the Nunc dimittis to the second Parisian tone. Mr. Charles G. Sadler played during the day Smart's March in G; Batiste's Offertoire in D; "Marche aux Flambeaux" and the "Hallelujah" Chorus.

OXFORD.—The Choral Society gave a performance in the Corn Exchange, on Thursday evening, the 6th ult., of Stainer's sacred Cantata, *The Daughter of Jairus*, and Spohr's Oratorio, *The Last Judgment*. The principal vocalists were Mrs. Osgood, Miss Antelli, Mr. Barton M'Guckin, and Mr. Bridson. Dr. Stainer's work contains many striking passages, and the whole spirit of the theme is admirably conveyed. Among its special features may be mentioned the first tenor solo, "My hope is in the everlasting," which was finely given by Mr. M'Guckin; the chorus of women, "Sweet tender flower;" the chorus, "Awake, thou that sleepest;" the duet, "Love divine," well rendered by Mrs. Osgood and Mr. M'Guckin; and the jubilant trio and chorus, "To Him who left," which is a powerful finale. The work was exceedingly well rendered throughout. Spohr's *Last Judgment* was performed with marked success. Special mention may be made of the duet, "Forsake me not," by Mrs. Osgood and Mr. M'Guckin, and the quartett and chorus, "Blest are the departed." Mr. Bridson and Miss Antelli also rendered essential service, and sang with care and conscientiousness. Mr. W. H. Allchin, Mus. Bac., conducted with his usual ability, both band and chorus giving ample evidence of his skilful training.

PENDLETON.—The Choral Union gave the first Concert of the eighth season at the Town Hall, on the 17th ult. The programme comprised several glees, choruses, and songs, and two pianoforte solos, all of which were well executed, and elicited much applause. Miss Prestwich and Miss Walwyn were the vocalists, and Mr. De Jong gave two flute solos. The pianoforte solos were well executed by Mr James Lowe, who also acted as Conductor for the first time since his appointment to that office. At the second Concert, on the 15th inst., the *Messiah* will be given, with augmented band and chorus.

RENFREW.—The Choir of Anderston Parish Church, Glasgow, gave a very interesting Concert at the Burgh Hall, on Tuesday evening, the 11th ult., under the conductorship of Mr. Josh. Ives. The programme was well selected and capitally executed, the Scotch humorous part-songs arranged by Mr. Ives being rendered with good effect and eliciting hearty applause. Among the soloists were the Misses Hannah and Walker, and Messrs. Craig, Watt, and Hamilton. Mr. Ives and Miss Gimmell played two pianoforte duets, which were well received.

WALLINGTON.—The first of a series of Classical Chamber Concerts, under the direction of Mr. Herbert Green, took place at that gentleman's residence, "Sterndale," on Monday evening, the 10th ult. The building in which these concerts take place was especially erected for the purpose, and is therefore absolutely perfect in every detail for the due appreciation and rendition of classical chamber music. The concert commenced with Mozart's Quartett No. 2, in D minor, arranged for two violins, viola, and violoncello, admirably played by Messrs. Asperne Deane, W. H. Hill, Edward Deane, and Albert. Mr. W. H. Cummings made his first public appearance in Wallington on this occasion, and his singing of the Recitative and Air, "Deeper, and deeper still," and "Waft her angels," and Beethoven's "Adelaida," will not soon be forgotten. As a solo for clarionet, Mr. Leonard Beddome played "Ballade" (Niels W. Gade). Messrs. Edward Deane and Turle Lee played a Notturno for viola and pianoforte by Beethoven, and the latter gentleman accompanied the vocal items.

WALTON-ON-THE-HILL.—The Annual Harvest Thanksgiving Service was held in the church of St. John the Evangelist, on October 29, when an appropriate sermon was preached by the Rev. Thomas Dickson. The musical portion of the service, which was rendered by the voluntary surpliced choir of the church, was fully choral, and included Wesley's Service in F, and Greene's Anthem, "Thou visitest the earth," the solo being carefully sung by Master Grundy. Mr. Carmichael presided at the organ.

WARRINGTON.—Mr. T. M. Pattison gave the first of a series of Concerts on Monday evening, the 3rd ult. Solos on the harp by Mr. John Thomas were features in the programme, and Miss Amy Empsall, who took the solo parts in several glees, also sang several songs very successfully. Mr. Pattison's band and choir acquitted themselves in a manner which must have been most satisfactory to their Conductor.

WEEKLEY, NORTHANTS.—On Thursday, the 20th ult., the new Organ, erected in Weekley Church by Messrs. Wordsworth and Maskell, Leeds, was opened by Mr. C. Stanley Wise, Organist of Godalming Parish Church. The instrument, consisting of two manuals and pedal organ, is very effective. After service Mr. Wise gave a Recital, including Mendelssohn's Sonata in B flat, the St. Ann's Fugue, and a selection from the works of Hesse, Batiste, Merkel, &c.

WELLINGBOROUGH.—The Wellingborough Philharmonic Society gave its twelfth Concert at the Corn Exchange, on Monday evening, October 27. The Oratorio selected was Haydn's *Creation*, which was very successfully rendered. The artists were Mrs. M. A. Warren (of Manchester), Mr. Harper Kearton, and Mr. Hilton. Conductor, W. R. Harrington, Esq.

WEYBRIDGE.—Mr. H. P. G. Brooke, F.C.O., Organist and Choirmaster of St. James's Church, gave his eighth annual benefit Ballad Concert at the Institute on Tuesday, the 4th ult. The programme was well selected, and Mr. Brooke, who conducted and accompanied with his usual talent, was ably assisted by Mr. Walter Fitton, R.A.M., who played two pianoforte solos in brilliant style. Most of the vocalists, who were well-known amateurs, displayed considerable expression and artistic skill. The Concert was highly successful.

WOODFORD.—A Musical Entertainment was given on the 19th ult., at the Assembly Rooms, in aid of the Woodford Institute. The entire arrangements were under the direction of Mr. Charles Parker; the artists being Miss Nellie Dakin, Miss Laura Dakin, Messrs. Munday, Arthur Weston, H. J. Dakin, C. Parker, Baylis Henry, and Turner.

WORCESTER.—Mr. Spark's opening Concert of the sixth season was given in the Music Hall on the 4th ult. The programme, if not abounding in variety, was of an excellence which was highly appreciated. The instrumentalists were Madame Norman-Néruda and Mr. Charles Hallé, and the vocalists Mr. J. Hervet D'Egville, a younger son of the late Mr. James D'Egville, of this city, who possesses a fine bass voice, and Miss Percy. Altogether the concert was a most enjoyable one and highly successful. Mr. Garton ably accompanied the vocal music.——The first Concert of the Philharmonic Society for the present season was given at the Music Hall on the 21st ult. before a large and highly appreciative audience. The programme comprised Beethoven's *Engedi (Mount of Olives)*, a selection from Handel's *Israel in Egypt*, and the Overture to *Esther*. The principal vocalists were Miss Annie Marriott (who created a marked effect by her excellent singing as the Prophetess in Beethoven's work), Mr. Abercrombie, and Mr. Millward. The choruses in *Israel in Egypt* were finely given, and reflected the utmost credit upon the admirable training of Mr. Done, who conducted.

YORK.—A performance of Handel's *Judas Maccabæus* was given in the Festival Concert-rooms on the 12th ult. by the York Musical Society, before a brilliant audience. The principal artists were Miss Mary Davies, Miss Riley, Mr. Hollins, and Mr. McCall (of the Minster choir). The chorus was augmented by several members of the Cathedral choirs of York and Leeds, and the orchestra was strengthened by the best instrumentalists from Leeds and neighbourhood. Mr. R. S. Burton conducted with his usual tact and ability.——In connection with the Fine Art and Industrial Exhibition, several Recitals on the Great Organ have been given during the past month by Mr. Loaring, F.C.O., of Bradford. On each occasion his programmes were exceedingly interesting, and the performances met with very general approbation.

ORGAN APPOINTMENTS.—Mr. W. H. Holman, Organist and Choirmaster to S. Peter and S. Paul, Yalding.—Mr. W. C. Hetreed, Organist and Choirmaster to Listowel.—Mr. A. W. K. Wade to Golborne Hall, Upper Westbourne Park.—Mr. S. Leighton to St. Bartholomew's, Gray's Inn Road.—Mr. William Henry Stocks to St. David's, Weem, Aberfeldy, N.B.—Mr. Haydn William Grover to the Parish Church, Godstone, Surrey.—Mr. W. Terence Jenkins, Organist and Choirmaster to S. Mary's Parish Church, Tenby, South Wales.—Mr. J. W. Honneyman, Organist and Director of the Choir to Parish Church, Beverley.

CHOIR APPOINTMENTS.—Mr. W. Amos to St. Olave's, Southwark.—Mr. George Banks (Tenor) to St. Mary's Cathedral, Edinburgh.—Mr. George Minns (Tenor) to Ely Cathedral.

OBITUARY.

On the 29th of October, at Elm House, Hoxne, Suffolk, the residence of her father, CONSTANCE ELLEN, the beloved wife of JOHN FREDERICK BRIDGE, Mus. Doc., Oxon., of the Cloisters, Westminster Abbey, aged 32.

On the 1st ult., at his residence, 16, Surrey Street, Strand, CHARLES LEWIS GRUNEISEN, in his 73rd year.

On the 17th ult., at his residence, 113, Grosvenor Road, Highbury, JOSEPH THOMAS COOPER, F.R.A.S., Organist of Christ Church, Newgate Street, and Christ's Hospital, aged 60.

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PREFACE.

"ACIS AND GALATEA" appears to have been composed for the Duke of Chandos about the year 1720, and was performed at Cannons in the year following.

As in many of Handel's works which were written about this period, the disposition of the chorus parts is such as to warrant the supposition that the choir he had to deal with was limited in its numbers (there being apparently no Altos), and exceptional in the compass of its Tenor voices. This conjecture is borne out by the fact that the omission of an Alto part, and the division of the Tenor into two or three parts, is common to nearly all the works which Handel wrote for the Duke of Chandos, but is found in scarcely any, if any, of his subsequent compositions.

It would be difficult otherwise to account for so unusual an arrangement, although it might have been supposed that when his connection with the choir at Cannons ceased, he would have rearranged the vocal parts and brought them more into conformity with the requirements of ordinary choirs. But it would seem that when his attention became absorbed in the production of his Oratorios, he laid aside the smaller works of the "Chandos" period, only taking them up to transfer a movement which might be required for the larger composition then in hand. This, however, would not account for a work of the importance of "Acis and Galatea" being left in its exceptional state; for if the size and attractive nature of the Serenata did not claim more than ordinary consideration at the hands of its composer, its performance in London twelve years later—presumably with a chorus not possessing the peculiarities of the Chandos choir—would appear to have demanded some revision of its voice parts.

Nothing, however, seems to have been done in that direction—if we except a pencilled memorandum by the composer on the 1st Tenor line of "Wretched lovers," "*This part in Contralt.*"—until about thirty years ago, when an equally rough and ready expedient was adopted by the Handel Society under the advice of Sterndale Bennett, viz.: to give the 1st Tenor line of nearly all the choruses to the Altos. It need scarcely be said, that as the range of the remaining Tenor parts coincided almost exactly with the one transferred to the Altos, the difficulties could only be regarded as mitigated, not removed.

It was plain—and it must have forced itself upon the attention of those who have directed its performance, as well as on those singers who have been condemned to wrestle with its well-nigh impossible Tenor parts—that a more radical and systematic rearrangement was required to place this work upon an equal footing with others of its class.

With this desire alone has the present edition been prepared and published.

In addition to the occasional transposition of voice parts in certain choruses, the Editor is responsible for much of the Pianoforte accompaniment, for suggested abbreviations in the Airs, and for the marks of expression throughout.

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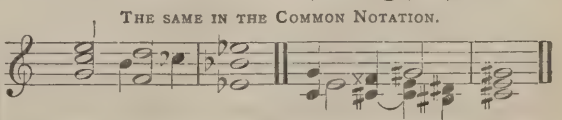

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